Saxophonist and Lawrence University Conservatory of Music professor Steven Jordheim has made a career out of being dedicated to two things. The first is the pursuit of musical performance excellence creating not only technical perfection but also exquisite musical statements. The second is surrendering himself in the quest for teaching excellence in passing along his accumulated musical knowledge to successive generations of students. On both these fronts Jordheim has magnificently succeeded. In terms of his playing, armed with degrees in saxophone performance from the University of North Dakota and Northwestern University, Jordheim has performed concertos with ensembles such as the Orchestre Symphonique du Rhin in France, Orchestre de la Suisse Romande in Geneva, and the Ravenna Italy Festival Orchestra, to list just three examples.

Among the many locations where he has been invited to perform recital and solo performances include the World Saxophone Congress (Washington, D.C.), the International Clarinet and Saxophone Festival in China, and the Paris Conservatory for and with composer and pianist Lucie Robert in her final year on the faculty of the Conservatoire (the Jordheim/Robert collaboration led her to compose Dialogue Symphonique for alto saxophone and chamber orchestra).

As a teacher he’s been awarded the Lawrence University Excellence in Teaching Award (2001), recently completed an appointment as Project Director of the New Retention and Graduation Initiative designed to substantially increase the college’s retention and graduation rates, especially among at-risk student groups (a project supported by a five-year $2.1 million grant from the United States Department of Education), and has been a guest lecturer/professor and masterclass clinician throughout the world including at the Indiana University School of Music, the International Saxophone Festival in Faenza, Italy, and Xi’an Conservatory of Music in China, to reference just a few. You can search, but you’ll never find a finer collegiate professor.

I always start by asking about equipment. Why do you play a Selmer Series III alto and soprano?

I frequently play new instruments when new models are introduced. Since I help my students select their instruments, I keep up
on developments with new models, necks, and mouthpieces. After playing a Series II alto for many years, I found myself drawn to the Series III for its response in the low register, evenness of tone, and tuning scale. I eventually found a Series III alto with a gold brass neck that played especially well in the low register and had an excellent tuning scale, and I decided to make the switch. I also use a gold brass neck on the Series III soprano since it produces quick response and a rich, warm tone.

You use D’Addario reeds on your alto and Vandoren reeds on your soprano. Why did you make those choices?

I’ve always played Vandoren 4s on soprano. They are a good fit with my Yamaha 4CM mouthpiece and Series III soprano, and they provide excellent response in the altissimo register. I also play on Legere Signature reeds from time to time, depending on the piece I’m performing. If I’m playing a piece that requires a lot of soft playing and doesn’t go high into the altissimo register, I might choose to use a Legere Signature reed on my soprano. These synthetic reeds can work well for music that emphasizes soft, continuous playing, such as the music of Christian Lauba.

On the alto, I liked the Rico Reserve reeds and played them for quite a few years. When these were no longer available, I began to play D’Addario’s Reserve reeds. In my practicing, and at times in performance, I may choose to use a Legere Signature reed. The Legere Signature reed works very well with my Selmer Concept mouthpiece on the alto.

Your recording of David Maslanka’s Song Book and Sonata is wonderful. When you play the Song Book composition you’re playing with a marimba as the duo instrument. Do you approach the saxophone differently when playing with marimba than you do when playing with piano in a duo situation?

The saxophonist needs to be especially sensitive to the differences in dynamic power between a marimba and a piano. Generally, the saxophonist must play softer when playing with marimba since the marimba doesn’t possess the projection power of the piano, especially in the lower pitches of the marimba. Also, I make sure to stand at the bass end of the marimba to facilitate easier hearing of these lower pitches. I turn slightly inward, towards the marimbaist, so the sound of the saxophone doesn’t project directly out to the audience. This also helps me see the hands of the marimbaist more readily, enabling the marimbaist and me to achieve precise attacks and coordination.

For many students, the first time they will work with a pianist is when they come to college. What advice do you have in order to help your students be as successful in their work with pianists as possible?

Most importantly, students have to study the full score before they work with the pianist. They have to know the entire composition, not just the saxophone part. If the teacher works with the student on score study in lessons, the process of learning the full score can progress more quickly, especially with younger students. I do play piano myself, though not well relative to the difficulty of the saxophone repertoire, so I can often provide some representation of the score in lessons; I try to include such work in lessons before my students begin working with their collaborative pianists. I coach students in lessons on what to expect when they work with pianists, modeling the process of collaboration of the saxophonist and pianist in rehearsal and performance, and helping students to listen for certain
features of the score when they rehearse.

In a previous interview you gave you mentioned having experiences studying voice, piano, playing recorder in early music ensembles, and studying dance pedagogy, among other things outside of your work in saxophone, that have been a great benefit to you as both a performer and teacher. Would you explain how all of these other experiences have aided you during your career?

I learned a great deal about interpretation, line, and nuance through my study and performance of repertoire for the voice. Musical line is very important to me, and I try to bring vocal inflection to my performance since the saxophone does this so well. The saxophone is a flexible instrument, easily producing subtle shadings of dynamics, attack, and color; it has always been satisfying to me to approach the instrument’s repertoire as a vocalist might approach the interpretation of an art song.

Piano study was, of course, helpful to me in score study; being able to play elements of a score has aided me greatly in preparation of new repertoire and helping my students learn scores in lessons. Importantly, the study of repertoire for voice, piano, and early music exposed me to a greater range of music than I would have experienced if I had only studied the saxophone. Performing this repertoire and listening to performances of a wide variety of artists has helped expand my points of reference and use of musical imagination in my own performances of saxophone repertoire.

Dance pedagogy has been helpful in understanding the concept of line in performance. I remember the first ballet teacher I observed talking about ballet being “beautiful line in space.” To apply that definition to shaping musical phrases and gestures has been helpful to me in saxophone performance. Watching dance performances and studying dance pedagogy has also made me more mindful of the involvement of the full body in music performance.

With that answer in mind, with regard to phrasing are you influenced more by singers or instrumentalists?

I’ve been heavily influenced in my listening to both instrumentalists and singers. When I was in high school and my first years of college I was more influenced by instrumentalists because I listened primarily to instrumental recordings. In my later years of college when I was studying voice and piano, I became influenced by singers. More recently, probably because my daughter is an opera singer and I frequently attend operas and listen to recordings of operas and art songs, I’m finding I’m influenced by the subtleties of singing and the way vocalists attack notes, how they will release notes at the end of a word or gesture, and the nuance and colors they bring to the interpretation of text and line.

One of the things I am most impressed with on all of your recordings is your rhythmic precision at fast tempos, such as on the Maslanka Sonata and Lucie Robert’s Dialogue Symphonique. When you’re preparing a piece with a very fast section, how do you work on it in order to play it with your rhythmic precision?

Maslanka’s Sonata demands the greatest of precision for both the saxophonist and pianist and often at very fast tempi. In lines that require very agile rapid technique, my approach is to start very slowly, to use a metronome, and to utilize the metronome in a variety of ways. I might start by setting the metronome to the eighth-note pulse, then the quarter-note pulse, and finally to the half-note or dotted half-note pulse when playing challenging lines. When the metronome is set to the eighth-note pulse, the metronome is keeping the tempo as I drill challenging lines and build muscle memory.

The metronome, when set to the smaller note values, has a lot of control; I have to stay with it. Then as I move to the larger beat values I increasingly assume responsibility in controlling tempo while the metronome becomes more of a guide; it checks in to see how I’m doing in my control of the tempo.

I frequently use varied rhythmic patterns, such as playing lines in duplets, triplets, and quadruplets, when playing with the metronome to make sure I’m focused on rhythmic precision, the coordination of my internal subdivision, and the movement of my fingers. I always begin my daily practice of difficult sections at a slow tempo to reinforce the muscle memory I built in previous practice sessions. In short, developing the ability to play lines with precision at very fast tempi is all about building precision and efficiency at a slow tempo and minimizing the margin of error as much as possible; then, when the music is committed to muscle memory, the performer can play it at pretty much any speed.

Muscle memory is also reinforced from your work in dance, because dancers spend so much time in getting their muscles to respond without thought.

Dancers, of course, deal more with the larger muscle groups in the body, whereas saxophonists emphasize control of smaller muscles. But you’re right; the emphasis on preparation of the gesture or movement through very careful, thoughtful practice at a slower tempo is consistent across dance and instrumental music performance.

In your recording of Maslanka’s Serious Music movement from Song Book you play some very low very soft notes. They sound wonderful. Many times playing very soft at the bottom of the saxophone can be a very tricky thing. Do you have an exercise you could share with the readers that you give to your students in order to help them keep the air alive when playing low soft notes?

Playing low pitches at the bottom end of the saxophone is a challenge at a soft dynamic level because the instrument does not want to play those notes. Like the oboe, the saxophone has a conical bore, and it’s not happy playing those low pitches at soft dynamic levels. I often tell my students that it can be more challenging to master the lowest notes of the saxophone than the upper reaches of the altissimo register. My students and I do spend a lot of time working at the bottom end of the instrument. It is essential that the vocal mechanism is set up to facilitate response of these low pitches, meaning the tongue must be arched into an “ee” position and the larynx must sit in its comfortable, relaxed position in the neck.

If the larynx is elevated, so that the saxophonist is shortening the tube of the “human body/saxophone instrument,” then the saxophone will not want to play its
lowest fundamental pitches. What I have the students do first is produce a French “oo” vowel with their tongue and lips; the tongue is in the “ee” vowel position and the lips form an “oo.”

With the tongue and lips in this position, the students then sing a vocal slide downward in pitch to help relax the position of the larynx; if students can achieve this positioning of the tongue, lips, and larynx when attacking low pitches, they will be much more successful. It is also important to keep the air in motion between the inhale and the attack. So instead of inhaling, stopping the airflow, and blowing, the saxophonist should allow the inhale to lead directly to the exhale/attack of the pitch.

Sometimes, a composer asks a saxophonist to play at extremely soft dynamics in the lowest pitches of the instrument. You can find an example of this at the end of the second movement of Maslanka’s sonata; there are several statements of a grace-note gesture beginning on low C# and ending on a sustained low G natural; each restatement of the gesture drops one dynamic level. To attack these low C#s softly, I use a tongue-mute technique whereby I place the tip of my tongue lightly against the spine of the reed to play the low grace notes; I then remove my tongue from the reed to play the low G. This tongue-on-reed mute technique enables the saxophonist to begin the low note extremely softly without any jumping to a higher octave or having any slap effect to the attack.

There are other things the saxophonist can do to play low pitches extremely softly. Lifting the top teeth off the mouthpiece while pulling the reed down into the lower lip can facilitate playing the lowest pitches very softly, especially when fading a low note to niante. Students can work with their teachers on mastering these various techniques and learning how to utilize such techniques in a musical context.

The flip side of this is on the third movement of Maslanka’s Sonata where you have to go up to some of the extremes of the altissimo register on a number of occasions. Lucie Robert’s Dialogue Symphonique also requires quite a bit of altissimo playing. Many times this is done in a very exposed manner in terms of what is going on behind you, which is just sustained notes in the piano. You’ve already mentioned how you have your students work on voicings in low register, but do you do this for the altissimo register as well in order to keep the tone pure and pitch intonation as perfect as possible when playing that high, or is there something else you recommend for those sections?

My teaching of altissimo register has been influenced by my direct observation study of saxophone performance techniques utilizing fiberoptic cameras. The Saxophonist’s Anatomy website is a site I built after I completed this direct observation project; it includes video clips of recordings from inside the mouth and neck while saxophonists perform standard and extended techniques. In this project, I had students both sing and play pitches in the altissimo register to see how positioning of the anatomical structures of the vocal tract might differ when singing or playing. This direct observation suggested that there are similarities in the positioning of the anatomical structures of the vocal tract when a person sings and plays high pitches. It also suggested that the tongue position varies significantly across the pitches of the full range of the instrument.

A saxophonist playing a B-flat major scale for example, starting on the lowest B-flat of the instrument, will maintain an “ee” vowel position with the tongue from the low B-flat up through the normal range of the instrument and the lower pitches of the altissimo register. As the saxophonist progresses up through the higher altissimo pitches, the tongue increasingly flattens or drops lower in the mouth. I encourage my students to sing altissimo pitches softly before playing them, utilizing tongue positions that correspond to the specific altissimo pitches that they are playing. Keeping the air stream light, the larynx slightly elevated, and the tongue in the correct vowel position can greatly facilitate production of pitches in the altissimo register.

You were the winner of two major international performance competitions: the Concours international d’execution musicale in Geneva, Switzerland (1983) and the Concert Artists Guild International Competition in New York (1984). One of the things that comes up over and over in your discussions of preparation for competitions, and now in your recital preparation, is your mental preparation by practicing the music in your mind. Would you describe how you do this and how it benefits you?

I work out interpretations of the repertoire and reinforce memorization in mental practice. This type of mental practice demands that I’ve fully prepared the music: I’ve learned the full score, I can play the saxophone part,
and I’ve had rehearsals with the collaborating musicians. In preparation for the Geneva and Concert Artists Guild competitions, I spent at least an hour each day in mental practice because I was playing from memory; my first performances from memory were in the first round of the Geneva Competition, and I knew I had to have the music as firmly engrained in my mind and muscles as possible. I would imagine walking on stage, bowing, tuning, and then playing my program. I practiced in this way until my mind could stay focused from the moment I walked on stage until I finished playing the final piece of the program. The moment I had a distracting thought in my mental practice, I made myself start the whole process over again.

At first, this was a tedious, time-intensive, and frustrating exercise. Consequently, I quickly developed the willpower to keep my mind focused and succeed in this mental practice. I have found in my performance activity, and in helping my students prepare for their performances, that mental practice is essential for solidifying memorization of repertoire and for developing a more flexible approach to interpreting and performing the music. Mental practice is also effective in addressing the issue of performance anxiety.

*What is the mindset you recommend your students have when they are about to walk on stage for a competition, recital or audition? Do you give them specific things they should have in their minds and on their thoughts at that time?*

We all have to find what works for us as individuals, but I do give my students some ideas they might try. I frequently reference one of my favorite books addressing off-stage preparation, *Sanford Meisner On Acting*, authored by *Meisner and Dennis Longwell*. Meisner was one of America’s most revered acting teachers. A great deal of his work with his students addressed off-stage preparation; what the actor does backstage to ensure that the actor enters the scene “living truthfully under imaginary circumstances.” I encourage my students to take on the musical character of the piece they are about to play while they are backstage and stay in that musical character as they walk on stage, bow, tune, and begin to play. You don’t want to come in empty. Artistically and emotionally, you want to be in the spirit of the piece well before you start to play the first phrase, and you need to hear or “audiate” the opening phrase before you begin the performance.

I encourage students to find their own ways to achieve the appropriate state of being when they are backstage. We work on that in lessons and try different kinds of imaginative exercises that help students get into a state of mind that is most helpful to them in beginning the piece of music. Once they begin playing the piece, if they keep their minds focused on the music, the music comes to life and shapes the performer’s experience on stage.

*This leads in to what saxophone students do when they audition for college. When saxophone students are going to audition for entrance into the Lawrence University*

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**Steven Jordheim’s Equipment**

**Alto Saxophone** - Selmer Series III with a Selmer Concept mouthpiece, Winslow and Vandoren Optimum ligatures, and D’Addario Reserve 3+ reeds.

**Soprano Saxophone** - Selmer Series III with a Yamaha 4CM mouthpiece, a Winslow ligature, and Vandoren 4 reeds.

*Conservatory, what advice do you wish they had been given in order to make them be as prepared and to do as well as possible?*

The audition for the saxophone studio at Lawrence University begins with the performance of the prepared material. This performance is immediately followed by private lessons; the auditioning student will have private lessons with at least two of the saxophone faculty at the school. One of those lessons will include sight-reading. At Lawrence, and I expect there are other schools that use a similar model, this approach to auditions requires that the auditioning student shows up with the music prepared at a performance level representing the student’s best ability. The student also has to be able to sight-read well.

In addition, the student must be open and receptive to what happens in the lessons. Our saxophone teachers are interested in students who are willing to accept new ideas, are responsive and flexible in trying out new concepts and skills in the lesson, and possess the aptitude to make changes rather quickly. What advice can I give auditioning students? First, prepare your audition repertoire to the very best of your ability, perform it for your private teacher, family, and friends prior to your audition, practice sight-reading because it’s a skill that has to be developed over time, and be prepared to try out new concepts.

The approach to auditions that we follow at Lawrence gives students the opportunity to see what private lessons would be like with the Lawrence faculty should they become members of our saxophone studio. It enables students to imagine the progress that they can achieve should they attend Lawrence. At the same time, the faculty can assess if an auditioning student is likely to thrive in the studio. I do recommend that students try to schedule a private lesson with saxophone faculty at all the schools to which they intend to apply; this can help them prepare better for their auditions at each school.

*One saxophone professor I asked this question of replied, as one of their answers, how they wished the students would dress up.*

To me, how a student dresses for the audition is not a high-level concern. We live in a time when there is little or no uniformity in dress codes in industry, in education, or in many professions. Some students dress rather formally for their auditions, while others dress more casually. What I do care deeply about is how well the student has prepared the music, how fully engaged she or he is in the audition lesson, and how receptive the student is to exploring new ideas, concepts, and skills. Throughout the audition process at Lawrence, the saxophone teachers are looking for students who have already demonstrated seriousness of purpose, flexibility of mind, commitment to their education, and the drive required to succeed in the demanding fields of music performance and music education. These are the students who thrive at Lawrence.
You've mentioned with regard to your studies with Jean-Marie Londeix, that you benefited from him having you play scales and intervals above a drone in order to hear every note at its proper pitch level. Would you explain this training technique for the readers?

When I studied with Jean-Marie Londeix in the summer of 1982 near Montreal, Londeix had just completed his manuscript of *De la justesse d’intonation pour tous les saxophones*. In the weeks I studied with him, Londeix used the manuscript with those of us he taught in lessons and saxophone ensemble. He had the students work in pairs: one saxophonist played the drone while the other played the intervals, and then the saxophonists switched roles. This approach to practice teaches students to hear “just” intonation, and to hear it and produce it in all keys throughout the full range of the saxophone.

Once the mind, ear, and body have mastered “just” intonation, the student possesses the ability play in tune in all situations. In my own teaching, I have my students sing scales and intervals above a drone pitch before playing them. Singing scales and intervals above a drone reveals if a student can hear or “audiate” the music they are about to play. If students are successful in singing the material, they will likely be successful in playing it. However, let’s say that a student can sing a scale in tune but can’t play it in tune on the saxophone; I can then conclude that there is a technical issue getting in the way of correct intonation. Or, if the student can’t sing the scale in tune, I know that we need to work on the student’s musical ear and the ability to audiate the material before playing.

You worked with Lucie Robert as she was composing her Dialogue Symphonique for you. This can be a stressful time for both individuals, composer and performer. For those young saxophonists who have a friend compose music for them, how do you suggest they work with the composer so that the relationship stays friendly and cordial?

Close collaboration of the composer and performer can be critical to the success of the project. At Lawrence, we have the student performer, in this case a saxophonist, demonstrate for the student composer what the saxophonist can do well on the instrument as well as what the composer should avoid writing for the instrument. Frankly, I think this makes sense for anyone who is commissioning a piece of music. The performer should make it clear, “This is what the instrument and I do well and this is what I think you should avoid in the composition.”

There should be at least one session where the performer and composer get together and explore the expressive qualities of the instrument, the various registers of the instrument, dynamics and articulations possible within the various registers, and agility and flexibility across the full range of the instrument. If the composition process begins with the composer knowing what the performer and the instrument can do well and what they can’t do well, then the composer is much more likely to write music that will receive a successful performance.

I’m also going to assume the student saxophonist in question has chosen to work with a particular composer because the saxophonist likes that composer’s music or the two individuals share some mutual interests and aims in regard to music and art. This should get them off to a good start. If the composer has a good understanding of what that soloist can and cannot do on the instrument, and the soloist is committed to giving the composer a faithful representation of the score in performance, they both should achieve a satisfying musical result. But clearly, if the composer writes something the performer can’t play well, or the performer is not willing to invest the time and effort to give the composer’s work a successful performance, nobody is going to be happy.

Our composition faculty at Lawrence regularly invite student and faculty performers to their composition classes to give presentations on all of the instruments. These presentations focus on the following: what the instrument does well, what it does poorly, and what composers should emphasize or avoid when writing for a particular instrument. I think this is one reason why Lawrence student composers and saxophonists tend not to have problems in their collaborations.

When it comes to practicing most people say it’s important to practice smart than long, but still if one is to be successful you have to put in serious time in the practice room. What advice do you give your students regarding practicing, and are there areas of technique you recommend your students practice every day?

I stress the importance of flexibility exercises as part of a student’s daily practice; these exercises involve bending pitch with both the tongue and the jaw throughout the full range of the instrument from low B-flat to the high altissimo register. Full-range scales and intervals above a drone pitch are important to coordinate the ear, mind, body, and instrument. Articulation exercises and various technical patterns are also important activities. Since students are at a point in their lives when they are developing their technique, it is essential that they practice these technique-building exercises at least six days each week. For individuals who have already established their technique, I do find that pitch-bending exercises are the most important part of a daily warm-up, followed by work on whatever technical elements need reinforcement at the moment.

I care deeply about the health of my students, and I frequently remind students that they need to practice efficiently so they can avoid overuse injuries. In lessons, I make sure that students know what and how to practice as they prepare for the next lesson. Some students benefit from following a timed-block model of practice: they set goals for each practice session by making a list of five to 10 technical or musical issues to address during the session; they allow a block of five to 10 minutes of practice time to problem-solve or drill an issue before moving on to another item on the list; and they take breaks whenever they feel their muscles, ears, or minds becoming fatigued.

When it comes to saxophone vibrato, a number of different teachers approach teaching this concept in a number of different ways. How do you like to approach teaching saxophone vibrato?

Let’s assume the students can already produce vibrato in a free and healthy way. I recommend that students practice phrases with no vibrato at all, to make sure all of the other
musical and technical elements of the phrases are in place. Are they able to play with a consistent tone that is in tune and colored the way they want it to be, and are they able to play with true sostenuto as they move from pitch to pitch throughout a phrase? If so, we can consider how vibrato can enhance the expressiveness of a particular line.

Vibrato can mask problems with intonation and connection of pitches in larger intervals; consequently, I don’t want my students to practice in a manner that can obscure such issues. I’ll ask my students to play as if they are a clarinetist, focusing on sostenuto, intonation, color, nuance, and expression, but without vibrato. Then I ask them to go back and imagine where and how the music calls for vibrato to enhance expressiveness.

There always seems to be some question as to whether those saxophonists who want to focus on classical music should learn to play jazz and those students who wish to focus on jazz should learn to play classical music. What is your feeling on this?

At Lawrence, we require all saxophonists to study both classical and jazz saxophone performance. I would say to the classically oriented student, “I don’t think it is possible to play some of the classical repertoire without some understanding of jazz concepts of sound, rhythm, articulation, and phrasing because many composers have been influenced by jazz or popular music.”

To jazz players I would say, “One of the most important qualities any performer can develop is a healthy approach to playing an instrument that enables them to play in tune throughout the whole range of the instrument at all dynamic levels and with the greatest amount of flexibility and precision. Classical training helps to build this ability.” Furthermore, the study of classical repertoire can expand the points of reference for anyone who is composing or improvising in the jazz idioms. Knowledge of a wider range of repertoire and performance techniques is helpful to any performer.

You’ve served as Artist-Teacher of Saxophone in Residence at the Xi’an Conservatory of Music in Xi’an, China, as well as a part of a teaching throughout the world including in Taiwan and Italy. Do you find there to be a difference between the saxophone students in China, Taiwan, and Italy, from those here in the United States?

I don’t think I taught a single student in China who had ever studied with a saxophone specialist; at the time I taught at various conservatories in China, all of the saxophone teachers were either bassoonists or clarinetists in local orchestras. Consequently, the students had never had the opportunity to explore the concepts and techniques of saxophone performance or the saxophone repertoire with someone who had specialized on the instrument. I found the students to be eager, receptive, and thrilled to have the opportunity to study and it was a joy to teach them.

Most of the students I taught in Taiwan had worked with saxophonists for a number of years, but they were also eager and responsive students. The Italian students, too, were eager to learn and clearly enjoyed the collaborative process in lessons, chamber music coachings, and in saxophone ensemble. I did observe one important difference between the approach to study in Italy and in America.

Most Italian students commute to their conservatories for study while American students tend to study at residential colleges or universities. Consequently, American students have much greater opportunity to practice together throughout the week and to rehearse in quartets and chamber music. I do think that American students at residential universities and conservatories benefit from all of this time and opportunity for collaboration.

What is your advice for high school students who are thinking of going into music as a profession?

They should consider music as a profession if they truly are passionate about music and are willing to commit to the long and challenging process of becoming excellent musicians. They must be determined to become the very best musician that they can be and, at the same time, be willing to develop a varied and flexible skill set. If so, they will be more likely to succeed in crafting a life in music that is both rewarding and sustainable. A student who is interested primarily in performance should also develop knowledge and skills in pedagogy, conducting, or composition, and seek opportunities to continue building these skills as the student matures. It is also important to acquire the knowledge and skills needed for effective musical collaboration and the creation of performance opportunities. You never know what will happen in your life, your interests might change, what opportunities will come your way, or what your health might change. Having a varied skill set, a flexible attitude toward life’s opportunities and challenges, and perseverance will contribute greatly to achieving musical and personal success and satisfaction. §

Steven Jordheim’s Lawrence University Webpage

Steven Jordheim Performance Videos

Song Book for Saxophone: Music of David Maslanka
Sonata for Alto Saxophone and Piano (Slow)
Sonata for Alto Saxophone and Piano (Moderate)
Sonata for Alto Saxophone and Piano (Very Fast)

Steven Jordheim, saxophone; Christina Dahl, piano

Lawrence Faculty Chamber Ensemble - October 4, 2015
William Walton: Façade – An Entertainment (Poems by Edith Sitwell)

Matthew Arau, conductor
Linda Sparks and Steven Paul Spears, narration
Erin Lesser, flute and piccolo
David Bell, clarinet and bass clarinet
Steven Jordheim, alto saxophone
John Daniel, trumpet
Janet Anthony, cello
Dane Richeson, percussion