Saxophone education and performance in British Columbia: Early history and current practices

by

Erik Abbink

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ABSTRACT

There is very little literature available on the overall history of the saxophone in British Columbia. Up to the present time only a few general works have been available, notably the works of Robert Dale McIntosh (*History of music in British Columbia 1850-1950*) and Paul Green/Nancy Vogan (*Music education in Canada: A historical account*), but they deal with the saxophone rather marginally. This thesis explores and attempts to synthesize several issues pertaining to the history of the saxophone in British Columbia: how and where it was first introduced, how the public’s reaction to the saxophone seems to have evolved over the years, and which important musical groups from outside British Columbia introduced the saxophone to British Columbia. As the story unfolds the author comments on larger educational issues such as the growth of the wind band movement and its principal proponents, the struggle to get bands accepted as part of the school curriculum, and the evolution of the programs which were developed in universities, colleges and conservatories.

The latter part of the thesis reflects on the current state of affairs and explores current issues involving the saxophone in British Columbia: What are the problems faced by saxophone professionals? What are current attitudes of the public towards the saxophone? In order to answer such questions the author devised a questionnaire which was filled out by a significant number of professional saxophone players.
Chapter five involves a questionnaire which I developed in order to sound out the views of a representative group of saxophonists. It was sent to fifteen saxophonists currently active on the British Columbia scene. In addition to this I held one-hour long interviews with four of British Columbia’s most significant and respected saxophonists. The questionnaire and interviews that are part of my research project (identified as H10-00723 Saxophone education and performance in BC) were approved by the UBC Research Ethics board on 23 June 2010.
# Table of Contents

Abstract ................................................................................................................................. ii
Preface ..................................................................................................................................... iii
Table of contents ...................................................................................................................... iv
List of figures ........................................................................................................................... vii
Abbreviations ........................................................................................................................ viii
Acknowledgements ................................................................................................................ ix
Dedication ............................................................................................................................... x

Chapter 1  Introduction ........................................................................................................ 1

Chapter 2  British Columbia’s earliest instrumental music .................................................. 3
  2.1 Musical activities during the early years of settlement .................................................. 3
  2.2 British Columbia’s earliest instrumental ensembles ....................................................... 5

Chapter 3  Saxophone pioneers in BC: 1885 – 1900 ............................................................ 11
  3.1 Earliest efforts: Victoria’s first “saxophone quartette” ..................................................... 11
  3.2 Significant saxophone performances in early British Columbia ..................................... 15
    Liberati’s Band .................................................................................................................. 16
    Innes Festival Band .......................................................................................................... 18
    Sousa’s Band ................................................................................................................... 19
    Maginel–Mullin Concert Company .................................................................................... 20
  3.3 Beyond 1900 .................................................................................................................. 22
    Wind bands ....................................................................................................................... 22
Appendix D: Questionnaire ............................................................................................................................................. 76

Appendix E: List of works .............................................................................................................................................. 79

Appendix F: Abbreviations used in list of works ........................................................................................................ 87
LIST OF FIGURES

Figure 1: Photograph of Nelson’s Cornet Band, Simpson (1901)........................................ 10
Figure 2: Concert announcement of Victoria’s first saxophone quartet (1885)........ 14
Figure 3: Concert announcement for Liberati Concert Co. (1889)............................... 27
Figure 4: Concert announcement for Innes’ Famous Band (1891)............................... 28
Figure 5: Concert announcement for Sousa’s Peerless Concert Band (1896).......... 29
Figure 6: Review of Maginel-Mullen Concert Co. (1896)........................................... 30
Figure 7: Concert announcement for Maginel-Mullin Concert Co. (1896)............. 31
Figure 8: Photo of the South Okanagan Union High School Band, Oliver (1945)..... 37
# Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>BC</td>
<td>British Columbia</td>
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<tr>
<td>BCMEA</td>
<td>British Columbia Music Educators’ Association</td>
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<td>BCSITA</td>
<td>British Columbia Secondary Instrumental Teachers’ Association</td>
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<tr>
<td>BMus.</td>
<td>Bachelor of Music</td>
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<td>DMA</td>
<td>Doctor of Musical Arts</td>
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<tr>
<td>HBC</td>
<td>Hudson’s Bay Company</td>
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<td>KBB</td>
<td>Kitsilano Boys’ Band</td>
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<td>MMus.</td>
<td>Master of Music</td>
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<tr>
<td>SATB</td>
<td>Soprano, alto, tenor and baritone</td>
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<td>UBC</td>
<td>University of British Columbia</td>
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<td>UT</td>
<td>University Transfer</td>
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<td>UVic</td>
<td>University of Victoria</td>
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<td>VCM</td>
<td>Victoria Conservatory of Music</td>
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I gratefully acknowledge my wife Jacqueline and her endless support and understanding throughout my studies at the University of British Columbia.
DEDICATION

To my mother Corry Abbink-Meijerink, and in memory of my father Albertus Abbink who passed away during the early preparations of writing this document
CHAPTER 1 INTRODUCTION

Nowadays aspiring saxophonists in British Columbia can learn the art of saxophone performance through a variety of British Columbian educational institutions, from elementary school to university, and with the help of highly qualified teachers. However, quality saxophone instruction has not always been available.

The saxophone, which was invented in the early 1840s, has found its place as the latest addition to the family of Western wind instruments. By 1867 the instrument had been adopted by several continental European military bands,¹ but adoption in British Columbia — which was still largely unsettled territory — was slow in coming.

Chapters two and three present the earliest records of saxophone performance in British Columbia, and wherever possible I have tried to provide some historical and geographical context to explain how the saxophone was introduced and how it came to find acceptance in wind bands.

Chapter four documents how British Columbia’s primary and secondary school band programs, which mostly were inclusive of the saxophone, generated a need for the development of saxophone programs at the post-secondary level.

Chapter five provides a detailed analysis of information gleaned from a questionnaire that was sent to fifteen prominent saxophonists currently active in British Columbia, and from interviews I conducted with four of them. The results provide information on a more recent history, and on the current views of these saxophone performers and educators.

tors. This chapter includes a list of British Columbian works written for saxophone. It includes works for solo saxophone, saxophone and piano, saxophone and small ensemble, saxophone and orchestra or band, and saxophone with electronics or tape.

No research into saxophone performance and education in British Columbia currently exists. However, I believe that any reputable musical instrument — including the saxophone — deserves to have its local history recorded and understood, and I hope that this document adds something useful to the record.
CHAPTER 2  BRITISH COLUMBIA’S EARLIEST INSTRUMENTAL MUSIC

2.1 MUSICAL ACTIVITIES DURING THE EARLY YEARS OF SETTLEMENT

In 1843, the very year that Adolphe Sax disclosed his most successful invention, the saxophone, Victoria was selected as the base of the Hudson’s Bay Company (HBC) which built a fort on the site. Only a few years later the British fleet made a similar move: it planned to use Esquimalt Harbour (a few kilometres north-west of Victoria, part of today’s Greater Victoria) as their base of operations for the region. The HBC officials and the British navy were the main contributors to the cultural activities in the region. Military parades and official ceremonies took place regularly and many of the military men also participated in the civil traditions that the predominantly English population had transplanted to the New World.²

By early 1858 Victoria’s population had slowly grown to about 500 inhabitants. Growth was slow because the British Columbia area was hard to reach by sea (via the infamous Cape Horn) and almost impossible to reach by land through the mountains. Among the early inhabitants were a number of well-to-do English people who had plenty of leisure time, and who would enjoy the entertainment of dance and song during musical soirées.

In the 1850s one could hear but few instruments at music gatherings: violins, a piano and a tin whistle. I have found no evidence that the saxophone was used.³

With the discovery of gold on British Columbia’s mainland in 1858, Victoria was transformed into a major tent city, a supply centre and starting point for about 25,000 miners. This sudden increase in population resulted in increased economic activity, which included a demand for entertainment. Soon there were saloons and music halls “where it was said nice people didn’t go.”

Serious music also benefited from increased economic activity and the first musical organization of Canada’s west coast, the Victoria Philharmonic Society, was formed in 1859. Their first concert was described in the *Victoria Gazette*. The following excerpt shows the programming, a mix of vocal and instrumental pieces, which appears representative of many early concerts in Victoria:

The concert opened with selections from Maria Padilla by the band of HMS Tribune, followed by the National Anthem, sung by members of the Society and Mesdames Hotier and Ballagny. The anthem was not given with as full effect as some of the choruses later in the evening, when the amateur performers had gained greater confidence. Mr. Arthur T. Bushby then sang the “Village Blacksmith,” with taste and good effect. A chorus of Rossini by the Society, and a French romance by Mme. Ballagny followed, succeeded by the “Indian Drum,” fairly rendered by Messrs. Potter, L. Franklin and A. T. Bushby. A solo on the clarionet [sic] was then given by Master John Bayley, and enthusiastically encored . . . .

Within years several other musical organizations started up, such as the Germania Sing Verein, and Les Enfans [sic] de Paris. According to Dale McIntosh, these early musical organizations generally found it hard to survive: they were continuously struggling to find a sufficient number of members or capable conductors.

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In 1871 British Columbia joined the (Canadian) Confederation. A railway link between Canada’s eastern and western provinces was part of the agreement between provincial and federal politicians. The Canadian Pacific Railway made the westward expansion of Canada possible. This vital link between east and west was completed in 1885.

Within a couple of decades small settlements along this railway grew into towns large enough to support a sustainable (although mostly amateur) music scene. The completion of the railroad facilitated visits by touring musicians, including saxophone players, although it is likely that such visits were confined to the larger BC cities: Vancouver, New Westminster, Victoria and Nanaimo.

2.2 British Columbia’s Earliest Instrumental Ensembles

The first instrumental ensembles that performed in British Columbia were the wind bands of the Royal Navy. British navy ships were stationed at Esquimalt Harbour and were mainly engaged in hydrographical services. To provide entertainment on the ships and boost the sailors’ morale, almost all of the early Royal Navy ships that anchored in Esquimalt had a band. Some had even an orchestra or a dramatic corps. For special performances in the community the Royal Navy bandsmen would assist local musicians.

The first British navy ships arrived in 1848. At first they had a significant impact on music in British Columbia, especially in Victoria, but over the decades their influence diminished. By 1870 a significant number of immigrant musicians were actively involved in

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7 The earliest saxophone quartet to visit BC was the Napels [sic] Saxophone Quartet (Italy). In June 1909 this quartet played for a week at the Pantages Theatre (now the McPherson Playhouse) which was one of Victoria’s vaudeville theatres. According to the Victoria Daily Colonist, this ensemble had “no equal on the vaudeville stage.”

8 Kallmann, A history of music in Canada, 159.
local community bands and orchestras, and through regular rehearsals and performances some of these groups reached a level comparable to that of the navy bands.9

Unfortunately there is very little documentary evidence as to which instruments were played on board the navy ships; at least, I have found no evidence to suggest that saxophones were on board any of the ships while stationed in British Columbia.

The majority of Victoria's newly formed wind bands were brass bands, which by definition do not include saxophones.10 It is no surprise that brass bands dominated the scene, because most colonialists were British immigrants who had grown up with brass band music in their homeland.

In Britain, the brass band movement had a long history, and its influence on people, civilian and military, was huge. The influence and success of brass bands was due to three major factors:

1) The British working class had won major social struggles for better working conditions, such as more pay and shorter working days. As a result, they had more free time and greater disposable income for leisure activities such as music-making.

2) Instrument manufacturers had increased their efficiency to the point that their brass instruments were now within the budget of the working class. This was a huge change for the better. Within a short space of time many British factories and collieries could pride themselves on having their own band.11

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9 McIntosh, Ships of the fleet, 144-146.
10 Apparently the definition was not as clear cut then as it is today. I have seen several pictures of so-called brass bands from that time which clearly include clarinets.
3) The introduction and implementation of the valved piston (re-designed by Adolphe Sax in 1843, and subsequently franchised to the Distin family in England) made brass instruments easier to play. Valved instruments were also more solidly constructed than their keyed predecessors and were therefore better suited to weather the demands of outdoor performances.\textsuperscript{12}

Another significant group of immigrants who came to British Columbia was from the United States. Americans had been enthusiastic proponents of brass bands for many years. In 1832, due to new military regulations, American infantry bands were forced to downsize to a maximum of ten players and one chief bandsman. Bands ended up eliminating complete woodwind sections, transforming larger mixed wind bands into smaller brass bands.\textsuperscript{13}

Lastly, there is a demographic aspect favouring brass bands over mixed wind bands that deserves mentioning. Many communities in Canada’s West were so small and the number of qualified players so limited they could barely find enough players to cover parts for a small brass band, let alone for a mixed wind band. The demographic deficit which contributed to the shortage of musicians was a constant concern for bands and musical societies active in nineteenth-century British Columbia. For example, when the American conductor John Morris Finn was asked to take over and reform the Garrison Artillery Band in Victoria, Finn eventually refused to increase the size from twenty to twenty-four. In a letter to the commander of the unit he writes:


A band of 20 good men is better than a band of 24 men with 4 incompetent men. I could give you a band of 30 or 40 men but they would not play as good [sic] as a band of 20, in one case you have quantity & in the other you get quality; I prefer the latter.\(^\text{14}\)

Gradually the conditions which had favoured brass bands in British Columbia lost their significance, and mixed wind bands gained in popularity. Robert McIntosh, who in the 1980s led a major research project into the history of music in British Columbia, found that between 1859 and 1950 there were at least 200 wind bands (brass bands and mixed wind bands with saxophones) active in British Columbia, many of which were outside the main urban centres of Victoria and Vancouver.\(^\text{15}\)

One of the earliest bands to use saxophones was Nelson's Cornet Band of Port Simpson. This was a native Indian band,\(^\text{16}\) one of at least thirty-three Indian bands that existed in British Columbia. Some of the native Indian bands were youth bands which formed part of the residential school system; others — such as Nelson’s Cornet Band — were adult wind bands. Nelson’s Cornet Band was conducted by Job Nelson and named after him. The band had been formed around 1880 and was one of the leading native Indian bands in the province. At what point the saxophone was first used by this band is not known at present, but a photograph (Figure 1) taken on October 1901 indicates a saxophonist was present at that time.\(^\text{17}\)

By the 1860s the saxophone had been in use by several military bands in continental Europe. However, in view of the limited number of qualified players and the fact that brass

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\(^{14}\) Finn to Prior, 30 June 1938, Regimental Archives, quoted in McIntosh, *History of Music in BC*, 23.

\(^{15}\) McIntosh, *History of music in BC*, 49-61.

\(^{16}\) I have chosen to use “native Indian band” instead of “aboriginal band” because of the historic usage in the context of aboriginal wind bands in BC and because many of today’s aboriginal people in BC self-identify as “Indian”.

\(^{17}\) McIntosh, *History of music in BC*, 46.
bands played a dominant role in life in early British Columbia, it is not surprising that no further evidence has been found that saxophones were used among the earliest community bands of British Columbia.
Figure 1: Photograph of Nelson's Cornet Band of Simpson (1901). The saxophonist sits in the front row on the right.

\[18 \text{ Credit: Vancouver Archives.}\]
Chapter 3  Saxophone Pioneers in BC: 1885 – 1900

3.1 Earliest Efforts: Victoria’s First “Saxophone Quartette”

The very first record of local saxophone playing is found in the Daily British Colonist, one of Victoria’s earliest newspapers. On 8 March 1885, under the heading "What Some People Say" the preliminary efforts of British Columbia’s first saxophone quartet were announced in a single paragraph:

What Some People Say: … That four saxophones were received yesterday, a soprano, alto, tenor, and baritone, and will be used by four local musicians in the composition of a saxophone quartette.19

It is highly likely that these four saxophones were of European manufacture, and imported from Europe. Adolphe Sax’s patent for the design of the saxophone had already expired in 1866 and saxophones were now being mass-produced by a variety of European manufacturers. By this time (1885) saxophones had been adopted by many European military bands, including bands from France, Belgium, Holland, and Russia. Unaccountably no musical instrument manufacturer in North America had taken on producing saxophones yet.20

The saxophone quartet referred to above consisted of four local musicians, namely Emile Pferdner (a well known vocal ensemble conductor), Herbert Kent (a well known local singer and vocal ensemble conductor who also played flute in several of the earliest bands in Victoria), Mr. Teall (a clarinet and saxophone player who was active in Victoria between 1885 and 1887), and E. Weiss (no further details found).

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On 16 December 1885, nine months after receiving the instruments, the quartet gave its debut performance while participating in a benefit concert. This concert was to be held at the then brand new Victoria Theatre and was seeking donations for a worker who had broken his leg while helping to build the theatre:

BENEFIT CONCERT. – The Victoria Musical Society held a meeting last evening, at which was decided to give a grand benefit concert on the 26th December to Mr. Defoe, the man who broke his leg during the theatre construction. The members of the society, 255 in number, have generously consented to give their services, while the theatre company will furnish the use of the theatre without charge. The nature of the concert has not yet been decided, but it is expected a magnificent programme of solos, duets and choruses, vocal and instrumental, including a saxophone quartette [sic] and the old English minuets will be presented. The concert will be under the able leadership of Prof. Pferdner, who has kindly undertaken to train the members of the society for the occasion.21

Several advertisements announced the benefit concert and included reference to the quartet as well: “Grand Saxophone Quartette [sic] (First Time in this City).” The initial date for the concert was 26 December, but this was changed to the week before Christmas, 16 December 1885 (Figure 2).

Reviews of the concert appeared in both the Daily British Colonist and the Victoria Times but unfortunately only very few words were spent on the saxophone quartet performance:

Last evening The Victoria was again crowded by a fashionable audience, the occasion being a benefit performance for a family whose breadwinner was injured while work on the theatre was in progress.... After a “Creole Love Song” by Mr. Offerhaus and a Saxaphone quartette [sic] by Messrs. H. Kent, A. Weiss, E. Teale and E. Pferdner, which won an encore, Miss K. Young sang “Sweet Spirit, Hear My Prayer,” and but for a slight nervousness would have achieved a brilliant success.... After another saxaphone quartette [sic] the society rendered the beautiful chorus,

“Blue Alastian Mountains,” and the entertainment closed with “God Save the Queen.” Prof. Pferdner conducted the concert.\textsuperscript{22}

The positive but rather limited mention of the quartet in the newspaper makes one wonder, apart from receiving an encore, how successful the saxophone contribution really was. The March 1885 announcement that the saxophones “were received” suggests there was anticipation that this ensemble of saxophones could well be of some importance. The fact that two of Victoria’s most respected musicians (namely Herbert Kent and Emile Pferdner) were part of this endeavour caused this newspaper to take the four saxophones seriously: the ensemble had the potential to be long-lasting. Unfortunately no subsequent performances seem to have been given by this ensemble.

Perhaps the instruments were not easy to play or of poor quality, or maybe the ensemble had to deal with personal conflicts. However, their performance was noticed, and this was the first attempt in British Columbia by four local saxophone pioneers to publicly present a saxophone quartet as a worthy chamber music ensemble.

\footnote{22 “Victoria Musical Society concert,” \textit{Daily British Colonist} (Victoria), 17 December 1885, 3.}
Figure 2: Concert announcement of Victoria’s first saxophone quartet (1885).

23 “Charitable benefit,” Daily British Colonist (Victoria), 12 December 1885, 2.
3.2 Significant saxophone performances in early British Columbia

The increased use of steam ships and the expansion of North America’s railway system spurred North American touring companies to expand their services. The completion of the Trans-Canada railway (1885) opened up Canada’s West to touring musicians who previously had limited their activities to Eastern Canada.24

In the 1880s North America was becoming fascinated with large military bands, a trend started by Patrick S. Gilmore. Gilmore (1829-1892) was the first bandleader to tour North America with a large military band inclusive of saxophones and other woodwind instruments, offering a sophisticated mix of appealing repertoire that included marches, classical and popular repertoire.

Gilmore’s earliest bands did not have saxophones, but this changed soon after Gilmore heard the French Garde Républicaine — which had a large section of saxophones — at the 1872 World Peace Jubilee International Music Festival in Boston. By 1873 Gilmore had contracted a full soprano, alto, tenor and baritone (SATB) saxophone section which included the famous Dutch saxophone soloist Edward Lefebre.

Gilmore’s band became the model for North American bandleaders who followed in his footsteps. Many of those bandleaders had been musicians in one of Gilmore’s bands and became bandmasters of other bands or started bands of their own.25

Liberati’s Band

The first major American wind band to visit British Columbia was the Liberati Band. This band featured the saxophone soloist F. A. Maginel and was directed by Alessandro Liberati (1841-1918). Liberati had been the solo cornettist with several American military bands, including Gilmore’s Band, before starting his own “Liberati’s Grand Military Band.”

Liberati’s band had an extensive performance schedule when it performed at the month-long North Pacific Industrial Exposition in Portland. Several Victorians had made the trip to Portland to hear the famous band and arrangements were made to have Liberati and his band visit Victoria for performances on 1 and 2 November 1889:

The great attraction of the industrial fair at Portland this year has been Liberati’s grand military band, and not a few residents of Victoria have gone to Portland with the sole purpose of hearing the famous band. For some time an effort has been made to bring Liberati to Victoria, and it has at last been successful. Mr. E. T. Zeiglre, business manager for Liberati, arrived from Portland last evening to make arrangements for two concerts here on the evenings of November 1st and 2nd. The band comprises 67 people, the leading soloist being Mlle. Sophia Romani.26

The day after the first concert (1 November) a short review appeared in the Victoria Times. It favourably mentioned that the theatre had been packed with music admirers, and that one would not have to be surprised to see another sold out concert on 2 November.

The band musicians were praised as well:

As for the band, the press notices in advance have been the cold truth. There’s an incredible charm in Liberati’s Band and every musician is an artist. There are no flaws to detect, and the volume is a nicety, at no time being too loud.27

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The accomplishments of Liberati’s concert in Victoria did not go unnoticed in New Westminster. The New Westminster *British Columbian* writes in their daily, front-page section entitled “from Victoria”: “Liberati’s band gave the best instrumental music ever heard in the city. They went to Vancouver yesterday,” and an advertisement appeared announcing a concert planned for Wednesday 6 November, in the Odd Fellow’s Hall in New Westminster. This concert was extremely well received:

The audience was a representative one: all Westminster’s fashion, beauty and wealth came out to drink in the inspired strains of the finest musical organization that has ever performed here. The disorderly element was totally absent and the youngsters in the gallery were too much overawed by the wonderful music to indulge in much “goddishness.” Promptly at 7:30 o’clock Signor Liberati made his bow and raised his magic wand and the band dashed off into a splendid march by Liberati. . . . The marvellous precision shown by the players in the obedience to the baton and the expressive gestures of the conductor threw the audience into the greatest astonishment. . . . In the encore which followed the sweet, pathetic of Ireland were given most touchingly, and Liberati and his men brought down the last and the heaviest blow of all on the hearts of the audience by melting away into the song of songs, the indescribable “Home, Sweet Home.” It seemed as if the applause would never cease, and the great conductor again and again bowed and smiled his acknowledgements.28

Unfortunately this review does not mention whether there were any saxophone solos.

Exactly when the Nanaimo concert was organized is unclear, but we do know that Liberati’s Band travelled back to Vancouver Island to open the brand new Opera House of Nanaimo on 7 and 8 November 1889 (Figure 3). A glowing review of the 7 November concert appeared in the *Daily British Columbian*:

The famous Liberati’s Band opened the New Opera House last night. At 8 p.m., the doors were thrown open and the crowds rushed in and soon occupied every seat in the building, all the reserved seats were taken previous to the arrival of the band, and it was found necessary to place extra

reserved seats in the hall. The curtain rose at 8:30, showing the whole of
the band in excellent position. In a few seconds the famous leader ap-
peared and was greeted with bursts of applause. The first piece played
was a grand march by Liberati. At the finish the audience burst into
rounds of applause. . . . The Soprano Solo sang by Madam Romani was ex-
ceedingly sweet and rendered in a beautiful clear voice. Her song was
loudly encored [sic] and on making her second appearance she sang a
beautiful Dutch song, although there are not many in Nanaimo who un-
derstand that language, still they showed they could at least appreciate
the excellent rendering of the music and gave vent to great applause. . . .
Signor Liberati picked up his cornet and played a solo entitled "Souvenir
de la Suisse" — it was beyond doubt the finest thing ever heard on the
Pacific Coast, or in the states, and at the finish the audience rose to their
feet, and vociferously applauded and shouted encore.

The invitation of the Liberati Band to Victoria is a good example of the efforts made
by British Columbians to attract world-class musical groups to the relatively small commu-
nities of BC. These concerts by Liberati’s Band showed that southern BC had reached the
level of population and accessibility necessary to make touring wind bands feasible. Soon
other bands would visit British Columbia.

Innes Festival Band

The next large military band to visit BC was that of trombonist Frederick Neill Innes
(1854-1926). Like Liberati, Innes had been a soloist in Gilmore’s Band. In 1890 he had
formed a new band after an earlier attempt in 1887 (which included a five piece saxophone
section) had fallen apart only months after formation. This second band was named the In-
nes Festival Band and visited Victoria in 1891 for a performance at the Victoria Theatre.
The band featured three saxophonists, namely Henri Morin (alto and contra-bass saxo-
phone), E. Schaap (tenor), and Vincent Ragone (baritone).29

29 Joseph McNeill Murphy, “Early saxophone instruction in American educational institutions” (DMA
diss., Northwestern University, 1994), 23.
An advertisement (Figure 4) announcing the concert was published on the front page of the *Daily British Colonist*. It presented saxophonist Henri Morin as “the only Contra-Bass Saxophone Soloist of North America.” The band received an enthusiastic review in the *Daily British Colonist*:

That Innes and his famous band delighted the big house at the Victoria, last evening, is putting it very mildly. The audience was fairly carried away with enthusiasm, and the rapturous applause accorded them. So often do fake companies visit Victoria that when real artists come they are doubly appreciated. Both in solos and concerted music Innes and the 48 members of his band are grand . . . . All the capabilities of the trombone — much abused yet admirable instrument — are developed by Mr. Innes, whose claim to the title of the leading trombone player of the world, will hardly be disputed. His first selection was a concert waltz of his own composition, “Sea Shells,” the music of which, soft and dreamy, delighted those who listened to it so much that for a moment after it was over they forgot to applaud. Then the plaudits came in a storm, and Innes was forced to respond, giving as an encore a duet, with the first cornet, from “Il Trovatore.” Of the band music, the gems were the “Hungarian Rhapsody,” Liszt; the overture from Wagner’s “Tannhauser,” and the “Pizzicati Polka,” Strauss. 30

A review also appeared in the *Victoria Times*: neither review mentioned any of the saxophonists.31

**Sousa’s Band**

In 1892 John Philip Sousa (1854-1932) added a section of saxophones to his band, which from 1893-94 included the renowned saxophonist Edward A. Lefebre. It was this impressive band which visited Victoria in 1896. At the time of the Victoria concert the saxophonists who worked with Sousa were Rudolph Becker, T.F. Shannon, Stanley Lawton and Marwell Davidson.32

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30 *Daily British Colonist* (Victoria), 13 October 1891, 8.
31 *Victoria Times*, 14 October 1891.
32 Murphy, *Early saxophone instruction*, 20.
Although Sousa made extensive use of saxophone soloists, no saxophone solos were listed on the advertisement (Figure 5) nor do any seem to have been programmed for the Victoria concert. This does not necessarily mean no saxophone solos were played because Sousa was known for interjecting encores after each programmed piece, one of which could well have been for solo saxophone and wind band.  

Maginel–Mullin Concert Company

F. A. Maginel, a saxophone soloist who had worked with Liberati’s Band, formed his concert company and toured the Pacific Northwest in 1896. After giving a successful concert in Whatcom County (Washington State), Maginel’s company scheduled for 3 November concert at Herring’s Opera House in New Westminster. The company had used the Great Northern train to travel to New Westminster, but arrived there late:

A very fair house, considering the stormy weather, greeted the Maginel-Mullin Concert Company, last night, at Herring’s Opera House. Owing to the Great Northern train being late, the company did not arrive in the city until after eight o’clock, and it was an hour later before the concert commenced. Under the circumstances, the artists performed their parts as well as could be expected and the audience, as a whole, bore with patience the long delay.

After their performance in New Westminster the group travelled to Nanaimo. The 5 November concert in Nanaimo’s Opera House was well publicized in the Nanaimo Free Press. A front-page article (Figure 6) with a large picture of Maginel holding his saxophone appeared on the day of the concert. The article was an eloquent review of the Whatcom County concert, and had high praise for saxophonist Maginel:

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The Whatcom audiences are somewhat prone to be critical. Any inferior public entertainment is quite apt to be visited with deserved contempt. Hence the cordial reception given the Maginel-Mullin concert company at the Lighthouse last evening should be more gratifying to that excellent company... Maginel’s wide reputation as master of the saxophone is entirely well deserved. It is cause for wonder that the beautiful tones of this comparatively uncommon instrument are not more frequently heard, and Mr. Maginel’s playing will strongly tend to bring its mellow and delightful harmony into public favour... Manager Allen is fortunate in drawing quality of his entire company, as was evidenced by the uniform and hearty recalls of each member. Should the company again visit this city it will be certain of a generous reception.35

Maginel’s company then travelled to Victoria and gave two concerts at Institute Hall (Figure 7). Maginel was not unknown to Victoria audiences because he had visited Victoria in 1889 while touring with the Liberati Band.

These concerts were well received and both saxophonists, F.A. Maginel as well as Miss Katie Mullin, were mentioned favourably in a review:

[F. A. Maginel’s] selections last evening were played with a taste and a delicacy of shading that stamped the performer as a finished musician. [...] [Miss Katie Mullin] seemed equally at home as a performer on cornet, clarinet or saxophone, though it was on the latter instrument that she most delighted her last night’s audience.36

In conclusion, Canada’s westward expansion, which was primarily made possible through the completion of the Canadian Pacific Railway, created a market for touring musicians. Large American military bands, which were world-renowned, took advantage of these new opportunities and visited British Columbia with regularity. For the first time British Columbia audiences were able to hear the beauty of high calibre saxophone performance within a military band setting.

35 Nanaimo Free Press, 5 November 1896, 1.
3.3 Beyond 1900

In order to connect the two larger issues of my thesis, early history and current practices, I will present a short overview of the 1900-1950 period. During this time the saxophone gained significant attention, for better or for worse.

Wind bands

Patriotic rallies during the First World War spurred communities, small and large, to start new wind bands.\(^{37}\) Several prominent BC bands, such as the Maple Leaf Band (Trail, 1919) and the Michel-Natal Miners Band (now Sparwood, BC – 1920), were formed soon after the war was over. Like most wind bands that started during the first half of the twentieth century, these two bands included saxophones.\(^{38}\)

Despite this increase in the number of active community bands, the popularity of touring bands was on the decline. By 1920, vaudeville (see below) had become the most popular form of entertainment and several new innovations (the radio, gramophone records and film) were capturing popular interest.\(^{39}\)

Community bands weren’t spared either from the effects of new technology. During the 1960s a proliferation of new TV stations appeared in North America, and television sets became a mainstream commodity. Because rehearsal times were in direct competition with TV time, memberships of community bands dwindled and many folded.\(^{40}\) Fortunately many

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\(^{38}\) McIntosh, *History of music in BC*, 32 vii-viii.


\(^{40}\) “Kelowna Senior City Band,” *Canadian Bandmaster* (spring 1962): 16.
schools were adopting existing youth bands or were starting wind bands of their own, thereby securing the future of wind band music in British Columbia.

**Vaudeville**

At the end of the nineteenth century vaudeville shows make their appearance in the largest urban centres of British Columbia. Each show consisted of a series of acts put together on a single bill. Travelling troupes of artists (musicians, comedians, but also circus-like acts) would travel the various circuits by train, taking advantage of British Columbia’s new infrastructure.

Alexander Pantages, an American vaudeville impresario based in Seattle, ran one of North America’s major vaudeville circuits. In its heyday his chain of Pantages theatres encompassed more than 70 theatres, mostly located in the western parts of the United States and Canada.41

Pantages opened his Vancouver theatre in 1908 and a new Victoria theatre followed in 1914. Musical acts were an essential part of vaudeville, and groups that included saxophonists were as popular as any other.

One of Canada’s most famous vaudeville groups was the Six Brown Brothers. This all-saxophone group travelled widely, especially in the United States but also in Australia and Canada. In the fall of 1926 they toured the Pantages West Coast circuit and were playing at the Vancouver Pantages theatre in the last week of September.42

Vaudeville was a spicy, yet sophisticated form of entertainment, and there was a market for it. Industrialization had produced a more affluent working class that had time

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42 *Vancouver Province*, 26 September 1926, 14.
and money for leisure activities: vaudeville was offering the type of entertainment couples would enjoy.

Although vaudeville and touring wind bands were competing for a similar audience, both forms of entertainment appear to have been able to coexist during a period in which leisure time of the average urban British Columbian was on the increase.

However, by the end of the 1920s the global economy was slowing down, and the popularity of vaudeville was declining. Its higher priced live performance shows were unable to compete any longer with the lower priced cinema, which resulted in a rapid decline of vaudeville.43

**Jazz and Dance Bands**

Vaudeville theatres were the earliest performance stages that introduced jazz music to British Columbia audiences. Early jazz bands, such as the Creole Band from New Orleans, visited Vancouver's vaudeville theatres from as early as 1914. Since musical performance comprised only about twenty minutes of a vaudeville show, the importance of this new musical style was initially not understood: jazz was little more than a “diversion among diversions.” 44

In 1919 Jelly Roll Morton (1890 – 1941), a New Orleans pianist who had toured the various vaudeville circuits, was in Vancouver and looking for work. He started off performing at the Patricia Hotel (1919), and a year later he took on jazz band engagements at the

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Regent Hotel. Morton is considered the first major jazz pianist to have performed jazz in Vancouver, in venues other than vaudeville theatres.\textsuperscript{45}

By 1920 jazz was becoming an increasingly “hot” commodity, though it wasn’t appreciated by everyone. In a letter to \textit{The Vancouver Sun} editor, one reader makes an impassioned distinction between “thorough musicians” and the “players of vulgar music”:

The average musician is but scantily reimbursed for the many years he or she devotes to study in music. The chances these days in the west of having permanent engagements for a thorough musician are few and far between and especially does this apply to those engaged in the rendering and teaching of high class music which many of us do not hear enough of. I would suggest that the government increase its revenues by taxing well the players of vulgar music such as jazz, rag, fox-trot and the nigger trash which the average Vancouver dancing audience only cares to hear.\textsuperscript{46}

Because the saxophone had been relatively unknown before jazz entered the scene, to many the instrument had become synonymous with jazz. This (misinformed) notion was echoed by the following explanation of what a jazz band is, which appeared in the \textit{Regina Leader}:

Who knows what the Jazz Band really is, or where it came from? Already the first wild extravagance of the Jazz Band furore is gone and still nobody seems to know what the distinctive peculiarity of this weird music is... A typical Jazz Band of the cabaret variety consists of five instruments. First piano and violin. That sounds conventional and quite plebeian. Then the drums...Now, however, we come to the heart of the band, the banjo and saxophone. There is the Jazz Band complete: violin, piano, drums, saxophone and banjo.

You know the foot-tickling qualities of a banjo, of course, but are you thoroughly familiar with the saxophone? Do you know how it can sob, whine, wheeze and yelp? All of these things it does in the Jazz and therein you have its real distinction. It is not the violin, piano, or even the drums

\textsuperscript{45} Miller, \textit{Such melodious racket}, 71.
\textsuperscript{46} M.F. Sheridan, “Music: in the house, the studio and the concert – Correspondence,” \textit{Vancouver Sun}, 25 April 1920, 31.
or banjo that make the Jazz so different. It is the saxophone (sic) – the most curious, whimsical, and humorously sad of all instruments.\textsuperscript{47}

Hotels played a major part in the jazz and dance band scene of Vancouver. They hired bands throughout the 1930s and 1940s. Their ballrooms offered a perfect podium for commercial dance bands, such as Joe Masselli’s band (with saxophonist Paul Perry, father of saxophonist P.J. Perry). Mart Kenney, a very successful Vancouver band leader, started off his \textit{Mart Kenney and His Western Gentlemen} in a Vancouver ballroom.\textsuperscript{48}

Kenney (1910-2006) learned to play the saxophone in the Magee High School Orchestra (Vancouver) and he had been in several bands before becoming the leader of the Alexandra Ballroom band in 1931. By 1934 this band had evolved into the \textit{Mart Kenney and His Western Gentlemen} band and in 1940 the band relocated to Toronto. With the help of radio performances and touring engagements Kenney’s band became one of Canada’s leading dance bands of the 1930s and 1940s. Although the band consisted of only seven members, many of them played a variety of instruments and saxophones were among the most prominent and frequently used instruments.\textsuperscript{49}

When \textit{Mart Kenney and His Western Gentlemen} left for Toronto, Dal Richards’ band took over the Hotel Vancouver Orchestra engagements. Dal Richards (b. 1918) and his band played at “the Roof” of the Hotel Vancouver for a total of twenty-five years. Prominent Vancouver saxophonists who have been part of Dal Richards’ band were Stan Patton and Lance Harrison.\textsuperscript{50}

\textsuperscript{47}“Music in the home: What is a Jazz Band,” \textit{Regina Leader}, 13 April 1918, 10.
\textsuperscript{49}McIntosh, \textit{History of music in BC}, 225-8.
\textsuperscript{50}McIntosh, \textit{History of music in BC}, 226.
Figure 3: Concert announcement for Liberati Concert Co. (1889).

51 Nanaimo Free Press, 5 November 1889, 2.
Figure 4: Concert announcement for Innes’ Famous Band (1891).

52 Daily British Colonist (Victoria), 4 October 1891, 1.
Figure 5: Concert announcement for Sousa’s Peerless Concert Band (1896).

53 Daily British Colonist (Victoria), 11 February 1896, 8.
Figure 6: Review of Maginel-Mullen Concert Co. (1896).

54 Nanaimo Free Press, 5 November 1896, 1.
Figure 7: Concert announcement for Maginel-Mullin Concert Co. (1896).

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55 Daily British Colonist (Victoria), 10 November 1896, 4.
CHAPTER 4  SAXOPHONE EDUCATION IN BRITISH COLUMBIA

4.1 EARLY INSTRUMENTAL MUSIC PROGRAMS IN PUBLIC SCHOOLS

British Columbia’s earliest schools were organized by missionaries and clergy and Anglican administered schools led the way in music. A good example is that of Reverend James Reynard who arrived in 1866 in Victoria. After working in Victoria for two years he was sent to Barkerville where he taught many subjects (from Greek to arithmetic), fulfilled his pastoral duties, and provided instruction in vocal and instrumental music. He also conducted his own wind band that included two flutes, one clarinet, one cornet and a bassoon. In 1871, when Reynard’s health started to fail, he left Barkerville and its harsh winters for the much milder climate of Nanaimo. In Nanaimo he continued his band activities by starting the Nanaimo Brass Band in 1872. This band is still active today (as the Nanaimo Concert Band) and is the oldest active community band in the province.56

The inclusion of music in the earliest school programs of secular primary and secondary schools is largely due to the efforts of John Jessop, British Columbia’s first Superintendent of Education (1872-8). Jessop was originally from England but had attended the Toronto Normal School in Ontario before moving to Western Canada. Having spent some time in British Columbia, he was asked to develop public school programs in British Columbia.

Jessop also had a serious interest in music and believed that music, especially vocal music, was useful beyond its religious and practical value:

[Music's] utility in the school room in maintaining order, in the enforcement of discipline, and as an incentive to study cannot be overestimated.57

During Jessop’s tenure, vocal training and the fundamentals of music theory were established as part of the high school curriculum. By 1875, more than half of the school population was registered in music classes.58

The first significant effort to introduce instrumental music in schools was made by George Hicks, who was Vancouver’s first Supervisor of Music from 1904 until 1919. Hicks was known for taking every possible opportunity to promote music in public schools, and he worked continuously to expand the music offerings, including instrumental music, from elementary to high school levels. The quality of the music programs was low, but this was largely due to the inadequacy of teacher training. Some progress was made when regular teacher training courses in music were started at the Vancouver Normal School (1913) and the Victoria Normal School (1916).59

In 1925 an important survey of education in British Columbia was conducted by J. H. Putman and G. M. Weir. Now known as the Putman-Weir survey of education, this report recommended a more flexible school curriculum, one which would be tailored to the individual interests of each student. Although there were no specific recommendations for music, a positive effect of the report was that music in schools was given more importance. However, teacher training in music programs at Normal Schools stayed the same and so little changed.

59 Green & Vogan, Music education in Canada, 98-104.
An important way for teachers to improve their musical training was by participating in music summer sessions, which were held in Victoria at the Victoria Normal School. These summer courses fostered interest in instrumental music. The 1930 summer course produced a good orchestra, and a written evaluation of the session concluded that “the subject of how to train an orchestra would be a fitting one for music-teachers.” 60

By the 1930s, youth bands were increasingly popular with BC’s young people. Already in 1928 Vancouver band director Arthur Delamont started an extra-curricular school band at the General Gordon School in Vancouver. By 1930, he had severed ties with General Gordon School and continued conducting the band under the new name Kitsilano Boys’ Band (KBB). Delamont’s KBB won many band competitions, in Canada as well as abroad. 61

Although Delamont did not have a teaching certificate, he continued teaching band to school-age students. In spite of the Great 1930’s Depression and the way it undermined the economy, Delamont was able to start up several new bands. By 1941, he was directing the West Vancouver High School Band, the Point Grey Junior High School Band, and the Grandview School Band. Today Delamont is regarded as one of the great stimulators of the school band movement in Vancouver. 62

School bands were not just a Vancouver phenomenon; throughout the province schools started orchestras and bands as an extra-curricular activity. Not until the 1950s was an effective system in place, one which incorporated ensemble teaching by full-time certified teachers into the regular school schedule. 63

60 1929-1930 Annual Report (British Columbia), Q23, quoted in Green and Vogan, Music education in Canada, 184.
62 McIntosh, History of music in BC, 171-172.
63 Green & Vogan, Music education in Canada, 194.
In some cases existing extra-curricular school bands were integrated into the school system. One of the earliest examples of such a development outside of British Columbia’s main cultural centres was that of the Oliver High School Band. This band, started in 1939, is considered to be the first British Columbia school band that had regularly scheduled rehearsals within the school day. It was a mixed wind band that by 1945 included two altos and one tenor saxophone (Figure 8: Photograph of the South Okanagan Union High School Band, Oliver (1945). The school band was directed by Gar McKinley, who was also the vice-principal of the school. McKinley did much to improve music education in the Interior of British Columbia. He organized band exchanges, and was a founding member of the British Columbia Secondary Instrumental Teachers’ Association.

Dale McIntosh, author of *History of Music in British Columbia 1850-1950*, explains the level of persuasion McKinley needed to obtain the funds necessary to start and run a band program during the 1930s and 1940s:

> There was very little money to operate school bands in the early days, and McKinley recalls that it was necessary for him to collect a fee of twenty-five cents per student in order to buy the first music which his band used. By 1940 he was able to obtain a $250 budget from the local school board, but only after cornering each member of the board individually, persuading them to vote in favour of the move (they could hardly refuse him on a face-to-face basis), and then attending the board meeting in order to see that they kept their word.64

Eventually McKinley became the Supervisor of Music for the Kelowna school system until his retirement in 1974.

By the early 1950s many band teachers felt there was a need for a more coordinated approach to band teaching in British Columbia. A small group of educators — consisting of

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64 McIntosh, *History of music in BC*, 173.
Gar McKinley (Oliver), Mark Rose (Kelowna), Ralph Yarwood (Kimberley), Bill Cumming (Powell River), Fred Turner (New Westminster), Howard Denike (Victoria) and Jack Cuthbert (Vancouver) — organized their first conference in 1952 in New Westminster. This event was the catalyst for the formation of British Columbia Secondary Instrumental Teachers' Association (BCSITA) in 1954. The BCSITA was organized to improve teaching standards as well giving voice to the concerns of school instrumental teachers. The 1954 conference was organized by Fred Turner and seven of British Columbia's school bands performed at this event.

One of the main accomplishments of BCSITA was that it enabled students to get full academic credit for band, something the directors had been lobbying for since this organization was founded. Beginning in 1958 students could get academic credit for band.

1958 marked the founding of the British Columbia Music Educators Association (BCMEA). The BCMEA was initially only for choral and theatre teachers. Eventually it expanded its membership to include instrumental teachers and in 1962 the BCSITA amalgamated with the BCMEA.65

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Figure 8: Photograph of the South Okanagan Union High School Band, Oliver (1945).

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Credit: J. G. McKinley
4.2 SAXOPHONE PROGRAMS AT UNIVERSITIES

Overall the many band programs which started in the 1930s, 40s and 50s were nothing short of a success. Many students who had advanced musically through band programs were now interested in continuing instrumental studies at the college or university level. Unfortunately no professional instrumental programs were being offered at that time at any post-secondary institution.

Aspiring musicians who were not discouraged by the lack of proper musical programs in British Columbia and who could afford it would seek an out-of-province university education. Although a university degree in music (BMus.) had been available in Eastern Canada since the late 1800s, students pursuing a Bachelor degree in music in BC tended to prefer universities in the United States to further their studies. American programs were perceived as superior to Canadian ones and the relative proximity to the United States made studying “just south of the border” commonsense.  

The University of British Columbia (UBC) had been planning to create a department of music since 1937, but the economic conditions of the thirties and the war years stalled any further development.

By 1940 UBC offered its first music course (in music appreciation) and by 1946 music was formally recognized as a discipline, but only music courses in the realm of music theory (including harmony, counterpoint and ear training) and music appreciation were

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67 In 1846 King’s College (later renamed the Toronto University) granted its first BMus. degree. The recipient was James Paton Clarke, a church musician. It was not until the 1890s, however, that the Toronto University offered a full-fledged BMus. degree program.
68 Green & Vogan, Music education in Canada, 72.
69 University of British Columbia Calendar: Twenty-third session 1937-1938, 64.
being offered. In addition, the head of the department, Harry Adaskin, was rather reluctant to start a School of Music as part of the university:

High schools and universities should not attempt to produce singers and violinists and composers. They should produce audiences – cultivated art lovers and music lovers. Those who wish to be violinists and pianists must study in trade-schools, for theirs is a difficult craft which can only be mastered through a full-time effort. But their efforts are useless if there is no audience. I look with a worried eye on the hundreds of music schools churning out more and more craftsmen without an apparent thought about their students’ future.70

Adaskin believed that the greatest need universities had to fulfill was to teach students how “to understand, and therefore to appreciate and love art.” He believed that a European style of music education, which is characterized by specialized music schools and conservatories, would be better suited to produce highly skilled performers and composers than an American style of music education. These beliefs turned out to be incompatible with the direction in which English-Canadian universities (in contrast with French-Canadian universities) were heading.

By 1956 all British Columbia’s normal school programs had been consolidated within the universities and this was also the first year that UBC’s College of Education offered the province’s first degree in music education. The university doubled its music courses although those extra courses were “for credit only in the College of Education”. Music Education’s instrumental courses were given in a group lesson setting and with the intention of preparing students to become band teachers.71

71 The University of British Columbia Calendar: Forty-Second Session 1956-1957, 295-311.
Performance courses (apart from general instrumental and vocal technique courses for College of Education students) and performance degrees were at this point non-existent, but this was to change soon.\(^{72}\)

In 1958, the University of British Columbia asked the American musicologist G. Welton Marquis to set up a Department of Music, and by 1960 this department was in place and the Bachelor of Music degree was available. For the first time, students who wanted to major on their musical instrument, were given individual instruction (called “Private Applied Music”) which was restricted to Bachelor of Music majors only.\(^{73}\) The University of Victoria’s Faculty of Education began accepting music students in 1963 and established its Music Department in 1967. However, it was only in 1977 that the music departments of both UBC and UVic started hiring saxophone-specialists. Until that time other woodwind specialists (predominantly clarinettists) had been hired to teach saxophone, a practice that had been common in North America for many years then.

One wonders why it took so long to hire saxophone specialists and to admit that the time-honoured practice of using other woodwind specialists to teach saxophone was simply not good enough. Yet there is a practical explanation for having (mostly) clarinettists teach saxophone students that is worth mentioning. In the days before the two universities started hiring instrumentalists, the earliest institutions to offer fulltime employment to orchestral musicians were the Vancouver Symphony and the Victoria Symphony. Many members of these two orchestras had already been providing private music lessons, and they were, naturally, the first ones asked to teach in the university’s music departments. The problem is that the saxophone is not part of the standard instrumentation of a symphony

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\(^{72}\) McIntosh, *History of Music in BC*, 184.

\(^{73}\) *The University of British Columbia Calendar: Forty-Sixth Session 1960-1961*, 91-3.
orchestra. So how could this problem be solved? The initial response of music departments of both UBC and UVic was to follow what other universities had been doing for decades: resolve the problem internally. For the most part it was symphony clarinetists, who often have an affinity for and/or some knowledge of the saxophone, who were asked to teach the instrument to students interested in saxophone lessons.

However, there were ideological reasons as well for not granting the saxophone the same status as other orchestral instruments, and these appear to have been engrained and longstanding. Larry Teal, the first full-time saxophonist to teach in the United States (University of Michigan, teaching full-time saxophone from 1953-1974), was familiar with the slow acceptance of the saxophone as being a worthy instrument to pursue at the university level, although he sensed in 1970 that this battle was close to being won in favour of the saxophone:

Inclusion of the saxophone as a major instrument in universities and colleges has been a controversial subject with faculty and administration for the past several years. The teaching of this instrument on the higher education level has come from complete rejection to the point where several of the major universities offer doctoral degrees in performance with saxophone as the major instrument....there seems to be quite a trend toward unquestioned acceptance of the instrument as an integral part of the music school curricula.74

Eventually both British Columbia universities changed their hiring policies pertaining to the saxophone. In 1977, Lynne Greenwood became the first saxophone-specialist at UVic; she was hired shortly after receiving her Master of Music (MMus.) at Indiana University. That same year, UBC hired its first saxophonist, namely David Branter, also a MMus. graduate of Indiana University.

Dr. Greenwood experienced, over time, fluctuating levels of saxophone students in her UVic saxophone class. According to Greenwood, this had a lot to do with sheer numbers: if large numbers of students applied, she could be more selective and attract a better grade of student.

In order to give saxophone students enough large ensemble experience, a maximum of twelve students could be accepted. Compared to some other woodwind classes, especially those for oboe and bassoon, this number is quite high. In Greenwood’s opinion the versatility of the saxophone justifies the higher number of saxophonists: saxophones are used in jazz band, concert band, new music ensembles and saxophone quartets.

Twelve saxophone students would be good for three different quartets. Greenwood would regularly coach three quartets, but without getting any financial compensation. When less than twelve students were in her class she would ask people from other disciplines to take part in quartet playing.

In 1977, when David Branter started teaching his first saxophone students at UBC, bassoonist John Husser had already been teaching saxophone students for some time. Husser held onto teaching several of these students during Branter’s first year, but by 1978 Dr. Branter had taken over the complete class of six students. Branter’s saxophone class consisted generally of six to eight saxophone students.

In 1988 Branter took a year’s leave from UBC in order to start his doctorate (at Indiana University) and Julia Nolan, a former student of Branter, took over his students at UBC. Since Branter’s return, Nolan and he have shared teaching UBC’s saxophone class, which has averaged about ten students.
Both Greenwood and Brantter were hired as “sessional” teachers and remained so for more than twenty years. Sessional instructors at both UBC and UVic are offered rather poor financial rewards, benefits and labour protection compared with the remunerations received by their tenure track colleagues. It is important to realize that Canadian university music schools have a need for both full-time and part-time faculty. This is well stated by Don McLean and Dean Jobin-Bevans in their survey on university-based music programs in Canada:

It is difficult to run an institution without the critical mass of full-time tenured or tenure-track staff: commitment to the development of programs, the execution of service functions, and the definition of the character of the school depend on their presence. At the same time, the role of part-time staff who usually function in other facets of their lives as musical professionals (performers, composers, specialist coaches, teachers, etc.) is crucial to the pursuit of the highest local or (inter)national aspirations for artistic and pedagogical achievements, and for the integration into the local artistic community.

This rationale for full-time and part-time staff has resulted in an unfair distinction between well-paid employment for tenure track faculty and poorly-paid employment for sessional instructors. Lamentably, this disparity has become a widespread practice at Canadian universities. The majority of instrumental and vocal instructors at Canadian universities (including UVic and UBC) are sessional instructors.75

Currently Greenwood has discontinued teaching saxophone at UVic and also Brantter has stepped back from most teaching commitments at UBC. Both remain active teachers and performers within their communities. Julia Nolan has taken over the majority of the

saxophone students at UBC, and in Victoria Wendell Clanton (a student of Lynne Greenwood) is now teaching saxophone at UVic.

4.3 SAXOPHONE PROGRAMS AT CONSERVATORIES AND COLLEGES

In 1964 the Victoria Conservatory of Music (VCM) was founded. When the University of Victoria started its music department (1969) the VCM was supplying most of its teachers for individual instrumental instruction. By 1978 this affiliation with UVic came to an end and the VCM, in conjunction with Camosun College, began offering a two-year diploma course.\(^{76}\) This program is now also accessible to saxophonists.

Currently there are many accredited institutions in BC which accept aspiring saxophonists. The University Transfer (UT) makes it possible for students to start studies at one school and transfer to another. The UT courses have made two-year diploma programs more attractive because credits already earned in the diploma program can be counted towards a bachelor program at any BC university, if the student chooses to do so at a later point. It is therefore no surprise that these diploma programs have gained in popularity over the last two decades.\(^{77}\)

Institutions currently offering saxophone instruction through UT courses are Camosun College (Victoria, in partnership with the VCM), Capilano University (North Vancouver), Douglas College (New Westminster), Kwantlen Polytechnic University (Langley), and the Vancouver Island University (Nanaimo).\(^{78}\)

\(^{76}\) McIntosh, *History of music in BC*, 180.


\(^{78}\) Current saxophonists teaching at these institutions are: Camosun College: Erik Abbink; Capilano University: Mike Allen, Steve Kaldstad, Chad Makela and Ross Taggart; Douglas College: Colin MacDonald; Kwantlen Polytechnic University: Campbell Ryga; Vancouver Island University: Monik Nordine.
CHAPTER 5  FIFTEEN BC SAXOPHONISTS ON EDUCATION AND PERFORMANCE ISSUES

To find out the views of British Columbia saxophonists, I asked twenty BC saxophonists to fill out a questionnaire (Appendix D) regarding their saxophone performing and teaching. The questionnaire was comprised of thirty-six questions which could be clustered in five sections: 1) saxophone training, 2) performance career, 3) teaching career, 4) repertoire for saxophone, and 5) personal questions.

Once I had identified prominent saxophone teachers and performers (based on their education, experience and prominence) I approached them by email (Appendix A) to see if they were willing to help me with my project.

I was fortunate to get back fifteen filled-out questionnaires and I think this number is substantial enough to provide significant results. The respondents were: Doug Awai (Victoria), David Branter (Vancouver), Wendell Clanton (Victoria), Gordon Clements (Victoria), Kris Covlin (Vancouver), Chuck Currie (Vancouver), Lynne Greenwood (Victoria), Ross Ingstrup (Victoria), Rhonda Leduc (Victoria), Colin MacDonald (Vancouver), Larry Miller (Nanaimo), Julia Nolan (Vancouver), Monik Nordine (Nanaimo), Joey Pietraroia (Victoria), Campbell Ryga (Vancouver).79

I have also conducted interviews with four saxophonists, namely Julia Nolan, Lynne Greenwood, Gordon Clements and David Branter. These interviews gave me the opportunity to probe deeper into some of the issues in the questionnaire and to discuss other issues relevant to my thesis.

79 Campbell Ryga provided his answers during a thirty minute phone conversation in the fall of 2010.
In the last section of this chapter (section 5.6) I have used some of the data from my survey to compile a list of works written for saxophone by BC composers.

5.1 SAXOPHONE TRAINING

One of the first questions was: at what age they started to play the saxophone. The average age for most participants was between twelve and thirteen years old; many of the participants started playing the saxophone in a wind band. There were exceptions: Colin MacDonald started earlier, at age nine. Chuck Currie as well as Julia Nolan switched to the saxophone in their late teens after having started out respectively on clarinet and flute. It is surprising to note that almost 50 percent of those who answered had not had any private (one on one) saxophone lessons prior to going to college or university. This shows that wind bands have been crucial in the overall development of many professional saxophonists in BC.

Most of the saxophonists did their undergraduate saxophone studies at a college or university in British Columbia. Several saxophonists pursued their master’s degree abroad, mostly in the United States, but also a few in France. Among them were David Branter (Indiana University), Julia Nolan (Indiana University), Kris Covlin (Bowling Green State University and Conservatoire National de Musique de Boulogne-Billancourt in Paris), Lynne Greenwood (Indiana University), Ross Ingstrup (Northwestern and Bordeaux Conservatory) and Wendell Clanton (Northwestern University).

A few participants mentioned how much they appreciated saxophone quartet playing during their formal studies. Doug Awai writes:

I performed in a saxophone quartet while I was in university. I love playing in a sax quartet! I have had various student sax quartets at my current high school.
David Branter notes how much he learned from saxophone quartet playing:

In school my most intense and effective musical training came from playing in saxophone quartets. The 1975 version of the Indiana University saxophone quartet travelled and performed widely in the Mid-West and recorded an LP.

5.2 Performance Careers

Many of those who replied to my questionnaire enjoy performing on the saxophone in a wide variety of musical styles. This has certain benefits but can also lead to some challenges. Colin MacDonald explains:

Saxophonists are expected to play many different styles of music: play with an orchestra, improvise jazz, play rock/r+b/funk and other popular styles. It is extremely challenging to have proficiency in too many different genres of music and styles of playing.

Some players prefer to be more selective. Among them are Campbell Ryga (jazz), Colin MacDonald (classical), Lynne Greenwood (classical), Monik Nordine (jazz), Ross Ingstrup (classical) and Wendell Clanton (classical).

All who replied to my questionnaire started their performance careers in their late teens or early twenties. Kris Covlin is the only performer who makes his living solely from performing. Although Kris plays other concerts as well, the Naden Band consumes most of his performance time. The Naden Band, which is based at HMCS Naden in Esquimalt (Greater Victoria), is one of Canada’s only two full-time navy bands. It was authorized in 1940. The Naden Band provides full-time employment to three saxophonists who are part of a total of thirty-five musicians.\(^80\)

Several saxophonists had performance activities which substantially (25-40%) contribute to their income. These are Campbell Ryga, Larry Miller, Monik Nordine and Wendell

\(^80\) Kris Covlin has since November 2010 discontinued his work with the Naden Band.
Clanton. Campbell Ryga, who performs mostly in the jazz realm, explained that finding opportunities to perform was a lot easier earlier in his career than it is today: He used to give approximately 220 performances “when times were good,” while nowadays this has dropped to about 160 per year.

For Gordon Clements, Julia Nolan, Lynne Greenwood and Chuck Currie income earned from saxophone performances accounted for 10-24% of their total salary, while Colin MacDonald, David Branter, Rhonda Leduc, Joey Pietraroia, Doug Awai and Ross Ingstrup all earned less than ten percent of their total income through saxophone performances. These numbers show that (except for Kris Covlin) even some of British Columbia’s most prominent and qualified saxophonists are unable to live off performing alone. Professional saxophonists need other sources of income and most often this is found through teaching, either as a band teacher or by providing individual saxophone instruction.

The majority of the participants in this survey have done recordings of both commercial and non-commercial nature. Those who have released saxophone recordings of their own are Campbell Ryga (Deep Cove, Spectacular – Coastal Connection – Joined at the Hip - Any Answers), Colin MacDonald (Circle of Wind), Gordon Clements (Coutin – Mingus, Mancini, and us – Above & Below – Bounces – I let a song – Run) Kris Covlin (Plat), Larry Miller (Freya's Song – Storm Head – The Iconoclasts), Lynne Greenwood (Concert in the Park – Nice work if you can get it) and Monik Nordine (Not just to but over the moon – Departure).

5.3 Teaching Careers

The majority of the participants embraced teaching activities about the same time that they started to perform professionally. When asked which method they regarded as the most widely used teaching method in Canada, their answers varied considerably. Many
were candid about the fact that they did not know which teaching methods their colleagues were using, but were quite willing to share the methods they were using themselves.

By far the most widely-used study book is Ferling’s *48 Etudes*, which is part of the Marcel Mule saxophone method. Other popular methods are methods by Rubank, Klosé, Londeix, and the band method *Standard of excellence* (used in band programs).

A slight majority of the participants makes no extra effort to encourage students to play local, BC, or Canadian repertoire. Several commented on why they do not. Joey Pietraoia writes, “None of my students were at the level to play pieces other than simple tunes out of method books.” Lynne Greenwood makes a similar point, i.e., that there exists a lack of appropriate local pieces for students: “[I] probably should if I could find some good pieces at appropriate levels.” Julia Nolan’s answer suggests that intermediate pieces for her students are not readily available:

Yes, when they’re capable of attempting some of the pieces. (Archer, Le-May and all the pieces that have been written for me, or for my students – and encourage them to investigate, explore, and commission works).

Teachers in the jazz realm seem to have less difficulty finding suitable works for their student ensembles. Campbell Ryga notes:

I think it is important to play music by locals and Canadians. I use a fair amount of Canadian music for seventeen piece bands, of which I have library access. Works by Ron Collier, Phil Nimmons and Hugh Fraser.

Monik Nordine is keen on composing her own music and encourages her students to do the same:

I generally encourage them to write their own music and I sometimes write for them. I wrote *Little Red for my sax ensemble and the students love it. We have also worked on Hugh Fraser and Campbell Ryga compositions.*
Other BC and Canadian works that were mentioned as appropriate for students were Colin Pridy's *Three kicks for saxophone quartet* (2004), Colin MacDonald's *Prana* (for saxophone quartet, 1995), Charles Stolte's *True confessions* (for solo saxophone, 1994) and compositions or arrangements by BC composers Fred Stride, Steve Jones, James McRae and Larry Miller.

### 5.4 Repertoire for Saxophone

One of the main purposes of this part of the questionnaire was to investigate the level of interest in the works of local composers. In as much as “local” could limit the range of responses, I broadened the question by including British Columbia and Canada in my questionnaire. This enabled the participant to decide what s/he found worthy of answering.

The question “What local/BC/Canadian repertoire would you perform?” generated a very wide spectrum of works. Some compositions and composers were mentioned by several participants: Colin MacDonald’s *Prana* (1995), Peter Hannan’s *Fast truck bop* (1995), Stephen Chatman’s *Music for two alto saxophones* (1989), and music by composers Derek Charke, John Burke, Robert Lemay (from Ontario), and Daniel Biro. The variety of BC compositions mentioned shows that, although the participants are aware of various compositions by BC composers, there did not seem to be any consensus as to which of these compositions they preferred or which they thought would be most likely to find an appreciative audience.

Interestingly enough, a large majority of participants responded affirmatively to the question “Do you enjoy playing local/BC/Canadian repertoire?”, yet they were less supportive of making “any effort to incorporate local/BC/Canadian works into their repertoire”:
Only half of the participants answered "yes" to the latter question. This seems to be a bit of a contradiction. Among those that make the effort is Campbell Ryga, and he supports his position as follows:

Yes, I’m Canadian and I believe what’s going on within our community and country is of importance.

Monik Nordine writes on the issue:

We should be supporting our local artists and developing our own culture. Through repertoire we can establish our region’s musical culture as a distinct entity. By commissioning works and writing our own music we can progress in this direction.

Wendell Clanton would also do something to incorporate local/BC/Canadian works into his repertoire, although he is somewhat less accommodating: “If a piece fits a concert theme,” he writes.

According to my survey those participants who incorporate local/BC/Canadian works are also those who commission composers for new works. One participant who stands out in commissioning works for saxophone is Julia Nolan. Her list of commissioned works and premiere performances is by far the most extensive I received and I have therefore included it here in full:81

Dorothy Chang  
*Beyond and through* for saxophone and dancer: improvisation. Premiered at UBC, March 2009.

Stephen Chatman  
*To the garden the world* for saxophone and piano. Premiered Ljubljana, Slovenia, July 2006.  

Neal Currie  
*Rhapsody for alto saxophone and orchestra* written for Julia Nolan.

Jan Freidlin (Israel)  

81 The dates mentioned in this list of works refer to premiere performance dates, unless mentioned otherwise.
The river of hopes
Tenderness written for Julia Nolan, saxophone and Rita Costanzi, harp.


Alain Mayrand Uriel’s anvil for saxophone and piano, October 2007.


Larry Nickel The last thing I shall do for vocal quartet, piano and saxophone, October 2007.

Robert Pritchard Strength for saxophone with interactive video, commissioned for and premiered at the World Saxophone Congress, Ljubljana, Slovenia, July 2006.


Charles Stolte Classical concerto written for Julia Nolan and the Edmonton Chamber Players, premiered February 2009.

This list shows Julia Nolan’s continued commitment to expanding the saxophone repertoire and to premiering new works by mostly BC composers. Here is her rationale for actively pursuing new local repertoire:

[Local repertoire is] very important. Engaging local composers provides opportunities to work together and to nurture creative musical environments [which] benefits performers and composers. Younger composers see and hear the efforts of others and (I think) are then encouraged to engage in this environment and create their own creative communities.

I also asked my respondents what they considered to be the most widely known Canadian works for saxophone. Many had trouble answering this question or gave no answer at all. Of those who did answer this question, the majority included two works by Violet Archer: the *Sonata for saxophone and piano* and the *Divertimento* for saxophone quartet.

Saxophonist Chuck Currie and Kris Covlin both replied with a more expansive list. Here is Chuck Currie’s list of compositions:

- Archer – *Sonata*
- Camasthais - *Cantilena*
- Chatman - *Over thorns to stars*
- Neil Currie *Rhapsody for saxophone and orchestra*
- Flemming - *Theo*
- Derek Heally - *Northern landscapes*
- Robert Lemay - Multiple works
- Juliet Palmer - *Trellis*
- Tony Leung - *Hands that throw stars into space*

Kris Covlin’s list of composers include Violet Archer as well as Robert Lemay, Malcolm Forsyth, Claude Vivier and Walter Boudreau. None of the composers on Kris Covlin and Chuck Currie’s lists are British Columbian but these lists do suggest that they support Canadian composers.

Many saxophonists perform works that were originally not written for the saxophone. I asked participants what their thoughts were on transcriptions. They generally ap-
proved of this practice, albeit for variety of reasons. David Branter emphasizes the need for understanding various music traditions and “... to establish an awareness of a musical heritage so the NOW does not become all-encompassing.” Chuck Currie and Lynne Greenwood mention that transcriptions can make for a more balanced and audience-friendly recital. Lynne explains, “[Transcriptions for saxophone] are easy to listen to, familiar to people, and tend to convince audiences that the saxophone can make beautiful sounds.”

Rhonda Leduc welcomes transcriptions because they expand the repertoire and lend variety to it. Many agree with Ross Ingstrup that performing transcriptions gives saxophonists “an excellent learning opportunity.” Colin MacDonald has the following to say on this issue:

> It is important to play transcriptions to experience music older than original 20th century repertoire. It is also good experience to develop an appreciation of tonal characteristics of other instruments, and to explore ways to bring those sounds out of the saxophone.

This question on transcriptions caused some confusion with the more jazz-oriented players, something I had not realized when I developed the questionnaire. In jazz, transcriptions generally refer to the writing out of an improvised solo. This explains why Gordon Clements, who plays many genres of music on a variety of woodwind instruments but mostly jazz on saxophone, responded as follows:

> Transcriptions are of very little use unless studied along with the recording. They are most useful if the student does the transcribing. Playing other musicians’ solos is beneficial but there are many other skills that also are important. I certainly would never advocate performing a transcription.

Larry Miller was aware of the confusion that I had unintentionally caused: “I have played many "jazz" transcriptions, Charlie Parker’s Omni Book, etc. I don’t think you mean this type....”
Many of the participants noted how well transcriptions of baroque music work on the saxophone. Several saxophonists (David Branter, Chuck Currie, Colin MacDonald and Julia Nolan) note that transcriptions of music by Johann Sebastian Bach are highly compelling. Wendell Clanton’s submission seems to make the point that transcribing does not have to be limited to music of times long gone and recommends a transcription of Stephen Grye’s Variations on a theme by Bartok for soprano saxophone (originally written for oboe) and string quartet composed in 1992.

5.5 PERSONAL QUESTIONS

The purpose behind several questions on the questionnaire was to obtain more insight into the inspirations and personal insights of the participants. One of these questions was “Who has influenced you?” Many, naturally, included their own teacher(s) into their answer. Among those teachers mentioned were Eugene Rousseau, Jean-Marie Londeix, Frederick Hemke, David Branter, Lynne Greenwood, Julia Nolan, and Cambell Ryga. Other saxophonists who influenced the participants were jazz saxophonists Cannonball Adderly and Charlie Parker, and classical saxophonists Jean-Marie Londeix and Claude Delangle.

When asked which Canadian saxophonist contributed the most, there were again two branches: a) Paul Brodie and b) “others.” Many participants chose Paul Brodie. Lynne Greenwood explains: “[Paul Brodie] played hundreds of concerts everywhere in Canada — even in tiny towns — and he inspired many young players in the 1950’s to ’80s.”

The “others” branch consists of several British Columbian saxophonists, including classical saxophonists Julia Nolan and Lynne Greenwood, and jazz saxophonists P. J. Perry and Campbell Ryga. Monik Nordine writes on why she believes Campbell Ryga made the largest contribution:
When I heard Campbell Ryga for the first time at age nineteen I fell in love with his tone and lyricism. Over the past twenty years he has been an ambassador of the Canadian saxophone in his work with Hugh Fraser. His technique is prodigious.

A question touching on prejudice against the saxophone was one of the few questions almost everybody had strong feelings about. Kris Covlin notes the tension between classical and jazz saxophonists, and suggests how this can be overcome:

[There] is much prejudice toward saxophonists and between saxophonists. Most of it is overcome through collaboration, working together and earning mutual respect. But the saxophone is particular; we are divided into classical specialists and jazz players. Both value their own talents, and do not see how interconnected we all are. Many saxophonists are striving to bring these two factions closer together, and I see more and more communication between the two fields. Also, one should take care to differentiate prejudice from competition, the latter being inherent to the arts in general who compete for audiences.

Others are irked by the fact that the saxophone is all too often seen as a “jazz instrument.”

Colin MacDonald puts it this way:

I have encountered a lack of education towards the classical tradition more than a prejudice. The common assumption, still today, is that the saxophone only plays jazz, and audiences are often surprised to hear quality of sound in classical performance. Contemporary composers are also slow to consider the saxophone for new composition, as it is generally taught as an "extra" to the orchestra, and still carries a connotation of jazz music.

Many participants, including Ross Ingstrup, agree with Colin’s description:

[It is a] standard expectation that [the saxophone] is a "jazz" instrument. In my opinion it has not overcome much. Still today oboe/string/brass players are afforded a much different opportunity in the teaching realm (for no good reason) and in the performing realm (for practical reasons).

However, some progress seems to have been made. Wendell Clanton explains why there is less prejudice now than 20 to 30 years ago:
As more and more refined classical players entered academia, awareness of the instrument’s potential has increased. I have always enjoyed much support and appreciation.

Julia Nolan confirms this with a very similar view on why the saxophone has more support now than before:

I believe there is less [prejudice against the saxophone] today with the abundance of fine saxophonists winning major competitions as soloists and as chamber groups.

When asked what problems today’s saxophonists have to deal with, Lynne Greenwood perceives the lack of an informed audience as a real problem for saxophonists: “In the classical world, saxophonists often have to win over the audience, some of whom come to the performance expecting something less than a musical experience.” Several other classical saxophonists see the lack of career and performance opportunities as a serious problem. Among them is Julia Nolan, who addresses what lies at the root of the problem:

[There are] no full-time saxophonists in orchestras, [saxophonists are] not able to make a living as jazz/commercial players/recitalists, and teaching positions at universities [are] tending toward part-time hiring.

Larry Miller laments the “Lack of paid performance opportunities and teaching positions.”

Monik Nordine agrees that the lack of performance opportunities is problematic; however, she thinks that “the problems are felt in all areas of the performing arts and are not specific to saxophone. The main problem is that of dwindling audiences.”

Kris Covlin addresses “extra-musical” issues as being problematic for many saxophonists:

Today’s saxophonists are having to do it all and most of the work is extra-musical. The business aspect of music has been neglected in training programs, and musicians are often overwhelmed by the work associated with concertizing.
This is a good point. Saxophonists in BC seldom get full-time employment and they generally get no training in their university years on how to cobble together a living in the real world. This is a problem that should be addressed.

5.6 BC REPERTOIRE FOR SAXOPHONE

The questionnaire gave valuable data on British Columbian compositions which participants found important. I have collated this data with data provided by the Canadian Music Centre and compiled a list of all compositions written for the saxophone by British Columbian composers (Appendix E). This list includes the name of the composer, the title of the work, the instrumentation, and wherever possible the duration of the composition, the publisher, the date of the composition and the instrumentation.

What qualifies a composer to be considered “British Columbian” is a moot point. For the purpose of this thesis I consider anyone with roots in BC to be “British Columbian.” It does not matter if they have moved away to pursue studies or employment out of province. I have also included composers who have come here from outside BC.

This list includes the regular compositions one would expect (solo, duo and chamber music), but also includes works by larger ensembles with substantial parts for the saxophone. I have omitted any works (jazz or orchestral) in which the saxophone does not have a solo or play a prominent role.

I have found a total of 119 works written by British Columbian composers. The earliest composition dates from 1969 and is a saxophone quartet written by Gordon Delamont, son of the famous band leader, Arthur. This work is also the only composition I could find that was written in the 1960s.
Ten works for saxophone were written in the 1970s, nineteen in the 1980s, thirty-three in the 1990s, and forty-nine in the period from 2000 until the end of 2009. These numbers indicate that there was substantial increase in growth from the 1990s to the present. This blossoming of works is a promising development. The saxophone’s repertoire is expanding and future saxophonists and audiences alike will appreciate the growth.
CHAPTER 6 CONCLUSIONS

The history of British Columbia is rather short when compared with the history of Eastern Canada. The earliest communities of cultural significance, Victoria and New Westminster, grew slowly. The largest group of immigrants to BC was of British origin and they brought with them a fascination for brass bands, as probably their instruments as well.

In the 1800s the saxophone had to struggle in order to gain acceptance in BC. It had to deal with the dominant brass band culture, and the struggle was compounded by the fact that BC was rather isolated and sparsely populated. However, by 1885 four locals living in Victoria had the courage to order four saxophones. Unfortunately their successes seem to have been short-lived and they do not seem to have had much impact in the long run.

American wind bands, which by the 1880s regularly featured a saxophone section, visited British Columbia frequently. Once the economic viability of band concerts in lower British Columbia had been proven by Liberati’s Band (1889), many bands followed. For the first time high calibre saxophonists could be heard and audiences became appreciative of the larger mixed wind bands, which eventually would become the standard instrumentation for current school bands.

Music education in British Columbia has for the most part been organized through primary and secondary schools, and at first the general focus of school music was on vocal training and music theory. Around 1930, public schools started to take note of the popularity of the community wind bands and began incorporating bands into their school programs.
By 1955, many primary and secondary schools had wind bands which were conducted by certified teachers. Many of these teachers had been talented band students in community or school band, and following additional preparation in a certification program offered by one of BC’s normal schools, they were able to offer a superior quality of band instruction. This increased quality produced even more highly skilled band students, and some of these students pursued further studies to become professional instrumentalists.

By 1960, music students of high calibre were able to apply to UBC’s School of Music for a BMus. degree but no specialized saxophone instructor was hired until 1977, the same year that UVic hired its first specialized saxophone instructor. Before that time saxophonists were predominantly being taught by clarinettists.

Many other institutions now offer saxophone education at the university and college level. The University Transfer, which allows students to transfer between institutions, has expanded the available educational programs for students and employment opportunities for professional saxophonists.

This thesis presents some of the earliest records of saxophone performance available and follows the process of how the saxophone became accepted as being worthy of serious study at the post-secondary level. This particular focus resulted in my bypassing dance band and jazz music, areas in which the saxophone gained in popularity and which deserve further study.

Today’s saxophone community in British Columbia is flourishing. The majority of BC’s professional saxophonists are well educated, and some even studied at some of the most highly regarded institutions to obtain their saxophone performance degrees. Many

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82 I refer to such important figures as Mart Kenney, Paul Perry, Fraser MacPherson, Dal Richards and Roy Reynolds.
saxophonists perform on a regular basis, but they have to rely for the most part on income earned through teaching since performance opportunities are limited.
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APPENDICES

APPENDIX A: EMAIL REQUEST TO PARTICIPANTS

Dear [participant],

I am currently working on my doctoral thesis at the University of British Columbia (I have been studying saxophone with Julia Nolan). My thesis topic is the history and evolution of the saxophone in British Columbia and it will examine the question from the point of view of both education and performance.

Saxophonists wanted

I have identified several saxophone teachers and/or performers based on their education, experience and prominence. You are one of those saxophonists I would like to include as a participant in this study.

How you can help

It would help me enormously if you would share some of your knowledge with me. Do you mind taking a little time to fill out a questionnaire?

Please reply to this email and let me know if you are willing to participate. I will also need your work or home address so I can send you the questionnaire. For your convenience I will include a self-addressed stamped envelope.

I do hope you will agree to be part of this project. I think you probably have a lot to add.

With best wishes,

Erik Abbink
DMA Candidate
School of Music
University of British Columbia
APPENDIX B: COVER LETTER PARTICIPANT

Questionnaire: The history and evolution of saxophone education and performance in British Columbia

Dear [participant],

Thank you for agreeing to participate in my thesis research project. I’m extremely excited to have found so many high caliber saxophone teachers and performers willing to help me!

The questionnaire takes approximately 30-45 minutes to fill out.

After completion please send the questionnaire together with a signed copy of the consent form back to me in the included stamped and self-addressed return envelope.

I currently do not have a set deadline, but I highly appreciate your prompt response.

All participants in this study will receive a PDF-version of my final thesis, which for a substantial part will be derived from the information provided in the questionnaires. This will be my way of thanking you for your efforts.

Feel free to email or phone me in case you need any more information on how to complete this form or any other concern you might have.

Sincerely,

Erik Abbink
APPENDIX C: LETTER OF INFORMED CONSENT

Consent Form: The history and evolution of saxophone education and performance in British Columbia

Dear [participant],

I am a Doctor of Musical Arts (DMA) candidate at the University of British Columbia in Saxophone Performance writing a thesis about the history and evolution of saxophone education and performance in BC.

I have identified several saxophone teachers and/or performers based on their education, experience and prominence. You are one of those saxophone teachers/performer I hope to include as a participant in this study.

Principal Investigator:

Dr. Nathan Hesselink
School of Music

Co-Investigator:

Erik Abbink
DMA Candidate
School of Music
Thesis Research

Purpose:

The purpose of this study is to research how saxophone education and performance in BC has evolved, and to what extent your work has influenced this process. Through the questionnaire and possible follow up conversation I will also investigate if any regional differences exist and to what degree they have been conducive to the process.

My study will bring awareness to saxophone education and performance in this province, and serve as a legacy to those who made a significant contribution.
**Study Procedures:**

This study involves a questionnaire. Filling out the questionnaire will take 30-45 minutes. Your contribution is appreciated.

An optional follow up interview will take one hour and the interview questions will be related to the answers submitted in the questionnaire. The interview will be recorded (video tape).

If you are uncomfortable with any procedures you have the right to refuse specific data collecting methods.

**Potential Risks:**

As willing participants in this study I foresee no potential risks.

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 share your knowledge and expertise on the thesis topic that will benefit generations of future saxophone teachers and performers.

**Confidentiality:**

Your identity will be revealed as part of the legacy I will document in this thesis. 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 office for no less than 5 years.

I will have access to the data as will my thesis committee.

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 recordings:

Data collected for this study will be used for my thesis and for publications in scholarly journals such as the The Saxophone Symposium, The Saxophone Journal or the BC Music Educator.

The collected oral 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.

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. Nathan Hesselink (Principal Investigator).

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 if long distance e-mail to RSIL@ors.ubc.ca or toll free 1-877-822-8598.

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 that you have received a copy of this consent form for your own records. Your signature indicates your consent to participate in this study.

__________________
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 Audio/Video recordings), your signature also indicates consent to being contacted for these purposes.

__________________
Participant Signature

__________________
Date

__________________
Printed Name of the Participant signing above

Respectfully yours,

Erik Abbink
DMA Candidate
School of Music
University of British Columbia
APPENDIX D: QUESTIONNAIRE

I. Your saxophone training

1. At what age did you start playing the saxophone?

2. Where and with whom did you receive your first (private) saxophone lessons?

3. What saxophone methods (Klosé, Hovey, Mule, etc) do you remember using as student?

4. Did you receive saxophone lessons at university? With whom?

5. Have you received any private saxophone lessons (outside of school) before starting University?

II. Your performance career

6. How long have you been performing?

7. How many times a year do you get to perform on saxophone?

8. How many (please estimate a percentage) of those performances take place inside educational/academic institutions, and how many outside of it?

9. To what extent (please estimate a percentage) do the earnings through saxophone performances contribute to your yearly income?

10. (a) What do you perform mostly, classical or jazz? (b) Which do you prefer?

11. Have you produced any recordings? Please name them.

12. (a) What recent (as in late 20th and early 21st century) works can you recommend? (b) Have you performed these pieces yourself?

13. Did you ever perform in a saxophone quartet or saxophone ensemble? Where? When? With whom? What were your experiences?

14. Do you regularly apply for funding (e.g. BC Arts Council, Canada Council)? Have any applications been successful?
III. Your teaching career

15. How long have you been teaching saxophone?

16. What do you consider to be the most widely used teaching method (i.e. books) in Canada?

17. Do you encourage your students to play Local/BC/Canadian repertoire? Please give some examples of works.

18. Is there any particular saxophone method that you prefer?

19. How far back can you trace your saxophone family teachers i.e. who is the teacher of your teacher and so on.

20. Do you have any notable students that advanced their career as a saxophone player?

IV. Repertoire for saxophone

21. Do you enjoy playing Local/BC/Canadian repertoire for saxophone?

22. What Local/BC/Canadian repertoire would you perform?

23. Do you make any extra effort to incorporate Local/BC/Canadian works into your repertoire?

24. Have you ever commissioned any works to Local/BC/Canadian composers? If so, please tell me about them (e.g. composer, publisher, instrumentation, etc).

25. In your opinion, of what importance is new Local/BC/Canadian music for saxophone?

26. What do you consider the most widely known Canadian works for saxophone?

27. Do you play transcriptions on the saxophone? If so, please tell me about the ones that are the most compelling to you.

28. What are your thoughts on playing transcriptions?
V. Personal Questions

29. When and where were you born?

30. How long have you been active as a musician in British Columbia?

31. Who has influenced you?

32. Who has, in your opinion, made the largest contribution to saxophone playing in Canada? Why?

33. Throughout time the saxophone had to overcome much prejudice. Have you encountered any, or are you encountering any prejudice today? If so, please comment.

34. What is in your opinion the most common problem today’s saxophonists have to deal with?

35. Do you have any interesting or unusual stories on the history of the saxophone in British Columbia that can be helpful for my thesis?

36. As part of my research I am going to interview several BC saxophonists. Who do you think I ought to interview, and why?

Thank you for filling out this questionnaire.

Please return your completed questionnaire together with one signed consent form in the stamped self-addressed return envelope to:

Erik Abbink

PS: Feel free to expand on some of your answers below, or any further information you might have that can be helpful to my research. Your help is highly appreciated!
### APPENDIX E: LIST OF WORKS

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Duration</th>
<th>Publisher</th>
<th>Date</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adaskin, Murray</td>
<td>Daydreams</td>
<td>3'</td>
<td>CMC</td>
<td>1971</td>
<td>alto saxophone, piano</td>
</tr>
<tr>
<td>Baker, Michael Conway</td>
<td>Capriccio for alto saxophone and orchestra, op.78</td>
<td>N/A</td>
<td>CMC</td>
<td>1986</td>
<td>alto saxophone, orchestra</td>
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<tr>
<td>Baker, Michael Conway</td>
<td>Capriccio for alto saxophone and piano, op.78</td>
<td>N/A</td>
<td>CMC</td>
<td>1986</td>
<td>alto saxophone, piano</td>
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<tr>
<td>Biró, Dániel</td>
<td>Oud Varim</td>
<td>15'</td>
<td>CMC</td>
<td>2010</td>
<td>saxophone quartet (SATB)</td>
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<tr>
<td>Biró, Dániel</td>
<td>Kilkul</td>
<td>8'</td>
<td>CMC</td>
<td>2009</td>
<td>solo alto saxophone</td>
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<tr>
<td>Blair, Dean</td>
<td>Symphonette for sotto voce saxophones</td>
<td>14'</td>
<td>CMC</td>
<td>2009</td>
<td>saxophone quartet (SATB)</td>
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<tr>
<td>Burritt, Lloyd</td>
<td>At the androgyne carnival</td>
<td>N/A</td>
<td>CMC</td>
<td>1997</td>
<td>soprano (or tenor) voice, alto saxophone, piano</td>
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<tr>
<td>Burritt, Lloyd</td>
<td>Crystal earth</td>
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<td>CMC</td>
<td>1990</td>
<td>soprano voice, soprano &amp; alto saxophone, piano</td>
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<tr>
<td>Burritt, Lloyd</td>
<td>Lake of souls</td>
<td>N/A</td>
<td>CMC</td>
<td>2008</td>
<td>voices (SATB), flute, saxophone (soprano, alto, tenor – can be same player), violin, cello, piano</td>
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<tr>
<td>Bushnell, Michael</td>
<td>The calling</td>
<td>25'</td>
<td>CMC</td>
<td>1997</td>
<td>string quartet, soprano saxophone, percussion, tape</td>
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<tr>
<td>Chang, Dorothy</td>
<td>Beyond and through</td>
<td>N/A</td>
<td>N/A</td>
<td>2009</td>
<td>improvisations for alto saxophone and dancer</td>
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<tr>
<td>Chang, Dorothy</td>
<td>Mirage</td>
<td>5'</td>
<td>Dorn</td>
<td>2000</td>
<td>solo saxophone (or flute)</td>
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<tr>
<td>Chang, Dorothy</td>
<td>Obsess</td>
<td>10'</td>
<td>N/A</td>
<td>2003</td>
<td>saxophone quartet (SATB)</td>
</tr>
<tr>
<td>Chang, Dorothy</td>
<td>Two preludes</td>
<td>8'</td>
<td>Dorn</td>
<td>1993</td>
<td>alto saxophone, piano</td>
</tr>
<tr>
<td>Chang, Dorothy</td>
<td>Walk on water</td>
<td>10'</td>
<td>Dorn</td>
<td>2004</td>
<td>alto saxophone, cello</td>
</tr>
</tbody>
</table>

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83 See Appendix F for information on the abbreviations used in this list of works.

79
<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Duration</th>
<th>Publisher</th>
<th>Date</th>
<th>Instrumentation</th>
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<tr>
<td>Chang, Dorothy</td>
<td>Waiting</td>
<td>N/A</td>
<td>N/A</td>
<td>2007</td>
<td>flute/piccolo, oboe, clarinet, bassoon, alto saxophone, baritone saxophone, trumpet, horn, trombone, drum set, electric piano, two violins, viola, cello, double bass</td>
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<tr>
<td>Chatman, Stephen</td>
<td>Greater love</td>
<td>4'</td>
<td>ECS</td>
<td>1996</td>
<td>chorus (SATB or TTBB), oboe or soprano saxophone</td>
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<tr>
<td>Chatman, Stephen</td>
<td>Music for two alto sax-</td>
<td>8'</td>
<td>CMC</td>
<td>1989</td>
<td>two alto saxophones</td>
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<tr>
<td>Chatman, Stephen</td>
<td>O lo velo!</td>
<td>9'</td>
<td>Etoile</td>
<td>1973</td>
<td>alto saxophone, percussion</td>
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<tr>
<td>Chatman, Stephen</td>
<td>Outer voices</td>
<td>13'</td>
<td>CMC</td>
<td>1978</td>
<td>flute, bass clarinet, alto saxophone, two percussion, celesta, guitar, harp, tape</td>
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<tr>
<td>Chatman, Stephen</td>
<td>Over thorns to stars</td>
<td>9'</td>
<td>CMC</td>
<td>2003</td>
<td>string orchestra and optional tenor, tenor saxophone or horn</td>
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<td>Chatman, Stephen</td>
<td>Quiet exchange</td>
<td>6'</td>
<td>Dorn</td>
<td>1976</td>
<td>alto saxophone or clarinet, percussion</td>
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<tr>
<td>Chatman, Stephen</td>
<td>Screams and whimpers</td>
<td>10'</td>
<td>Dorn</td>
<td>1980</td>
<td>saxophone quartet (SATB)</td>
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<tr>
<td>Chatman, Stephen</td>
<td>To the garden the world</td>
<td>11'</td>
<td>ECS</td>
<td>2006</td>
<td>alto saxophone, piano</td>
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<td>Chatman, Stephen</td>
<td>Whisper, Rachel</td>
<td>8'</td>
<td>Dorn</td>
<td>1976</td>
<td>alto saxophone, harpsichord</td>
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<td>Clanton, Wendell</td>
<td>Willows</td>
<td>N/A</td>
<td>N/A</td>
<td>2002</td>
<td>saxophone quartet (SATB), reciter</td>
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<tr>
<td>Delamont, Gordon</td>
<td>Three entertainments for</td>
<td>N/A</td>
<td>Kendor</td>
<td>1969</td>
<td>saxophone quartet</td>
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<tr>
<td>Arthur</td>
<td>saxophone quartet</td>
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<tr>
<td>Eigenfeld, Arne</td>
<td>Jean Baptiste</td>
<td>7'</td>
<td>CMC</td>
<td>1994</td>
<td>flute, oboe, clarinet, saxophone, vibraphone, piano, violin, viola, violoncello</td>
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<tr>
<td>Eigenfeld, Arne</td>
<td>Zigzag</td>
<td>N/A</td>
<td>CMC</td>
<td>1996</td>
<td>flute, alto sax, bass clarinet, violin, viola, double bass</td>
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<tr>
<td>Godin, Scott Edward</td>
<td>#17</td>
<td>6'</td>
<td>CMC</td>
<td>2003</td>
<td>alto saxophone, piano</td>
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<tr>
<td>Godin, Scott Edward</td>
<td>#26</td>
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<td>CMC</td>
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<td>alto saxophone, piano</td>
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<td>Title</td>
<td>Duration</td>
<td>Publisher</td>
<td>Date</td>
<td>Instrumentation</td>
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<td>Godin, Scott Edward</td>
<td>Abhaya mudra: Freedom from fear</td>
<td>N/A</td>
<td>CMC</td>
<td>2005</td>
<td>saxophone quartet (SATB)</td>
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<td>Godin, Scott Edward</td>
<td>Enso</td>
<td>14'</td>
<td>CMC</td>
<td>2007</td>
<td>clarinet, alto saxophone, piano</td>
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<tr>
<td>Godin, Scott Edward</td>
<td>The noise of carpet</td>
<td>9'</td>
<td>CMC</td>
<td>2005</td>
<td>alto saxophone, piano</td>
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<tr>
<td>Hamel, Keith</td>
<td>WindoW</td>
<td>12'</td>
<td>CMC</td>
<td>1990</td>
<td>alto saxophone, interactive electronics</td>
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<tr>
<td>Hand, Mark</td>
<td>Eurydice replies</td>
<td>7'</td>
<td>CMC</td>
<td>1991</td>
<td>two soprano voices, alto saxophone, bassoon, cello</td>
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<tr>
<td>Hannah, Ron</td>
<td>Dele Yaman: Reflection on an Armenian folksong</td>
<td>N/A</td>
<td>CMC</td>
<td>2010</td>
<td>string trio, optional reed instrument obbligato</td>
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<td>Hannah, Ron</td>
<td>Holland Point Music</td>
<td>N/A</td>
<td>CMC</td>
<td>2002</td>
<td>soprano saxophone, marimba</td>
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<td>Hannah, Ron</td>
<td>Saxophone quartet #1</td>
<td>N/A</td>
<td>CMC</td>
<td>2007</td>
<td>saxophone quartet (SATB)</td>
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<tr>
<td>Hannan, Peter</td>
<td>7 Hours</td>
<td>6'</td>
<td>Hannan</td>
<td>1999</td>
<td>three trumpets, four saxophones, four trombones, violin, guitar, bass, keys, drums</td>
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<tr>
<td>Hannan, Peter</td>
<td>Coyote trinity</td>
<td>26'</td>
<td>Hannan</td>
<td>1996</td>
<td>woman’s voice (low), two flutes, soprano saxophone, alto saxophone, tenor saxophone, three synthesizers, accordion, electric guitar, percussion (four toms) electric violin, electric cello, electric bass</td>
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<tr>
<td>Hannan, Peter</td>
<td>Fast truck bob</td>
<td>13'</td>
<td>Hannan</td>
<td>1998</td>
<td>saxophone quartet (SATB)</td>
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<tr>
<td>Hannan, Peter</td>
<td>Generic music</td>
<td>15'</td>
<td>CMC</td>
<td>1983</td>
<td>solo melodic instrument and keyboard.</td>
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<tr>
<td>Hannan, Peter</td>
<td>The river</td>
<td>60'</td>
<td>Hannan</td>
<td>1997</td>
<td>saxophone, percussion, electronic soundtrack</td>
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<tr>
<td>Hannan, Peter</td>
<td>TRFK</td>
<td>15'</td>
<td>Hannan</td>
<td>2000</td>
<td>two flutes, soprano saxophone, tenor saxophone, two electric keyboards, drums, electric violin, electric cello, electric guitar, electric bass</td>
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<tr>
<td>Hannan, Peter</td>
<td>Trinkets of little value</td>
<td>30'</td>
<td>CMC</td>
<td>1986</td>
<td>voice, four instruments</td>
</tr>
<tr>
<td>Composer</td>
<td>Title</td>
<td>Duration</td>
<td>Publisher</td>
<td>Date</td>
<td>Instrumentation</td>
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<tr>
<td>Hannan, Peter</td>
<td>WAM</td>
<td>20'</td>
<td>CMC</td>
<td>1990</td>
<td>large ensemble of unspecified instruments, drums</td>
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<tr>
<td>Hannan, Peter</td>
<td>Windows</td>
<td>11'</td>
<td>CMC</td>
<td>1989</td>
<td>solo instrumental, keyboard</td>
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<tr>
<td>Korndorf, Nikolai</td>
<td>Primitive music</td>
<td>17'</td>
<td>CMC</td>
<td>1981</td>
<td>saxophone choir: SnaSSAAATTTBBBs</td>
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<tr>
<td>Lee, Grace Jong Eun</td>
<td>Azure day</td>
<td>N/A</td>
<td>CMC</td>
<td>2002</td>
<td>soprano saxophone, percussion (castanets, bell tree, marimba)</td>
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<tr>
<td>Leggatt, Jacqueline</td>
<td>Cat’s eye</td>
<td>N/A</td>
<td>CMC</td>
<td>1990</td>
<td>solo soprano saxophone</td>
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<tr>
<td>Leggatt, Jacqueline</td>
<td>Music for a saxophone concert</td>
<td>19'</td>
<td>N/A</td>
<td>1996</td>
<td>soprano saxophone, string orchestra, percussion</td>
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<tr>
<td>Leggatt, Jacqueline</td>
<td>Girls in their married bliss</td>
<td>N/A</td>
<td>CMC</td>
<td>1993</td>
<td>soprano saxophone, piano</td>
</tr>
<tr>
<td>Lustig, Leila</td>
<td>Angels in my way</td>
<td>N/A</td>
<td>CMC</td>
<td>1989</td>
<td>baritone, chorus (SSATB), violin, trumpet, tenor saxophone, baritone saxophone, tuba, vibraphone, percussion</td>
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<tr>
<td>Lustig, Leila</td>
<td>Lament on the death of music</td>
<td>N/A</td>
<td>CMC</td>
<td>1984</td>
<td>voice, saxophone quartet (SATB)</td>
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<tr>
<td>Lustig, Leila</td>
<td>My terrorist notebook</td>
<td>16'</td>
<td>CMC</td>
<td>2007</td>
<td>female &amp; male vocal soloists, back-up trio, alto sax, piano, percussion</td>
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<tr>
<td>Lustig, Leila</td>
<td>Persons of no fixed abode</td>
<td>16'</td>
<td>CMC</td>
<td>1999</td>
<td>chorus (SATB), flute, tenor saxophone, trombone, guitar, wood block</td>
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<tr>
<td>Lustig, Leila</td>
<td>The language of bees</td>
<td>14'</td>
<td>CMC</td>
<td>1983</td>
<td>saxophone quartet (SATB)</td>
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<tr>
<td>MacDonald, Colin</td>
<td>Asking to be born</td>
<td>7'</td>
<td>Cryptic</td>
<td>1999</td>
<td>piano, cello, vibraphone, alto/soprano sax, bass guitar</td>
</tr>
<tr>
<td>MacDonald, Colin</td>
<td>Bardo</td>
<td>6'</td>
<td>Cryptic</td>
<td>1995</td>
<td>flute, clarinet, alto saxophone</td>
</tr>
<tr>
<td>MacDonald, Colin</td>
<td>Destroyer of worlds</td>
<td>7'</td>
<td>Cryptic</td>
<td>1997</td>
<td>alto saxophone, two electric guitars, piano</td>
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<tr>
<td>MacDonald, Colin</td>
<td>Dragons in the air</td>
<td>12'</td>
<td>Cryptic</td>
<td>2006</td>
<td>flute, oboe, clarinet, alto saxophone, bassoon, horn, trumpet, trombone, tuba, two percussion, voices (SSAA)</td>
</tr>
<tr>
<td>Composer</td>
<td>Title</td>
<td>Duration</td>
<td>Publisher</td>
<td>Date</td>
<td>Instrumentation</td>
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<td>Ex libris</td>
<td>12'</td>
<td>Cryptic</td>
<td>2004</td>
<td>flute, oboe, Bb clarinet, alto saxophone, trumpet, vcl, piano, two percussion</td>
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<tr>
<td>MacDonald, Colin</td>
<td>Flow like water</td>
<td>6'</td>
<td>Cryptic</td>
<td>2000</td>
<td>soprano saxophone &amp; piano, also arranged for soprano saxophone, vibraphone, piano, cello</td>
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<tr>
<td>MacDonald, Colin</td>
<td>Here again</td>
<td>4'</td>
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<td>soprano saxophone, cello</td>
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<tr>
<td>MacDonald, Colin</td>
<td>Minutes to blow</td>
<td>variable</td>
<td>Cryptic</td>
<td>1994</td>
<td>open score for wind instruments</td>
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<td>Nunc est bibendum</td>
<td>6'</td>
<td>Cryptic</td>
<td>1995</td>
<td>soprano voice, alto saxophone, electric guitar, electric bass guitar, piano</td>
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<td>MacDonald, Colin</td>
<td>Prana</td>
<td>7'</td>
<td>Cryptic</td>
<td>1995</td>
<td>saxophone quartet (SATB)</td>
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<tr>
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<td>Prison of bone</td>
<td>8'</td>
<td>Cryptic</td>
<td>2003</td>
<td>saxophone choir: SSAAATTTBBBs</td>
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<td>Purwa pascima</td>
<td>12'</td>
<td>Cryptic</td>
<td>2006</td>
<td>alto saxophone, trumpet, Balinese gamelan semaradana</td>
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<td>Q.E.D.</td>
<td>6'</td>
<td>Cryptic</td>
<td>1994</td>
<td>soprano voice, flute, clarinet, alto saxophone, horn</td>
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<td>MacDonald, Colin</td>
<td>Reaching for immortality</td>
<td>10'</td>
<td>Cryptic</td>
<td>2002</td>
<td>soprano saxophone, string quartet</td>
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<td>MacDonald, Colin</td>
<td>Thaumaturgy</td>
<td>9'</td>
<td>Cryptic</td>
<td>1996</td>
<td>solo alto saxophone</td>
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<td>MacDonald, Colin</td>
<td>The 5-chambered heart</td>
<td>8'</td>
<td>Cryptic</td>
<td>2005</td>
<td>flute, Bb clarinet, alto saxophone, marimba, piano, violin, cello</td>
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<tr>
<td>MacDonald, Colin</td>
<td>Verse la lune</td>
<td>15'</td>
<td>Cryptic</td>
<td>2000</td>
<td>soprano saxophone, cello, electric guitar, marimba, piano, drum kit</td>
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<td>MacIntyre, David K.</td>
<td>Dues payin’ phase days</td>
<td>N/A</td>
<td>N/A</td>
<td>1976</td>
<td>female jazz voice, two alto saxophones, two tenor saxophones, baritone saxophone, three Bb trumpets, two trombones, bass trombone, electric guitar, bass guitar, drum kit</td>
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<td>MacIntyre, David K.</td>
<td>Pantomime</td>
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<td>CMC</td>
<td>1978</td>
<td>soprano saxophone, piano</td>
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<tr>
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<td>Date</td>
<td>Instrumentation</td>
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<td>MacIntyre, David K.</td>
<td>Piazza</td>
<td>N/A</td>
<td>CMC</td>
<td>1988</td>
<td>ten saxophones, twenty-four dancers</td>
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<td>Matheson, Alan</td>
<td>The question</td>
<td>N/A</td>
<td>Alan</td>
<td>N/A</td>
<td>soprano saxophone, jazz group</td>
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<td>Matheson, Alan</td>
<td>Three pieces</td>
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<td>Alan</td>
<td>N/A</td>
<td>soprano saxophone, piano</td>
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<td>Matheson, Alan</td>
<td>Trane to Leipzig</td>
<td>N/A</td>
<td>Alan</td>
<td>2009</td>
<td>alto saxophone, tenor saxophone, piano</td>
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<td>Mayrand, Alain</td>
<td>The tears of Pirene</td>
<td>5'</td>
<td>N/A</td>
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<td>saxophone quartet (SATB)</td>
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<td>Mayrand, Alain</td>
<td>Uriel's anvil</td>
<td>3'</td>
<td>N/A</td>
<td>2007</td>
<td>alto saxophone, piano</td>
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<td>McDougall, Ian</td>
<td>Saxophone anvil</td>
<td>N/A</td>
<td>N/A</td>
<td>2005</td>
<td>alto saxophone, orchestra</td>
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<tr>
<td>McKenzie, Robert</td>
<td>Inside out</td>
<td>N/A</td>
<td>N/A</td>
<td>1987</td>
<td>soprano saxophone, percussion</td>
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<tr>
<td>McKenzie, Robert</td>
<td>Dialogue</td>
<td>N/A</td>
<td>N/A</td>
<td>1993</td>
<td>baritone saxophone, timpani</td>
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<tr>
<td>Miller, Larry</td>
<td>Streams of consciousness</td>
<td>N/A</td>
<td>Brazin</td>
<td>2000</td>
<td>saxophone quintet (SAATB with doubles)</td>
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<tr>
<td>Nickel, Larry</td>
<td>For the one I love</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>saxophone quartet</td>
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<tr>
<td>Nickel, Larry</td>
<td>Hop, Skip and March</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>saxophone quartet</td>
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<tr>
<td>Nickel, Larry</td>
<td>The last thing I shall do</td>
<td>N/A</td>
<td>N/A</td>
<td>2007</td>
<td>vocal quartet, piano, saxophone</td>
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<tr>
<td>Oliver, John</td>
<td>Augury music</td>
<td>9'</td>
<td>Oliver</td>
<td>1983</td>
<td>bass clarinet, baritone saxophone, piano, two percussion</td>
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<tr>
<td>Oliver, John</td>
<td>Before the freeze.</td>
<td>13’</td>
<td>CMC</td>
<td>1984</td>
<td>clarinet &amp; tape; or, clarinet, saxophone &amp; tape; or, clarinet, trumpet, alto saxophone &amp; tape</td>
</tr>
<tr>
<td>Oliver, John</td>
<td>Chase the money</td>
<td>10’</td>
<td>CMC</td>
<td>2000</td>
<td>alto saxophone, string orchestra</td>
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<tr>
<td>Oliver, John</td>
<td>Driven</td>
<td>7’</td>
<td>Oliver</td>
<td>2003</td>
<td>alto saxophone, voice, piano, vibraphone, guitar, synthesizer, drum set.</td>
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<tr>
<td>Oliver, John</td>
<td>En amitié</td>
<td>3’</td>
<td>CMC</td>
<td>1994</td>
<td>soprano saxophone, electric guitar, electric bass, drum set, digital audio</td>
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<tr>
<td>Oliver, John</td>
<td>Fields before us</td>
<td>16’</td>
<td>Oliver</td>
<td>1990</td>
<td>bass clarinet, soprano saxophone, congas</td>
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<td>Oliver, John</td>
<td>Gallery (version 1)</td>
<td>17’</td>
<td>Oliver</td>
<td>2008</td>
<td>flute, saxophone quartet (SATB)</td>
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<tr>
<td>Oliver, John</td>
<td>Gallery (version 2)</td>
<td>17’</td>
<td>Oliver</td>
<td>2008</td>
<td>saxophone quintet (SSATB)</td>
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<tr>
<td>Composer</td>
<td>Title</td>
<td>Duration</td>
<td>Publisher</td>
<td>Date</td>
<td>Instrumentation</td>
</tr>
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<tr>
<td>Oliver, John</td>
<td>Metalmorphose</td>
<td>18’</td>
<td>CMC</td>
<td>1983</td>
<td>oboe, clarinet, bassoon, saxophone, trumpet</td>
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<tr>
<td>Pentland, Barbara</td>
<td>Variable winds (version 1)</td>
<td>5’</td>
<td>CMC</td>
<td>1979</td>
<td>alto saxophone; may be accompanied by three tom-toms, bongos or other high, medium and low pitched non-metallic percussion</td>
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<tr>
<td>Perry, Anita</td>
<td>Quartet for four saxophones</td>
<td>12’</td>
<td>CMC</td>
<td>1988</td>
<td>saxophone quartet</td>
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<tr>
<td>Perry, Anita</td>
<td>To sleep</td>
<td>6’</td>
<td>CMC</td>
<td>1982</td>
<td>solo saxophone</td>
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<tr>
<td>Pridy, Colin</td>
<td>Three kicks for saxophone quartet</td>
<td>N/A</td>
<td>N/A</td>
<td>2004</td>
<td>saxophone quartet (SATB)</td>
</tr>
<tr>
<td>Pritchard, Bob</td>
<td>Strength</td>
<td>12’</td>
<td>CMC</td>
<td>2006</td>
<td>alto saxophone, video, interactive computer (MAX/MSP)</td>
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<tr>
<td>Scherzinger, Nicolas</td>
<td>Dual personality</td>
<td>8’</td>
<td>Scherzi</td>
<td>1996</td>
<td>solo alto saxophone</td>
</tr>
<tr>
<td>Scherzinger, Nicolas</td>
<td>Schism</td>
<td>15’</td>
<td>Scherzi</td>
<td>2003</td>
<td>alto saxophone, interactive computer (MAX/MSP)</td>
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<tr>
<td>Scherzinger, Nicolas</td>
<td>Shadowed</td>
<td>12’</td>
<td>Scherzi</td>
<td>2006</td>
<td>soprano saxophone, interactive computer (MAX/MSP)</td>
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<tr>
<td>Scherzinger, Nicolas</td>
<td>Solitude</td>
<td>13’</td>
<td>Scherzi</td>
<td>2001</td>
<td>alto saxophone, CD</td>
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<tr>
<td>Scherzinger, Nicolas</td>
<td>Through a winter landscape</td>
<td>N/A</td>
<td>Scherzi</td>
<td>2002</td>
<td>saxophone, harp</td>
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<tr>
<td>Sleeman, Anita</td>
<td>Cantilena and dance</td>
<td>N/A</td>
<td>N/A</td>
<td>1974</td>
<td>soprano saxophone, piano</td>
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<tr>
<td>Stride, Fred</td>
<td>Concerto</td>
<td>N/A</td>
<td>Stride</td>
<td>1992</td>
<td>alto saxophone, orchestra</td>
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<tr>
<td>Stride, Fred</td>
<td>Concerto</td>
<td>N/A</td>
<td>Stride</td>
<td>2005</td>
<td>alto saxophone, wind ensemble</td>
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<td>Stride, Fred</td>
<td>Caverns</td>
<td>N/A</td>
<td>Stride</td>
<td>2007</td>
<td>jazz tenor saxophone, wind ensemble</td>
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<tr>
<td>Stride, Fred</td>
<td>Dialogue</td>
<td>N/A</td>
<td>Stride</td>
<td>1993</td>
<td>baritone saxophone, timpani</td>
</tr>
<tr>
<td>Composer</td>
<td>Title</td>
<td>Duration</td>
<td>Publisher</td>
<td>Date</td>
<td>Instrumentation</td>
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<tr>
<td>Stride, Fred</td>
<td>Look a little deeper</td>
<td>N/A</td>
<td>Stride</td>
<td>1986</td>
<td>film score for flute, alto saxophone, piano, harp, synthesizer</td>
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<tr>
<td>Stride, Fred</td>
<td>Two brothers</td>
<td>N/A</td>
<td>Stride</td>
<td>2000</td>
<td>two baritone saxophones</td>
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<tr>
<td>Weisgarber, Elliot</td>
<td>Netori: A fantasia</td>
<td>12'</td>
<td>CMC</td>
<td>1974</td>
<td>alto saxophone, orchestra</td>
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<tr>
<td>Wraggett, Wes</td>
<td>Critical mass</td>
<td>10'</td>
<td>CMC</td>
<td>2006</td>
<td>soprano saxophone, tape</td>
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</tbody>
</table>
APPENDIX F: ABBREVIATIONS USED IN LIST OF WORKS

Publisher

Many composers market and/or publish their own work via the internet. I have included those composers, where applicable, in this list of publisher abbreviations.

<table>
<thead>
<tr>
<th>Publisher</th>
<th>Website</th>
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<tbody>
<tr>
<td>Alan</td>
<td>Alan Matheson: AlanMatheson.com</td>
</tr>
<tr>
<td>Brazin</td>
<td>Brazin Musikanta: Brazinmusikanta.com</td>
</tr>
<tr>
<td>CMC</td>
<td>Canadian Music Centre: MusicCentre.ca</td>
</tr>
<tr>
<td>Cryptic</td>
<td>Cryptic Music: CrypticMusic.ca</td>
</tr>
<tr>
<td>Dorn</td>
<td>Dorn Publications: DornPub.com</td>
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<tr>
<td>Hannan</td>
<td>Hannan Music: HannanMusic.com</td>
</tr>
<tr>
<td>Kendor</td>
<td>Kendor Music: KendorMusic.com</td>
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<tr>
<td>Oliver</td>
<td>John Oliver Music: JohnOliverMusic.com</td>
</tr>
<tr>
<td>Scherzi</td>
<td>Scherzie Music: ScherziMusic.com</td>
</tr>
<tr>
<td>Stride</td>
<td>Fred Stride: FredStride.com</td>
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Saxophone choir

<table>
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<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tr>
<td>Sno</td>
<td>Sopranino saxophone</td>
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<tr>
<td>S</td>
<td>Soprano saxophone</td>
</tr>
<tr>
<td>A</td>
<td>Alto saxophone</td>
</tr>
<tr>
<td>T</td>
<td>Tenor saxophone</td>
</tr>
<tr>
<td>B</td>
<td>Baritone saxophone</td>
</tr>
<tr>
<td>Bs</td>
<td>Bass saxophone</td>
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