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2024-2025
SEASON

Javier Oviedo executive director
Jean-Pierre Schmitt artistic director



The Inception Orchestra
Young Composers
Mentoring Program
is so grateful to
the Classical Saxophone Project
for their continued support and
partnership.

Congratulations
Javier & Jean-Pierre
on all your fabulous work and
musical inspiration!!!



A message from our Artistic director

Jean-Pierre Schmitt

It is with great excitement that we welcome you to another season of breathtaking music and artistic exploration. As we step into the 2024-25 season, we are thrilled to continue our mission of bringing the rich, expressive sound of the saxophone to classical music lovers around the world.

This season promises a diverse range of performances, from timeless masterpieces to bold new compositions that push the boundaries of the saxophone's voice. Whether you're a longtime supporter or new to our community, we are so grateful to have you with us. Your passion and enthusiasm inspire us to keep creating and sharing the beauty of this incredible instrument.

Thank you for being a part of our journey. We're so pleased to share this season of music with you!

A handwritten signature in dark ink, appearing to read 'JP Schmitt', with a long, sweeping flourish extending to the right.



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The 2024-25 concert season is made possible by grants from the New York State Council on the Arts with support of the Office of the Governor and the New York State Legislature, the Arts & Letters Foundation, and from individual contributions.



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A message from our Executive director

Javier Oviedo

This season, we are proud to present music by two extraordinary composers. We'll showcase the rich, evocative sounds of Parisian composer Sharad Goulam, whose innovative works for saxophone promise to transport you to new musical landscapes. We are also delighted to feature compositions by New York-based composer Catherine Neville, whose music reflects a unique blend of contemporary sensibilities and lyrical beauty.

We are particularly excited to have renowned saxophonist **Paul Haar** joining us for this season. Known for his expressive performances and technical brilliance, Paul will bring these works to life in ways that only he can, delivering an unforgettable concert experience.

Thank you for your continued support of the Classical Saxophone Project. We look forward to sharing these captivating performances with you, and we can't wait to see you at our concerts this season!



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JOIN OUR FAMILY

You can be a contributing part of our growing family!
CSP relies on the generosity of donations from federal and state agencies, private foundations and from individuals.

Each year CSP hosts a number of events both local and abroad bringing the unknown sounds of the classical saxophone to a wide audience.

We have had the pleasure of working with student musicians in all corners of the world giving them an opportunity to experience music foreign to them.

We also offer opportunities to young saxophonists through live performances with our orchestra.

In order to fulfill our mission of helping and promoting this music, we need YOU! Please give generously!



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CSP is a 501c(3) non-profit organization.

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SAXOPHONE Serenade

Javier Oviedo *saxophone*

CSP Orchestra
Jean-Pierre Schmitt *conductor*

Guest artist
Ora Paul Haar *saxophone*

PROGRAM

Catherine **NEVILLE** Love Stories

**World premier*

- I. Infatuation
- II. Realization
- III. Memory and Redemption

Alexander **GLAZUNOV** Concerto in E-flat Op.109 for alto saxophone and strings

Ora Paul Haar *alto saxophone*

Brief Intermission

Jean-Marie **LECLAIR** Sonate en Ut for two saxophones

Adapted by Jean-Marie LONDEIX

- I. Allegro
- II. Sarabanda largo
- III. Allegro

Edward **ELGAR** Serenade for Strings Op.20

- I. Allegro piacevole
- II. Larghetto
- III. Allegretto

Sharad **GOULAM** Concerto for alto saxophone

**World premier*

- I. Tourmenté
- II. Méditatif
- III. Vif

Please join us for a Meet the Artists reception

NOTES

Love Stories for alto saxophone and string orchestra
Notes by composer

Love Stories was created in a non-tonal world of impressions and emotions, using as its structural model the concerti of Carl Maria von Weber, whose big beginnings and extraordinarily expressive slow movements are masterclasses in woodwind composition. *Love Stories*, however, is not a concerto: In three movements, this music tells the age-old tale of falling in love, falling out of love, and reminiscing about the past.

In the first movement, a very bouncy and cheerful theme is optimistic about the future: string pizzicato opens the piece, and the saxophone enters with the energy of a youthful crush. Full of life, it is brash, bold, and confident. In a full reversal of the emotional state of the first movement, in the second movement the rose-colored glasses have come off, and the challenges of the banal become overwhelming. This movement is full of longing: for the past, for a better future, and for peace. It is a deeply personal aria. The third movement brings us to wisdom and reflection, past loves are reflected on, with a tinge of sadness but also with gratitude. There is no crashing finale, as the love has never ended, but only transformed itself with the passage of time.

Concerto in E-flat Op.109 for alto saxophone and strings

Alexander Glazunov's *Concerto in E-flat Major, Op.109* for alto saxophone and orchestra is a cornerstone of the saxophone repertoire, celebrated for its lyrical beauty, technical brilliance, and lush orchestration. Composed in 1934, near the end of Glazunov's life, the concerto reflects his late Romantic style,

Written at the request of saxophonist Sigurd Raschèr, the work is notable for its seamless structure: a single-movement concerto that flows through contrasting sections of lyrical expressiveness and virtuosic passagework. The opening introduces a broad, singing theme that showcases the saxophone's vocal quality, while the central section features intricate runs and dynamic shifts, highlighting the instrument's agility. The concerto concludes with a brilliant cadenza leading to a triumphant finale.

Glazunov's *Concerto* not only elevated the saxophone's status in classical music but also remains a favorite among performers and audiences alike for its emotional depth and technical demands, making it a timeless masterpiece in the instrument's repertoire.

Sonate en UT for saxophone duo

Jean-Marie Londeix's arrangement of Jean-Marie Leclair's *Sonate en UT* (Sonata in C Major) for two saxophones was originally composed for violin and basso continuo, this sonata showcases Leclair's signature style, marked by lyrical melodies, intricate counterpoint, and a rich harmonic language reflective of the French Baroque tradition.

Londeix, one of the most influential figures in the development of the saxophone repertoire, has masterfully adapted this work to highlight the instrument's expressive range and tonal depth. By reimagining the violin and continuo parts for two saxophones, Londeix creates a dialogue between the voices, emphasizing the interplay of ornamentation, articulation, and phrasing characteristic of Baroque performance practice.

This arrangement not only expands the repertoire for saxophone duo but also offers a unique opportunity to explore the fusion of historical and contemporary performance techniques. The result is a refreshing interpretation that honors Leclair's original composition while celebrating the saxophone's adaptability and artistry.

Concerto for alto saxophone and strings
Notes by composer

Tonal and modal, Sharad Goulam's music attempts to reach universality through a musical language that explores the innermost secrets of the human soul by means of subtle harmonies and dissonances, nevertheless attaching great importance to the melody. This saxophone Concerto was especially composed for the 10th season of the Classical Saxophone Project. The first movement settles a lively and anxious atmosphere, while the second one, slower and calmer, suggests a deep and serious meditation. The third movement acts like a vivacious and almost dancing final to close this work.

Serenade for Strings Op.20

Edward Elgar's *Serenade for Strings, Op. 20* is a charming and intimate work, composed in 1892 and often regarded as one of his earliest masterpieces. Written during a period of relative obscurity in Elgar's career, the *Serenade* reflects his deep affinity for the string orchestra, blending heartfelt lyricism with elegant craftsmanship.

The work is structured in three movements:

1. **Allegro piacevole** – A gentle and flowing opening, characterized by its graceful melody and lilting rhythms, evoking a pastoral serenity.
2. **Larghetto** – The emotional heart of the piece, this slow movement is tender and introspective, showcasing Elgar's gift for rich, expressive harmonies.
3. **Allegretto** – A light and playful conclusion, balancing warmth and subtle energy, and bringing the work to a delicate close.

The *Serenade for Strings* is marked by its sincerity and understated beauty, qualities that have endeared it to both performers and audiences. Its seamless blend of warmth, melancholy, and charm foreshadows the expressive depth that would define Elgar's later, larger works.

MEET THE ARTISTS



Acclaimed saxophonist Paul Haar has contributed his notable talent to numerous projects in both the jazz and classical genres and is recognized “one of the rare saxophonists who is equally gifted as a classical and jazz musician.” (Gary Foster).

He has performed throughout the world including the United States, Canada, Europe, South America and Asia. He has given performances at such noted venues as Carnegie Hall, Spivey Hall, The Shanghai Conservatory, The Teatro da Paz (Brazil), the Tanglewood Institute and the Sichuan Conservatory of Music

Haar has commissioned and performed works by Stacy Garrop, Jack Cooper, David von Kampen, Leslie Hogan, Ben Boone, Kenneth Fuchs, Randal Snyder and has premiered works with wind ensembles from the University of Nebraska-Lincoln, The University of Texas at Austin, The University of Tennessee, Pacific Lutheran University and The University of South Carolina. In addition to his solo performances, he has performed with such ensembles as The Tanglewood Music Center Fellowship Orchestra, The Arapahoe Philharmonic, The Austin Symphony, The Asheville Symphony, Lincoln Symphony and the Omaha Symphony.

In the jazz idiom he has performed with such artists as Gary Foster, Dave Brubeck, James Moody, Bobby Shew, Jerry Bergonzi, The Manhattan Transfer, Toshiko Akiyoshi, Phil Woods, and has backed such personalities as Lou Rawls, The Chiffons, Tony Bennett, Michael Bubl , Glades Knight and the Temptations, Kristin Chenoweth.

He has recorded on the Sea Breeze label as a member of the Boulevard Big Band (with saxophonist Eric Marienthal and vocalist Kevin Mahogany), the Osland Saxophone Quartet and on the Centaur Label (the Chamber Music of Jack Cooper.) In addition to his solo work, Dr. Haar is active in such groups as The Heartland Duo, The TCB Saxophone Quartet, Group Sax, and The Nebraska Jazz Orchestra.

As an educator, he has presented featured clinics and master classes The Sichuan Conservatory of Music, The Beijing Conservatory of Contemporary Music, The Shanghai Conservatory, The Carlos Gomes Music Conservatory (Brazil) at The 31st and 32nd Annual International Association for Jazz Education Conferences, The 59th Annual Midwest International Band and Orchestra Clinic, IAJE Teacher’s Training Institute, Tennessee Music Educators Association, Arizona Music Educators Association, Nebraska Music Educators Association, The Jazz Education Network international conference, The U.S. Navy Band Saxophone Symposium, and numerous regional and national conventions of the North American Saxophone Alliance.

He has published articles in the Tennessee Musician, The Instrumentalist, Jazz Times Magazine, Jazz Times Jazz Education Editions (2003, 2004, 2005), and the Saxophone Journal (where he was a featured columnist for nearly ten years. In 2017-2022 he was the editor in chief of THE SAXOPHONIST Magazine. (www.thesaxphonist.org). This unique saxophone-centered publication is viewed in over 40 countries around the world.

A native of Fremont, Nebraska, Dr. Haar received the B.M. and M.M. from The University of Kansas and received a D.M.A. in Saxophone Performance with an Emphasis in Jazz Studies from the University of Texas at Austin. He currently serves as the Associate Professor of Saxophone at the University of Nebraska-Lincoln. He is a proud affiliate-artist for Key Leaves Products, Conn-Selmer Instruments, D’addario reeds and Rousseau Mouthpieces.

CSP ORCHESTRA

VIOLIN I

Ana Milosavljevic *concertmaster*

Dylan Ebrahimian

Deborah Nixon

Jonathan Block

VIOLIN II

Roger Mahadeen

Jonathan Block

Lynn Bechtold

VIOLA

Natalya Shvets

Nicholas Mirabile

Joshua Hunton

CELLO

Jennifer Shaw

Sonna Kim

DOUBLE BASS

Mike Coiro

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New York State Council on the Arts
with the support of the Office of the Governor and the
New York State Legislature

CSP wished to thank the
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and individual contributors for their continued support.



Saxophonist **Javier Oviedo** stands as one of the brightest soloist performers of the classical saxophone world. Acclaimed for his lustrous tone, passionate musicianship, and formidable technique, he has kept alive the excitement and versatility of his instrument through his tireless efforts and continuous research.

Javier has a big contribution not only in reviving the old compositions but also in commissioning and premiering dozens of new pieces.

His debut recording, **The Classical Saxophone: A French Love Story**, features original music for saxophone and orchestra from the 19th and 20th Centuries. The album garnered tremendous acclaim and appreciation from music critics and the public at large. Since then there is no looking back.

During his journey, he has worked with many renowned music artists including Akira Endo, Zdenek Macal, and Mitch Miller. Javier has performed in many cities across the country and around the world.

In 2014, he released two new recordings. **And So It Begins...**, which highlighted his playing on two tracks and **Lazy Afternoon: Salon Music for Classical Saxophone of Byron Bellows**, recorded with St. Luke's Chamber Ensemble and lead by Maestro Jean-Pierre Schmitt.

In 2019, he recorded *Légende* by Florent Schmitt with the City of Prague Philharmonic, released on MSR Classics.

He has appeared with the New Jersey Symphony, the Austin Symphony, the Chattanooga Symphony, l'Orchestre Lamoureux, l'Orchestre à Cordes d'Ariège in France, and both National Philharmonics of Moldova and Russia in Oryol.

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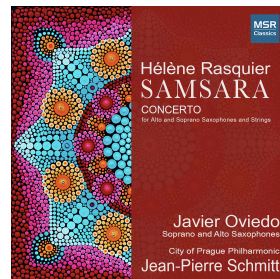


Our continuing collaboration with the City of Prague Philharmonic has resulted in four new recordings of old classics and new masterworks! We are proud to announce their release on the MSR Classics label.



The premier recording of Lebanese composer Nicolas J. Channine's **TRANSUMANTI** - inspired by a poem by Nada Skaff

Available at



CSP is involved in a project to record the major works for saxophone and orchestra as a way to preserve it and introduce new audiences to the beauty of this uniquely versatile instrument.

Since 2018 CSP and the City of Prague Philharmonic have garnered great praise from the print and online media.

We rely on YOU to help continue our endeavors to bring some of the best but virtually unknown music.

Visit www.classicalsaxproject.org to find out how you can be a part of this effort.



Praised for his precision and elegance at the podium, conductor **Jean-Pierre Schmitt** was trained in the purest French conducting tradition under the tutelage of his friend and mentor, the late maestro Jean Fournet. In June 2013 he lead the premier of a new work at Lincoln Center's Alice Tully Hall to great applause. Maestro Schmitt is admired by the orchestra members he has conducted and possesses a rare ability to convey his musical insights to the performers.

In France, Mr. Schmitt worked with the Conservatory Paris V youth orchestras and the International Orchestra in Paris. He has since conducted around the world as an invited guest on several occasions to lead both the Chamber Orchestra and the Philharmonic Orchestra of Macedonia, the National Orchestra of Moldova, and the State Philharmonic Orchestra of Oryol in the Russian Federation.

Soon after his arrival in the United States Maestro Schmitt was invited to conduct the Classic Chamber Orchestra of Connecticut and the New York Lawyers' Orchestra. He also lead The Monte Vista Chamber Orchestra in Texas and The Louisiana Chamber Orchestra. Schmitt is the founder of The French-American Chamber Orchestra in New York, performing on New York's finest stages including the United Nations, Lincoln Center, and Carnegie Hall.

Jean-Pierre Schmitt's recordings have been well received by critics and the public alike and his affinity for the art of accompanying a soloist comes through.

