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CLASSICAL SAXOPHONE PROJECT

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EIN 45-5272032

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2022-2023
SEASON

Javier Oviedo *executive director*
Jean-Pierre Schmitt *artistic director*



ENJOY THIS

Holiday Season

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A message from our Artistic director

Jean-Pierre Schmitt

It is with great joy that I welcome you to our new concert season. We are ready to offer you an amazing program of concerts and events.

It is our mission to perform the classical and contemporary repertoire of the saxophone but also to offer young professional musicians an opportunity to showcase their talents for our audience.

It is my pleasure to announce we organized a humanitarian event to help the musicians of the Lebanese Philharmonic Orchestra. The economy of this country was destroyed by the double explosion of the port of Beirut in 2020. Javier and I volunteered our time last January to perform in Beirut and will perform there again on December 2nd, 2022.

During the summer 2022 we returned to Prague in the Czech Republic to continue our ongoing collaboration with the City of Prague Philharmonic. We are proud to release three new pieces, the **Rhapsody** for saxophone by Claude Debussy and two commissions by CSP - **Samsara** by Hélène Rasquier and **Transumanti** by Nicolas Chaanine.

I hope to see you at all our events this year either in person or via our live-streams. Be sure to follow us on social media and help us spread the word!

Thank you for your continued support.



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The 2022-2023 concert season is made possible by grants from



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2022-2023

SEASON FINALE

Javier Oviedo *saxophone*

Nick May *saxophone*

Sun Young Chang *soprano*

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PROGRAM

Concerto for violin and oboe BWV 1060

J.S. Bach

- I. Allegro
- II. Adagio
- III. Allegro

Aspera Tempora

Hélène Rasquier

**world premier*

Brief Intermission

Poem for soprano saxophone and string orchestra

Scott Hansen

**world premier*

Canzonetta for oboe and string orchestra Op.48

Samuel Barber

Feniciană

Nicolas J. Chaanine

**world premier*

Today's performance is broadcast via live-stream on our
YouTube Channel - [**@classicalsaxproject**](#)

Directed by Jeremy Sauber
Cinematography - Courtney Collins
Edited by Jeremy Sauber
Music recorded and mixed by Duff Harris
Produced by Dwelling Media Productions, LLC

Join us for a Meet and Greet
immediately following the
performance.

NOTES

While serving at the Weimar court (1708-1717), Bach gained access to the Italian concerto style when the duke acquired copies of Vivaldi's music. Assimilating Vivaldi's melodic clarity and rhythmic style, Bach fused them with his own contrapuntal ingenuity when writing his mature instrumental works. In addition to composing his own concertos in the Italian format, he also made transcriptions of them for from one to four harpsichords (and some for organ). The *Concerto for Violin and Oboe* on this program went through this kind of life cycle. Scholars believe it to have been written in Cöthen, but the only version of it exists in a transcription for two harpsichords from Bach's Leipzig period (1723-1750). Because the melody lines are identifiably characteristic as violin and oboe lines, the transcription has been reversed into a concerto for those two solo instruments.

Bach used Vivaldi's three-movement model for the concerto. The Allegro first movement features relatively equal soloists. The Adagio second movement, however, principally features the oboe, with violin supporting it and highlighted only in a short cadenza. The final movement, Allegro, provides plenty of idiomatic music for both instruments; the oboe generally provides the melody while the violin executes virtuosic decoration above.

Aspera Tempora, meaning Somber Days in Latin, was composed during the first COVID first lockdown in Paris. I was alone with not a sound in the deserted streets. The silence on the Place de la Bastille was overwhelming. Then things got worse with the death of my brother, a cousin, and a few friends. The future seemed bleak. On the radio and television was heard only one subject - the disease and the growing number of dead people victims of the plague. I was depressed and then one night the text for this piece came to me.

Aspera Tempora ends with with a bugle call for the dead. The saxophonist exits slowly while playing as an homage to those who left us - victims of the pandemic. - *Hélène Rasquier*

(Translation of the text)

*Long hours, long days, dark weeks,
no light to be seen in the black sky,
without hope.
My life is turned, my convictions shattered.*

*Future is nothing more than a sung souvenir.
Time became antique in the depth of a heart
Which has become only an organ.*

*Trying to convince one's reason about better days,
to crawl in this cesspool of thoughts, and make our torments
the motor of our invention to walk like the blind
Towards the dark horizon.*

*Not give up but compose the counterpoint of Ariane's thread,
fragile ready to be dissolved in darkness where the mystique
of the soul will disappear forever.*

Poem is a piece I wrote just to make something beautiful. There weren't any preconceived ideas or destinations, merely things that sounded pretty so I wrote them down. Working with music often feels like chopping wood or hammering rock - reductive or easily unfinished. This piece developed more closely to butterfly collecting, watching things tilt quietly through the air before delicately catching them.

It makes me think of laying down in the grass with the warm and salty ocean wind blowing above you, the huffing breaths you get after a good cry, or the wispy fog cut straight through at eye level by the crisp Alaskan sun around 8:45am on a day in late September.

Canzonetta, written in 1978, was intended to be the slow movement of an oboe concerto commissioned by the New York Philharmonic. No other movements were composed and the concerto was left unfinished at the time of Barber's death in 1981. The oboe and string orchestra version of *Canzonetta* was first performed in December, 1981, by Harold Gombert, oboe, and the New York Philharmonic conducted by Zubin Mehta.

Feniciană tells the familiar story of two people who love each other deeply yet society won't allow their love to flourish. The solo instruments portray the characters of this story. They sing in dialog as they face obstacles. They try to calm one another before yet another conflict arises against their love

MEET THE ARTISTS



Heralded as “highly virtuosic” whose “artistry further imbues his performance with an unmatched sense of lyricism and expression. (Christina Ensign, Composer), saxophonist **Nick May** is sought after as a highly expressive, intuitive performer that “brings his personality to every performance - full of genuine joie de vivre!” (Javier Oviedo, Classical Saxophone

Project) and quickly garnering attention for his

compelling programs that have been described as “Incredible; bringing to life some of the best music that has ever been written.” (Maestro Hughes, Arapahoe Philharmonic).

Since his solo debut at the age of eighteen with the Lincoln Symphony Orchestra, May’s career has taken him throughout the United States, Singapore, Germany, Sweden, and Denmark, appearing recurrently as a guest artist and recitalist. Additionally May has garnered prizes at many prestigious national and international competitions with recent Carnegie Hall performances with pianist and M2 Duo partner, Maya Tuylieva, described as “two incredible musicians, who perform as one voice.” (Dave Kenney, Composer)

He has performed as a soloist and been featured with the Mid America Freedom Band, University of Nebraska-Lincoln Saxophone Choir, Classical Saxophone Project, Baker University Jazz Combo and Big Band, Arapahoe Philharmonic Orchestra, Kansas Wesleyan University Wind Ensemble, University of Nebraska-Lincoln Orchestra, University of Nebraska-Lincoln Wind Ensemble, and the Lincoln Symphony Orchestra.

May has premiered works and collaborated with today's most eminent and emerging composers including Jennifer Higdon, Peter Dayton, Ingrid Stölzel, Dave Kenney, Spencer Arias, Nathan Froebe, Evan Boegehold, John Kosch, Christina Ensign, David von Kampen, Suhan Tuyliyev, among others. He released his debut album in 2019 under Albany Records - Tone Studies: the Saxophone Music of David Maslanka; is also featured on The Chamber Music of David von Kampen and the University of Nebraska - Lincoln Jazz Orchestra’s album, The Good Life. Additionally, he is the founder of the I Exist Project, which aims to advocate for, bring light to, and celebrate the multifaceted aspects of queer life, culture, and artistry through the collaboration with a diverse range of queer composers and performers to promote the creation and visibility of new queer repertoire.



Sun Young Chang has worked extensively both teaching voice and piano and performing for over two decades. She received her Master of Music and Professional Studies Diploma from Mannes College of Music, The New School for Music. She was recently featured as a soloist in Riverside Opera Concert Series where she performed a role of Mimi in La Boheme.

Sun Young was named a Finalist in the Connecticut Opera Guild Competition and the Violetta DuPont Vocal Competition, Riverside Opera Competition and a Semi-Finalist in Rochester Oratorio Vocal Competition and Joy In Singing Competition. She has featured as a frequent soloist in Hoch Chamber Music Series, Afternoon Music Series in Summit, Hot Springs Music Festival, Rangeley Friends of the Art Summer Concert Series and other numerous concert series. She has performed opera roles such as Mimi, Lauretta, Giulietta, Micaela, Donna Elvira, Pamina, Nella, Gilda, Anne Truelove, and Zerlina, with Empire Opera, the Delaware Valley Symphony Orchestra, Kaye Playhouse, and the Actors Studio.

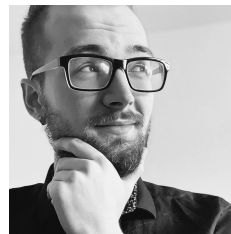
As an active educator, Sun Young has been on the faculty at Concordia Conservatory at Concordia College, United Nations International School, College of Mount Saint Vincent, Berkshire Choral International, Kean University, and Westerhoff School of Music and Art after she completed the internship program with Metropolitan Opera Guild Education Department.



Hélène Rasquier completed her studies at the Conservatoire Supérieur de Musique et de Danse de Paris. She later enrolled at the École Normale de Paris as a student of piano, accompaniment, and orchestra direction. She is the founder of the ensembles “Chanteurs du Marais” and the ensemble Rasquier-Wickam. Rasquier was the director of numerous vocal groups and symphonic orchestras such as the Orchestre de Marly-le Roi. She was the head of the sight reading department for contemporary music for the choir of Radio France. Today she devotes her time on her International career as a composer and running her polyphonic vocal class at the École Normale de Paris.



Lebanese composer **Nicolas Chaanine** started composing at a young age. By the age of 15 he was already writing music for radio and television. Nicolas studied at The Holy Spirit University of Kaslik and the Lebanese National Higher Conservatory of Music. His harmony and composition teachers, soon realized his artistic potential and encouraged him to pursue a career as a composer. Soon Nicolas was approached to compose incidental music for films and documentaries. His style can be best defined by his passion for exploring the music of many different cultures. The geographic position of Lebanon, between the western and middle eastern world presented him with an array of different musical traditions. This rich mix of cultures became an inexhaustible source of inspiration, resulting in a musical style that abolishes all boundaries.



Scott Stephen Hansen is a born-and-raised Alaskan composer; arranger; performer; and recording engineer based in Fairbanks.

He is an active orchestral performer and multi-instrumentalist with special attention devoted to Musical Theater. Scott has recorded and produced music for a wide variety of performers including contemporary and popular music ensembles; Voices of Change - Dallas; and The Minnesota Orchestra, with multiple audio and video recordings premiering at the National Flute Association and Texas Music Educators Association.

In addition to scoring award-winning short films directed by Alaskan filmmakers Silas Firth and Maya Salganek, Scott has had music placed in multimedia for the 2017 International Week of the Arctic and has international performance credits and commissions. In 2019 he completed undergraduate degrees at the University of Alaska Fairbanks in piano performance and music composition, and in 2021 received his Master of Music in music composition from Stephen F. Austin State University in Texas. He received the NAMM President's Innovation Award in 2020 for research on composition and music technology.

Currently on staff at the University of Alaska Fairbanks as Director of Performance Operations for the College of Liberal Arts, he continues to perform and compose while published in part by Alry Publications and United Music and Media Publishers,

CSPs programs are made possible by the

New York State Council on the Arts

with the support of the Office of the Governor
and the New York State Legislature.

CSP wishes to thank the

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and individual contributors for their continued support.



A message from our Executive director

Javier Oviedo

I too wish to convey my great joy at being given the opportunity to perform for you!

Thank you for all your support through these most trying times but I'm happy to tell you we managed to continue to produce high-quality music for you on our online platforms. Our audience has grown exponentially around the world in the last few years. From our pre-recorded content on YouTube to our immediate offerings on social media more and more people are aware of the good work we try to put out. If you haven't already seen, be sure to check it all out. Just follow the code below on you smartphone and view!

As you may have noticed from our first live concert last June we started a live-stream component to our events. In order to reach our extended audience we will broadcast our major events in addition to our live audience. I understand we all got quite comfortable with staying home for our entertainment over the last few years. I'm sure I don't need to tell you how important it is for all us to see our audience face to face. Personal space is always respected and it's better to have you close. For this reason I encourage those who live in and around our area to come to the theater. You'll be glad you did!

As always, I thank you for your continued support.



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!!!





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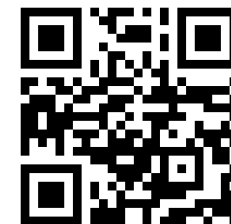
You can be a contributing part of our growing family! CSP relies on the generosity of donations from federal and state agencies, private foundations and from individuals.

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

All contributions are tax deductible to the full extent of the law.

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.

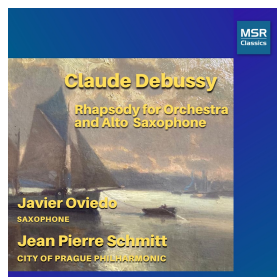
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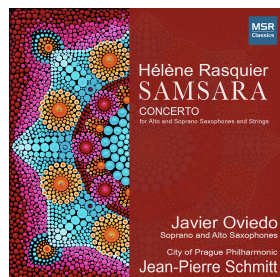
The premier recording of Lebanese composer Nicolas J. Channine's TRANSUMANTI - inspired by a poem by Nada Skaff



November 2019



October 2022



November 2022

One of ours is 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.

Available on

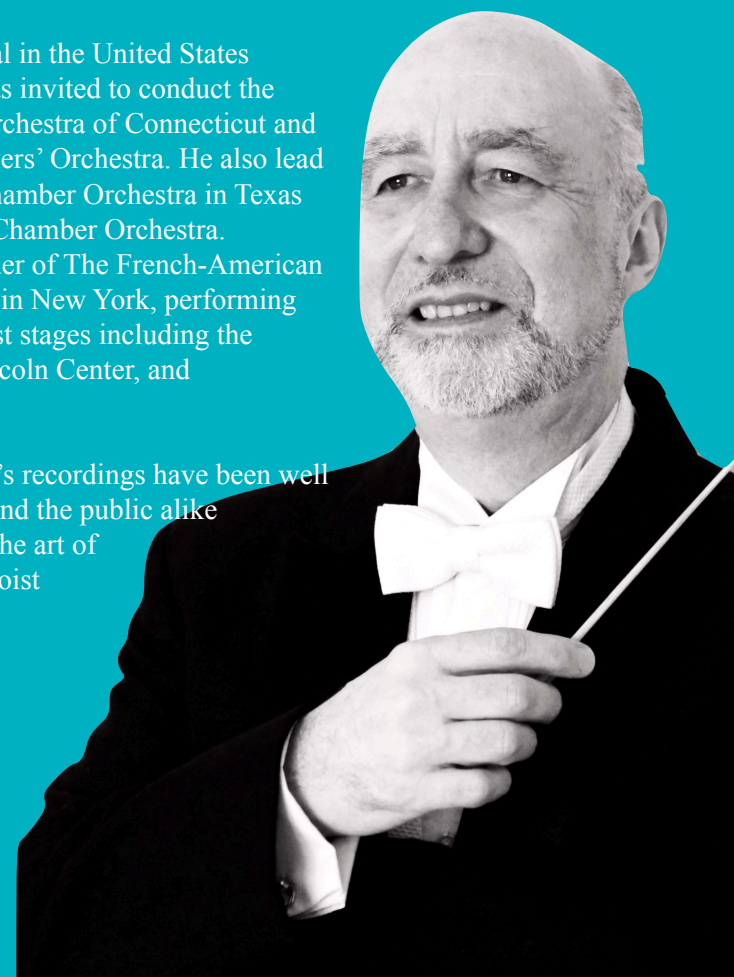


Praised for his precision and elegance at the podium, conductor **Jean-Pierre Schmitt** was trained in the purest French conducting tradition under the tutelage of his friend and mentor, the late maestro Jean Fournet. In June 2013 he lead the premier of a new work at Lincoln Center's Alice Tully Hall 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.





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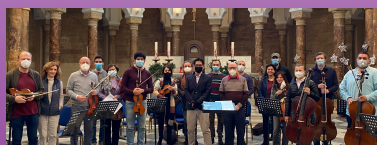


*Since mid-2021, Jean-Pierre
Schmitt has been avidly involved
in Music for Lebanon - a
humanitarian effort to bring*

*much needed assistance to the musicians of Beirut. His
goal is to produce three performances creating a
closer tie with the people of that country.*

*If you wish to help -
visit buildinghandsoflebanon.org/music-for-lebanon*

*Lebanese Chamber Orchestra
Beirut, Lebanon - January 2022*



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