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Australian Made: The Creation of New Australian Classical Saxophone Music

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***Abstract** | Australian classical saxophonists advise that an Australian ‘language’ is emerging in the saxophone repertoire. This is a vital issue to practitioners yet little scholarly research has been conducted in the field. This article begins to fill this lacuna by bringing together the ideas and opinions of leading Australian classical saxophonists with regard to Australian music and live performance repertoire. Drawing on data collected from interviews, it has been revealed that the creation of new Australian music forms an essential part of the ethos of those interviewed. As practicing musicians, they actively strive to create, promote and engage with new Australian music. The resulting relationships with composers provides a sense of purpose and satisfaction to these musicians. Further, in networking within the global classical saxophone community, Australian saxophonists disseminate the compositions of Australian composers, facilitating the works’ inclusion in the global canon of classical saxophone music (CSM). The music becomes a vehicle for collaboration and self-expression that fosters and promotes a sense of national Australian identity. Through the ongoing partnerships between composer and performer Australian saxophone music is constantly evolving, resulting in innovative and distinctive contributions to the global CSM repertoire.*

Introduction

Classical Saxophone Music (CSM) is defined as Western art music for the saxophone that encompasses the stylistic features of classical music with a multitude of international and contemporary influences.¹ In Australia, CSM is an innovative and constantly evolving genre with a number of highly acclaimed performers spearheading the promotion and performance of this music. Furthermore, a canon of new and commonly performed works by Australian composers is developing. Australian CSM now compliments the already present and well-disseminated French and American classical saxophone canons. Existing research conducted within the CSM paradigm examines areas such as history, repertoire, pedagogy, as well as stylistic issues such as cross-genre music.² The music business practices of CSM have

¹ Cynthia Cripps, “Classical Saxophone Curricula in Central America” (Ph.D. University of Miami, 2006); Joel P. Vanderheyden, “Approaching the Classical Style: A Resource for Jazz Saxophonists” (PhD diss., University of Iowa, 2010); Connie M. Frigo, “Commissioning Works for Saxophone: A History and Guide for Performers” (PhD diss., University of South Carolina, 2005).

² Frederick L. Hemke, “The Early History of the Saxophone” (PhD diss., University of Wisconsin, 1975); Frigo, “Commissioning Works for Saxophone”; Michael W. Lichnovsky, “Australian Sonatas

yet to attract any significant scholarship although broad studies of a performance-oriented nature do exist.³ In the specific context of Australian CSM there is also little scholarly discussion, and this is particularly the case in areas such as day-to-day operations and management, sustainability, artistic relationships, and music business practices.

Drawing upon research that investigates the ways in which successful saxophonists structure their performance careers, this paper will assist emerging saxophonists to better position themselves for successful and (perhaps more crucially) sustainable careers into the future. Specifically addressing the research area of artistic relationships, the ways in which contemporary Australian classical saxophonists are engaging with new Australian music are explored. These musicians belong to a network of specialist musicians operating across the country, although many of the leading performers and key figures are geographically clustered around the capital cities, with high numbers of professionals in Sydney, Melbourne, and Brisbane. Their portfolio careers include performance, education, and research activities amongst other roles.

The data presented here is collated from interviews conducted with leading Australian classical saxophonists and members of saxophone ensembles. The conclusions drawn reflect a cross-section of the current attitudes towards Australian CSM by its practitioners and documents their current level of engagement with the repertoire itself. For the author – a practitioner in this field – Australian CSM forms a major part of her identity as a performing musician and resonates strongly with personal concepts of saxophone tone, interpretation, expressivity, and saxophone pedagogy. This musical genre also forms an outlet for the exploration of being Australian and, by extension, being an Australian musician.

Understanding Live Performance

Live performance can be defined in comparison to its opposite - recorded media - as being an experience between performer and audience in the same space at the same

for Alto Saxophone and Piano: New Editions and Performance Guides for Three Works by Major Australian Composers” (PhD diss., University of Iowa, 2008); Christopher D. Mickel, “A Comparative Examination of the Published Editions of Alexander Glazunov’s Concerto in E flat Major for Alto Saxophone and String Orchestra, Op. 109” (PhD diss., West Virginia University, 2011).; Cripps, “Classical Saxophone Curricula”; Sean Murphy, “Improving Saxophone Intonation: A Systematic Approach,” *Canadian Music Educator* 5 (2011): 37-38; Erik Abbink, “Saxophone education and performance in British Columbia: Early history and current practices” (PhD diss., University of British Columbia, 2011); Vanderheyden, “Approaching the Classical Style”; Rebecca M. Tyson, “Modern Saxophone Performance: Classical, Jazz, and Crossover Style,” in *Artistic Practice as Research: Proceedings of the XXVth Annual Conference*, ed. Kay Hartwig (Melbourne: Australian Association for Research in Music Education, 2004), 163-172.

³ Elaina Loveland, *Creative Careers: Paths for Aspiring Actors, Artists, Dancers, Musicians and Writers* (Belmont: SuperCollege LLC, 2009).; Angela M. Beeching, *Beyond Talent: Creating a Successful Career in Music*. Cary: Oxford University Press, 2005; Linda Jarvin and Rena F. Subotnik, “Wisdom From Conservatory Faculty: Insights on Success in Classical Music Performance,” *Roeper Review* 32 (2010): 78-87.

time. As many scholars have identified, CDs, recordings, and digital media remain an important part of the classical music industry.⁴ Nonetheless, live music performance is also important as it has the potential to not only physically and emotionally affect the audience by engaging the senses and mind, but also to create a shared yet simultaneously unique experience for each audience member present. The visceral quality of experiencing a live performance as an audience member cannot be replicated by a set of earphones or in isolation. Furthermore, as Mine Dogantan-Dack notes:

the classical performer depends on live performance to establish and define his or her artistic identity as a musician. It is, therefore, particularly important to articulate the significance of live musical performance as the ultimate norm in classical music practice, at a time when performances recorded and edited in the studio provide the context for an overwhelming majority of musical experiences.⁵

Repertoire choice forms a crucial part of the performance process for independent classical musicians, including CSM practitioners, and supports their connection with audiences.⁶ In general, live performance programmes for classical music concerts can be extremely diverse with works from different periods, composers, and countries and “adventurous” programming often sought after by musicians and artistic directors.⁷ In some instances, a performer or ensemble may develop a reputation for playing the music of a specific composer or time-period and thereby reinforce bonds with loyal audience members through a shared appreciation of particular music. For example, the organisers of some symphony orchestra programmes regularly include the music of well-known composers such as Beethoven, Mozart, or Tchaikovsky in their concerts because they know that this is what their audiences particularly like.⁸ The CSM community, however, is generally more adventurous, welcoming graphically notated

⁴ Carter Elizabeth Dewberry, “Expanding the Classical Music Audience” (PhD diss., University of California, 2005). See also: Clyde P. Rolston and C. Anthony Di Benedetto, “The Classical Recording Industry: Survival Techniques in a Shrinking Market,” *The Journal of Arts Management, Law, and Society* 32 (2002): 25-36; Anne Midgette, “500 fans of classical music can’t be wrong; Low sales make charts almost meaningless. So why keep track?,” *The Washington Post*, January 30, 2010; Jan Marontate, “Digital Recording and the Reconfiguration of Music as Performance,” *American Behavioral Scientist* 48 (2005): 1422-1438.

⁵ Mine Dogantan-Dack, “The art of research in live music performance,” *Music Performance Research* 5 (2012): 36.

⁶ Alex Turrini, Michael O’Hare, and Francesca Borgonovi, “The Border Conflict between the Present and the Past: Programming Classical Music and Opera,” *Journal of Arts Management, Law, and Society* 38 (2008): 71-88.

⁷ Anthony Tommasini, “Adventures in Concert Programming,” *New York Times*, July 20, 2008, accessed September 23, 2014. http://www.nytimes.com/2008/07/20/arts/music/20tomm.html?pagewanted=all&_r=0.

⁸ Jeffrey Pompe, Lawrence Tamburri, and Johnathan Munn, “Symphony Concert Demand: Does Programming Matter?,” *The Journal of Arts Management, Law, and Society*, 43:4 (2013): 215-228.

music as readily as traditional notation, and embracing a plethora of international influences. In Australia, CSM is as a diverse and constantly innovating genre that has gained significant momentum in the twenty-first century.

The Development of the Saxophone Repertoire

The inventor of the saxophone, Adolphe Sax (1814-1894) was instrumental in the creation of new repertoire for his instrument. He owned and operated a publishing house for almost twenty years ensuring that the saxophone “would have both a small but important body of literature and the performers to present it”.⁹ The continuing tradition of commissioning new repertoire in the CSM genre has been ongoing to this day.

Twentieth-century pioneers of the classical saxophone include Marcel Mule (1901-2001) in France, Larry Teal (1905-1984) in America, Sigurd Rascher (1907-2001), first in Germany and later in America, and Peter Clinch (b.1930) in Australia. They are notable for commissioning new solo repertoire that is both musically and technically appropriate for the instrument. This spirit of constant development has been passed down through the generations and today’s saxophonists are regularly seen engaging with composers to create new works.¹⁰ It is in this sense that the metamorphosis of CSM can be seen through the constant creation and dissemination of new music.

The commissioning of new classical saxophone music also “plays a critical role” in the genre’s development.¹¹ With increasing numbers of Australian composers now writing for the saxophone, a national school of Australian CSM is developing, thereby “providing encounters of self-identity (this is who I am; this is who I’m not) with collective identity (this is who we are; this is who we’re not)”.¹² As Australian classical saxophonists begin to engage with an increasingly diverse repertory, their programming choices have the potential to affect their potential audience base. Similarly, a distinctively Australian musical style has the potential to attract significant interest from a global community traditionally dominated by French and American CSM, that nonetheless actively welcomes innovation. The manner in which this potential could be realised, and the impact it could have upon the identities of performers both as individuals and as a collective will now be considered.

Study Development and Methods

This investigation took an ethnographic approach of semi-structured interviews. These interviews were undertaken with leaders in the field of Australian CSM: seven Australian classical saxophone soloists and two Australian classical saxophone

⁹ Thomas Liley, “The Repertoire Heritage,” in *The Cambridge Companion to the Saxophone*, ed. Richard Ingham (Cambridge: Cambridge University Press, 1998), 53.

¹⁰ Frigo, “Commissioning Works for Saxophone,” 2.

¹¹ *Ibid.*

¹² David Hesmondhaigh, “Towards a critical understanding of music, emotion and self-identity,” *Consumption Markets & Culture* 11 (2008): 329-330.

quartets. The participants were selected for their specialisation in the genre of CSM and for their expertise in performance and education activities within the Australian CSM community. The selection criteria also required that participants live and work in Australia. They represent a mixture of demographics including both male and female, a wide variety of ages, and differing stages of career development. All are top practitioners in the Australian CSM field and as such are appropriate for inclusion in this study. Table 1 provides an overview of the participants.

Table 1 Interview Participants: Australian Classical Saxophonists

Name	Classification	Location
Katia Beaugeais	Soloist	Sydney
Barry Cockcroft	Soloist	Melbourne
Dr Michael Duke	Soloist	Sydney
Jabra Latham	Soloist	Hobart
Benjamin Price	Soloist	Hobart
Erin Royer	Soloist	Perth
Dr Matthew Styles	Soloist	Perth
Continuum Sax James Nightingale Christina Leonard Nicholas Russoniello Martin Kay	Quartet	Sydney
Nexas Saxophone Quartet Nathan Henshaw Jonathon 'Jay' Byrnes Andrew Smith Michael Duke	Quartet	Sydney

A key decision in the design of the study was to adopt a qualitative rather than quanti-tative approach. Creating a specialised participant pool of key figures whose experience, expertise, and leadership is highly respected amongst the Australian classical saxophone community, ensures that the data collected is worthy of close scholarly critique.

The interviews conducted with participants covered a range of topic areas surrounding their performance activities. The lines of enquiry centred around four key areas: logistical concerns, artistic relationships, digital music-making, and performer satisfaction. This paper draws on data collected in the artistic relationships portion of the interviews. Specifically, it examines the connections that form between the performer and other external elements as part of the live performance process.

One particular external element that was commonly identified by the interviewed participants was their connection with the repertoire they perform. During these discussions of repertoire and repertoire choice, participants delved into ideas of national identity stemming from the music they play and are involved with. Due to the personal experiences of the author in the CSM field, it was correctly anticipated that the repertoire itself would form a significant part of the interview participants' ethos as performing musicians, and that they would report actively choosing to engage with new Australian CSM regularly. What could not be anticipated, and so what spurred this research, was the catalyst for their involvement in new Australian music (for example, how they were instigating the creation of a new musical work) and the resulting relationships this would forge between saxophonist and composer.

There's More to Repertoire: Identity, Choice, and Connection

The participants reported a number of pathways for the creation of a new musical work. An analysis of participant responses yielded five distinct categories through which they engage in the creation of new Australian CSM: dedications, self-composed works, accessibility compositions, friendship based compositions, and direct commissions.

Dedications are new works written specifically for, or provided directly to, the performer. They are often crafted by the composer specifically for the performer/saxophonist and their musical and performance style. *Self-Composed Works* comprise all compositions that have been written and consequently performed by the saxophonist him/herself. A select number of interview participants are engaging in the composition process themselves and are taking on the role of 'performer-composer'. *Accessibility compositions* are those that arise when situations that facilitate access and interaction between composer and performer on a regular or semi-regular basis exist. Examples from the interview participants include both parties being on staff at an institution or living in the same city. This category is similar to dedication compositions but instead these works develop principally from the interaction and connections formed from professional proximity. *Friendship based compositions* are those stemming from personal friendships between performers and composers and the subsequent willingness to engage creatively. *Direct Commissions* involve saxophonists engaging composers to create new works for either financial or in-kind compensation. In-kind compensation, in this context, is a non-monetary payment that may take many different forms. These include premiering the work publicly, promoting the music within the CSM community, and providing exposure for the composer and his work. The exact method of in-kind compensation is entirely dependent on the agreement between the two parties.

The continuation of the development of the CSM genre is identified as a priority for Australian saxophonists, and these five pathways for creating new music illuminate the processes that take place behind the scenes. Figure 1 illustrates the number of responses provided by interview participants across the five categories.

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Each of the participants could report as many methods of instigation as was appropriate to their professional practice. As is shown, accessibility compositions are the most highly reported form of instigation for a new Australian CSM work, demonstrating the importance of the CSM networks that currently exist in Australia.

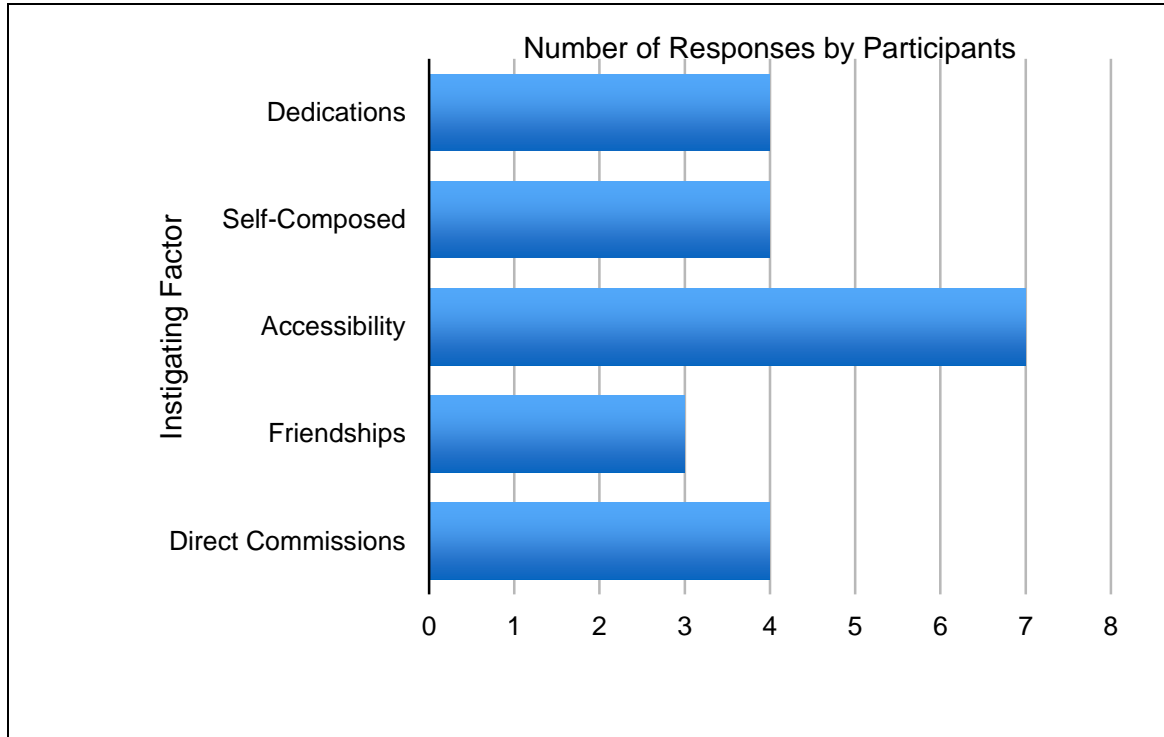


Figure 1 Methods of Instigating a New Australian CSM Work as Discussed in Interviews

Once the music is composed, it forms a central part of the repertoire choices of Australian classical saxophonists and takes a central place within the personal repertory of these musicians. Changes and developments within their portfolio careers, has little impact upon repertoire choice. Of the nine participants interviewed, seven stated that they are including Australian CSM into their live performances on a regular basis, while the remaining two advised that it is often included in their live performances. Interview participants emphasised their continuing belief in the value and worth of new Australian music and their desire to continue to support it through live performance.¹³ Participants also described feeling a strong connection to Australian CSM and a particular motivation to ensure its ongoing creation and development into the future.¹⁴ Saxophonist and composer Katia Beaugeais described this from her perspective as a performer-composer, stating “I’m always now doing

¹³ Continuum Sax, Interview, May 16, 2012; Michael Duke, Interview, June 14, 2012; Nexas Saxophone Quartet, Interview, June 15, 2012; Matthew Styles, Interview, June 21, 2012; Barry Cockcroft, Interview, October 19, 2012; Erin Royer, Interview, June 25, 2013.

¹⁴ Continuum Sax, Interview, May 16, 2012; Michael Duke, Interview, June 14, 2012; Barry Cockcroft, Interview, October 19, 2012.

Australian music. I just keep plugging it. It's my thing... and as a composer I want to support other composers because I know what it's like...".¹⁵ Further, in speaking of overseas concerts, Beaugeais advises that international audiences "find it really unique."¹⁶ Matthew Styles also described his feelings of Australian CSM enthusiastically, stating "I think the language of Australian music is at such a fantastic and possible [sic] critical point right now ... we have to get it out there... I am happy to play anything that Australian composers want to put out there".¹⁷ Similar sentiments are echoed in the responses of other participants, including the members of Continuum Sax and the Texas Quartet.¹⁸ In choosing repertoire, interview participants reported that they are actively striving to incorporate Australian music into their performances and feel a sense of pride in doing so.¹⁹ As repertoire choice is one key factor in their engagement with audiences, they are consciously promoting this music to a local audience and ensuring that the greater Australian concert-going public have access to music that is from their own backyard.²⁰

From a global perspective, the presentation of Australian music internationally, and particularly at industry events such as conferences, increases the exposure for Australian music internationally and positions Australian saxophonists as innovators within the field.²¹ An example of was seen at the World Saxophone Congress in St. Andrews, Scotland (July, 2012) where 33 Australian saxophonists at the event were each presenting at least one newly composed Australian work across solo and ensemble performances. All of the interview participants included in this study were presenters at this World Saxophone Congress, with eight of the interview participants including Australian repertoire as part of their programs.²²

Within all the Australian performances the repertoire presented was almost entirely Australian music. This national representation at the largest CSM industry event in the world shows the contribution Australian saxophonists are making in their endeavours to pursue the development of Australian CSM and garner an international interest. The work of these saxophonists is contributing to shifting attitudes towards Australian CSM and is helping to build a profile for the national genre. Dr Michael Duke spoke in detail about his interaction with Australian music, particularly describing how he felt it was extremely important. He added to this that when he engages with the international CSM community, he actively strives to promote Australian CSM. He surmised: "it's important that I'm engaged with Australian music. Not just for Australians, but for when I take it overseas and go elsewhere that we

¹⁵ Katia Beaugeais, Interview, July 11, 2013.

¹⁶ Ibid.

¹⁷ Matthew Styles, Interview, June 21, 2012.

¹⁸ Continuum Sax, Interview, May 16, 2012; Texas Saxophone Quartet, Interview, June 15, 2012.

¹⁹ Continuum Sax, Interview, May 16, 2012; Texas Saxophone Quartet, Interview, June 15, 2012.

²⁰ Continuum Sax, Interview, May 16, 2012.

²¹ Matthew Styles, Interview, June 21, 2012.

²² "World Saxophone Congress 2012, St Andrews Programme," *World Saxophone Congress XVI*, accessed August 10, 2014, <http://wscxvi.com/programme.php>.

draw a spotlight on Australian saxophone playing through the music”.²³ This music, and the representation of national identity, provides a sense of identity to the musicians. This identity is derived from a sense of purpose –the promotion and development of Australian music – which is fuelled by the performance of these works. Both domestic and international performances provide an opportunity for the dissemination of Australian CSM and a continuation of this cycle. For the participants, this sense of purpose is reiterated in many ways with some describing it as “incredibly important” and others stating that “the repertoire is really where the sense of identity comes from”.²⁴

Table 2 Interview Participant Responses

Exact Term Used by Interview Participants	Number of Responses
“Important”	7
“Unique”	2
“Cool”	2
“Crucial”	1
“Cool era”	1
“Central”	1
“Value”	1
“High esteem”	1
“Sensational”	1
“Incredible”	1
“Fantastic”	1
“Really cool”	1
“Distinctive style”	1
“Quite good”	1
“Beautiful”	1
“The reason”	1
“Expresses identity”	1

To better understand exactly how Australian saxophonists view this music, an analysis of the language and specific wording was undertaken on the interviews. This process was conducted to ascertain the frequency of words used by interview participants to describe their feelings towards Australian CSM, and consequently better understand their relationship with the repertoire itself. As hypothesised, it became apparent that every interview participant spoke positively of Australian CSM repertoire with some even displaying signs of distinct pride in the growing tradition. Table 2 illustrates the language used by interview participants when discussing CSM

²³ *Nexas Saxophone Quartet, Interview, June 15, 2012.*

²⁴ *Dr Michael Duke, Interview, June 14, 2012; Nexus Saxophone Quartet, Interview, June 15, 2012.*

and the terminology they used when asked to describe their feelings regarding Australian CSM. As can be seen, the overwhelming response from participants was that Australian CSM is an “important” part of their repertoire choices.²⁵ This reinforces the current argument that this music is a crucial part of their activities as performing musicians and reaffirms their determination to continue its creation and development.

The participants themselves provided some very descriptive discussions when elaborating upon their feelings for this music. Members of Continuum Sax were extremely vocal in their promotion of Australian music, stating: “the group feels that it’s important to kind of keep developing Australia’s saxophone repertoire and keep the language of Australian music alive and evolving and try [to] involve the saxophone in this kind of evolving music.”²⁶ Continuum Sax is an ensemble who have been highly influential in the development of Australian CSM. With an almost twenty year history in the industry, their impact has been felt both domestically and internationally through both performance and education. Their continuing dedication to Australian music is a testament to the sustainability of a music career that embraces new contemporary works rather than focussing on older works in the CSM canon. Their view of Australian CSM as an evolving repertory concurs with descriptions of CSM in scholarly sources such as Connie Frigo’s doctoral dissertation *Commissioning Works for Saxophone: A History and Guide for Performers*.²⁷

From the perspective of a soloist, Matthew Styles, described Australian CSM as being in “a really cool era right now with music, I think we’re now starting to find our voice, we’re starting to find our type of music”.²⁸ Known for cross-genre work that integrates other musical influences with CSM (with a particular emphasis on jazz), Styles asserts that a critical mass has been achieved in Australian CSM through the vast number of students and professionals engaged in the genre. He feels the sense of community in the Australian CSM field has created a perfect environment for the creation of Australian CSM repertoire. Benjamin Price, a Tasmanian-based soloist and specialist in the Rascher school of saxophone performance, described his relationship with Australian composers thus:

[Working with Australian composers] it’s easier to connect with the music... you know, the composer can come and listen and talk to us. And especially for chamber music he can work with that. As far as, like, Australian music goes, I only really like to play it if I know the composer.²⁹

²⁵ Continuum Sax, Interview, May 16, 2012; Michael Duke, Interview, June 14, 2012; Matthew Styles, Interview, June 21, 2012; Jabra Latham, Interview, July 12, 2012; Barry Cockcroft, Interview, October 19, 2012; Erin Royer, Interview, June 25, 2013; Katia Beaugeais, Interview, July 11, 2013.

²⁶ Continuum Sax, Interview, May 16, 2012.

²⁷ Frigo, “Commissioning Works for Saxophone”

²⁸ Matthew Styles, Interview, June 21, 2012.

²⁹ Benjamin Price, interview, September 1, 2013.

These sentiments were echoed by Erin Royer, an early career saxophonist and internationally recognised tenor saxophone specialist, who stated that her goal of increasing the number of classical saxophone solo works for the tenor saxophone has been increasingly realised.³⁰

The results gathered exemplify a shared sense of belonging with other Australian saxophonists and composers through a shared sense of purpose: the creation of Australian CSM. The regular engagement with new Australian music means that the interview participants and leaders in this genre are all sharing in the joys of Australian music. Through this process, they are continuing the development of a strongly connected network of saxophonists and composers all working towards the same goal. Ultimately, this music is attractive to the participants as it exemplifies their own personal sense of identity as musicians, provides a sense of homogeneity across their musical community, and finally, is an important cog in the process of further developing Australian music. The high esteem performers place on Australian CSM, and their acknowledgement of the vital importance of Australian composers to the contemporary, represents a move away from the older, traditional CSM repertoire – mainly of French origins – and into a new era in which Australian music can take a leading role.

Furthermore, whilst the dissemination process takes place in both the physical and digital realms through both live performance and digital recordings; for the participants in this study, live performance is the principal mode of engagement with their audience base. Participants reiterated this when they discussed the effect of CDs and recordings. Six of the nine participants responded that they have recordings (either CDs or YouTube clips) in the public domain; however, they reported that this did not have any impact on their repertoire choices for live performances, or on live audience responses.³¹

Conclusion

Within Australia, practitioners in the CSM community are using their engagement with repertoire to foster growth of new compositions with a particular emphasis on Australian compositions. Their aim to take this music to both local and international audiences means the exposure of the repertoire is magnified across a larger audience base. Of particular interest is the description of a “language” emerging in Australian CSM and the ways in which this can be maximised to ensure the ongoing success of the genre as a whole. The term ‘language’ was introduced by three interview participants who felt there was a commonality between contemporary Australian CSM works, previously unseen in Australian saxophone repertoire, which has tended

³⁰ Erin Royer, Interview, June 25, 2013.

³¹ Michael Duke, Interview, June 14, 2012; Nexas Saxophone Quartet, Interview, June 15, 2012; Latham, 2012; Barry Cockcroft, Interview, October 19, 2012; Erin Royer, Interview, June 25, 2013.

to mimic the French and American exemplars in the past.³² This warrants further investigation but is beyond the scope of this paper.

This paper has served to illustrate that Australian saxophonists are regularly engaging with new Australian music and are actively seeking it through commissioning processes and by creating the works themselves. It has also become apparent that the sense of Australian identity that this provides to the saxophonists is a motivating factor in the process, and has stimulated a trend amongst saxophonists of becoming extremely involved in the development of new Australian CSM. The small and highly specialised group of musicians involved in this study represents a broad collection of leading professionals within both the CSM community and the classical music industry as a whole. Furthermore, the small sample size has made it possible to demonstrate the potential for research within the field of Australian CSM that is suited to this forum. The framework created here, and the realisations regarding the interaction between performer and new repertoire, mark the beginnings of Australian CSM research and demonstrates that there are many further fruitful lines of enquiry to be followed.

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³² Michael Duke, Interview, June 14, 2012; Continuum Sax, Interview, May 16, 2012; Matthew Styles, Interview, June 21, 2012.

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