



International Saxophone Academy - Alexandre Souillart

- Rob And now I'm talking to Alexandre Souillart who is also a member of the group Osmose, but more importantly, for the academy, is one of the principle tutors for the saxophone. Alexandre, tell me, why have you come to Rostrenen, because you are not from Brittany? Why have you come here to take part in this academy?
- Alexandre First, I'm a colleague, a partner of Franz Gandubert, the director of the music school, and maybe four five years ago I proposed to him to, uh, to welcome an international academy, of saxophone, and I was very interested by the place because the place is very quiet and, uh, we needed some place to welcome participants and where to do the, lessons. So I propose to him, to Franz Gandubert, to do a partnership with, uh, with the school, and step by step the project will live, and four years ago we created the first academy of saxophone International. So that's the reason and after the festival Le Rencontre du Musical du Kreiz Breizh were born.
- Rob And we've enjoyed many of the good concerts, it's been a treat to have that in Central Brittany. You are a tutor to students from all over the world, from Asia, from Northern Europe, from... even from South America, I understand.
- Alexandre Yes yes.
- Rob What challenges does that present to you as a teacher?
- Alexandre The French saxophone school is very famous, so it's for this reason that French Professors are often invited to, to teach. So after, students, it is very common that foreign students come in France to study saxophone, because we have a history, typically in France, and in Belgium, and after we've a lot of students from abroad, in France and it is for this reason, this academy have a lot of students from Asia, Taiwan, from France, a little bit, and from Norway and Finland.
- Rob And, uh, do you notice a difference in the way that people play in different parts of the world? The saxophone or . . .
- Alexandre Sure... , sure, sure, sure that's evident because It depends on the story of the local school, in Japan they have a very good, very

good saxophone school but really different because it is dependent on the culture and it depends to the language. It is very interesting to listen the relationship between the pronunciation of the language and the way they produce the sound and the sound is not quite of the sound but articulation the way to produce the sound attack of the sound and the magnitude to do some vibration with the sound. For example, in Finland, for example, the language use... use tongue very very loud in the mouth and the sound is totally different than in France. So it is very interesting to, for the students, to have a different approach with, with different teachers because... from all over the world, because it totally depends on the way to produce the language, though to study the local patois here in France it is totally relationship of the language and the solidarity of the French vocabulary (?).

Rob I noticed that just now you were teaching a student from Japan.

Alexandre Yes it's a good example because she is a student, cannot produce an effect, flutter tonguing it's a sort of dental tremolo. We often notice in Japan, this particular effect is really difficult to obtain and we practice that at this moment.

Rob That is very interesting. I, uh, for English people learning French for example, there are some sounds which do not exist in English, so for the English people trying to pronounce French correctly, it's the same kind of thing in a musical context.

Alexandre Sure, sure

Rob So it's a challenge. You normally are teaching in Paris?

Alexandre Yes. I teach in Paris, in the Sorbonne, in the Clamart Conservatoire. My classes are composed mainly by, by foreign students.

Rob Ok, so you are used to this, this difference. Well thank you very much for explaining those things, Alexandre. It was very interesting and we hope to hear in two thousand and sixteen, more concerts from your students.

Alexandre Thank you very much.

Rob Thank you.

