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2022_2023

CLASSICAL SAXOPHONE PROJECT

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EIN 45-5272032

www.classicalsaxproject.org

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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SAXOPHONE *Recital*

Javier Oviedo *saxophone*

Suk Hee Hong *piano*

Featuring works by
members of



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PROGRAM

Indigo Swale

Beth Anderson

Chinese Ancient Dances

Chen Yi

I. Ox Tail Dance

II. HuXun Dance

At first, Spinning

Hilary Tann

I. Andante flessibile

II. Andante flessibile *"And the sabbath rang slowly in the pebbles of the holy streams"*

III. Scherzando *"In the first, spinning place"*

Brief Intermission

Bounce

Jorge Sosa

Sonata for Alto Saxophone and Piano Op. 29 Robert Muczynski

I. Andante maestoso

II. Allegro energico

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

Indigo Swale was composed for Javier Oviedo in 2022. It begins with a dreamy Phrygian stasis that leads to a relaxed, expressive song. There are several discordant cadenzas. Like life, sometimes things seem not to change and then something good happens and then the bad and for a time, all is resolved. A swale is a meadow or a marsh where many wild plants grow together and in this case it serves as an indication of a collage in which the various musical ideas are cut into each other. Aside from the beautiful blue color, indigo can stand for introspection.

The first movement of *Chinese Ancient Dances*, "Ox Tail Dance," was inspired by images of the ancient Ge Tian Shi people, who were said to dance in slow steps with ox tails in their hands. The second movement, "Hu Yuan Dance," was inspired by the poem "Hu Xuan Lady," written by the famous poet Bai Ju-Yi during the Tang Dynasty.

In The First, Spinning Place was composed during the summer months of 1999 for the North American Saxophone Alliance Biennial Conference in Tucson, Arizona, March 2000. Although the piece is in one continuous movement, it falls into three interlinked sections with a slow introduction. The concerto was inspired by the poem "Fern Hill" -- an exuberant poem about youth by Welsh poet, Dylan Thomas.

The first section, *Vivace con gioja*, is subtitled "Down the rivers of the windfall light". It is a light, dancing movement which

parallels Thomas' words, "... as I was young and easy under the apple boughs". The second section, *Andante flessibile*, contains echoes of Welsh hymnody and carries the subtitle "And the sabbath rang slowly / In the pebbles of the holy streams." The subtitle of the third section also contains the title of the whole concerto, "So it must have been after the birth of the simple light / In the first, spinning place". It is a fast, scherzando, finale where, after the cadenza, the soloist sets the whole orchestra spinning. – *HT*

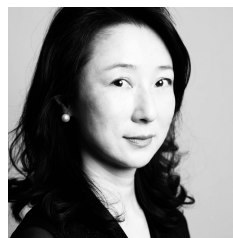
Bounce for solo saxophone was written in 2005 for saxophonist Javier Oviedo. The piece explores bouncy jazz rhythms and harmonies, along with pointillistic melodies, and pulsing, driving, percussive effects. Bounce is meant to be a virtuoso work that pushes the limits of the technique and the performer. I am grateful to Javier Oviedo for continuing to support my music.

A well-known work in the saxophone repertory, the ***Sonata for Alto Saxophone and Piano Op. 29*** was written in 1970 and dedicated to saxophonist Trent Kynaston. It comprises two movements: I. *Andante maestoso*, and II. *Allegro energico*.

Muczynski's compositional style is characterised by distinctive motives and texture. Melodic lines in the Sonata are strong, and express mood and atmosphere through undulating dynamic use of tonal range, warm expression and dark, brooding lyricism. His typically rhythmic and percussive writing in the second movement frequently exploits irregular meter to great effect, which, combined with his artful use of both dynamic contrast and the saxophone's extended tonal range, creates great excitement

and drive. His pieces are designed to highlight the artistry of the performer and remain sympathetic to the idiom of their particular instrument, while logical development and clarity of intention are traits of Muczynski's concise and unpretentious writing.

MEET THE ARTISTS



Praised for her exceptional musical insight, beautiful tone, and technical command, the Korean-born American pianist **Suk Hee Hong** actively performs as a compelling soloist and a collaborative pianist in venues across the United States, Paraguay, and Chile.

She has been featured as a soloist with The South Shore Symphony Orchestra in Chopin Concerto No. 1 in E minor Op.11 under Barbara Yahr, and most recently in Manuel de Falla Night in the Gardens of Spain under Scott Jackson Wiley-Conductor. She has collaborated with many instrumental ensemble groups and vocalists and performed at Carnegie Hall, Lincoln Center, and other major halls in New York and South America. Highly sought after by musicians for her extensive repertoire, she continues to perform in concerts and recitals. She gained recognition from a prominent American composer and flutist Ms. Katherine Hoover and continued collaboration with Ms. Hoover for many years until her passing in 2018.

Ms. Hong holds a Bachelor and Master of Music in piano performance from the Manhattan School of Music, and she dedicatedly serves as an adjunct faculty, vocal and instrumental coach, and accompanist at Molloy University.



Beth Anderson is a composer of new romantic music, text-sound works, and music theater events. Her early work was considered post-Cagian, non-academic but the later work is lyrical while retaining the cut-up quality of the minimalists. Her all-Beth Anderson recordings are out on Other Minds

(NAMELY, 2020), Albany (QUILT MUSIC, 2004), New World (SWALES & ANGELS, 2004), and Pogus (PEACHY KEEN-O, 2003). Other Minds (2003) includes TORERO PIECE. AMERICAN WOMEN: Modern Voices In Piano Music recorded by Nancy Boston includes SEPTEMBER SWALE. POINTS OF ENTRY: The Laurels Project Vol. I has “Comment” for flute solo (based on a poem by Dorothy Parker) on a Capstone CD (CPS-8759) performed by Nina Assimakopoulos. SONGS IN TRANSIT: An American Expedition with Soprano Melanie Mitrano recorded “Lullaby” (words by Auden) and “Beauty Runs Faster” for Capstone CPS-8756. Born in Kentucky, she studied primarily in northern California with John Cage, Terry Riley, Robert Ashley and Larry Austin-at Mills College and U.C. Davis. She is a resident of Brooklyn and a member of International Association of Women in Music and New York Women Composers.



Over a career spanning nearly 50 years, **Chen Yi** has established herself as one of the most significant artistic voices of her generation. Born in China in 1953 and raised during the Cultural Revolution, Dr. Chen began her career as a violinist, procuring the post of concertmaster of the Peking Opera

Orchestra in Guangzhou while still a teenager. She received her Bachelor and Master’s degrees in Composition from the Central Conservatory of Music in Beijing, becoming the first woman to receive the latter degree from the institution. She later obtained her DMA in Composition from Columbia University.

Dr. Chen has had works performed by many of the world’s greatest ensembles, such as the NY and LA Philharmonics, the BBC, Cleveland, and Singapore Symphony Orchestras, the St. Paul Chamber Orchestra, and Chanticleer, and has collaborated with soloists such as Yehudi Menuhin, Yo-Yo Ma, and Evelyn Glennie. Chen’s understanding of and respect for distinctly different musical traditions, and the impeccable skill with which she blends them, whether in small arrangements for consorts of traditional Chinese instruments, large symphonic works utilizing Western instruments, or a plethora of pieces that employ both, is nothing short of remarkable. As she approaches 70, it is clear that a multitude of compositional possibilities still lay before her.

CSPs programs are made possible by the

New York State Council on the Arts

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CSP wishes to thank the

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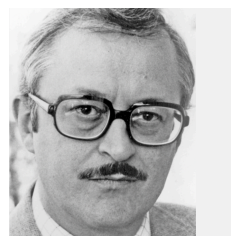
and individual contributors for their continued support.



Welsh-born composer, **Hilary Tann**, lives in the foothills of the Adirondack Mountains in Upstate New York where she is the John Howard Payne Professor of Music Emerita at Union College, Schenectady. Her compositions have been widely performed and recorded by ensembles such as the European Women's Orchestra, Tenebrae, Lontano, Marsyas Trio, Thai Philharmonic, Royal Liverpool Philharmonic, and BBC National Orchestra of Wales. Composer-residencies include the 2011 Eastman School of Music Women in Music Festival, 2013 Women Composers Festival of Hartford, and 2015 Welsh Music Center. Praised for its lyricism ("beautiful, lyrical work" – Classical Music Web) and formal balance ("In the formal balance of this music, there is great beauty ..." – Welsh Music), her music is influenced by a strong identification with the natural world. She is a published haiku poet and a deep interest in the traditional music of Japan has led to private study of the shakuhachi and guest visits to Japan, Korea, and China. A recent review of her string quartet, *And The Snow Did Lie*, states "Tann's music is shimmering and weightless, effective and moving ... it reinforces the grounded spiritual ecstasy that is Tann's distinctive musical outlook" (J. Dalton, Albany Times Union, 5/24/20). Website: hilarytann.com



Jorge Sosa speaks about his music. My music is a juxtaposition of opposites that often attract, repel, or evolve organically. Noise and lyricism, harmony and dissonance, notated and improvised, acoustic and electronic coexist as part of a holistic vision of our musical landscape. Science, ecology, multiculturalism, spirituality, and social justice are recurring themes in many of my works.



Robert Muczynski (March 19, 1929 – May 25, 2010) was a contemporary American composer. He was born in Chicago, Illinois. Muczynski studied composition with Alexander Tcherepnin at DePaul University in the late 1940s. At age 29 he made his Carnegie Hall debut, performing a program of his own compositions for piano.

Muczynski studied piano with Walter Knupfer and composition with Alexander Tcherepnin at DePaul University in Chicago, where he received the Bachelor of Music degree (1950) and the Master of Music degree (1952). Both degrees were in Piano Performance. Muczynski later taught at DePaul University (Chicago), Loras College (Dubuque, Iowa), and Roosevelt University (Chicago), before settling in Tucson in the 1960s where he joined the faculty of the University of Arizona as composer-in-residence and chairman of the composition department; he held both positions until his retirement in 1988.

Among the more than fifty published compositions in his catalog, his Sonata for Flute and Piano (1961), his Sonata for Alto Saxophone and Piano (1970), and Time Pieces for clarinet and piano (1984) have entered the repertoire and remain frequently performed in recitals, as has much of his solo piano music. [2] Works by Muczynski have also appeared with increasing frequency on programs in the US, Europe, the Far East, Australia and Mexico. Orchestral works have been performed by the Chicago Symphony, the Cincinnati Symphony Orchestra, the National Symphony Orchestra (United States), D.C., the Tucson Symphony Orchestra, the Minnesota Orchestra and others abroad. He died in Tucson, Arizona in May 2010.



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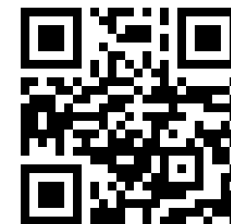
You can be a contributing part of our growing family! CSP relies on the generosity of donations from federal and state agencies, private foundations and from individuals.

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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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.

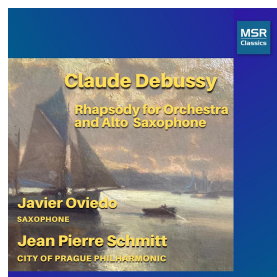
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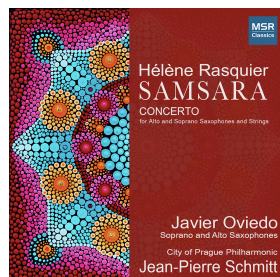
The premier recording of Lebanese composer Nicolas J. Channine's **TRANSUMANTI** - inspired by a poem by Nada Skaff



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

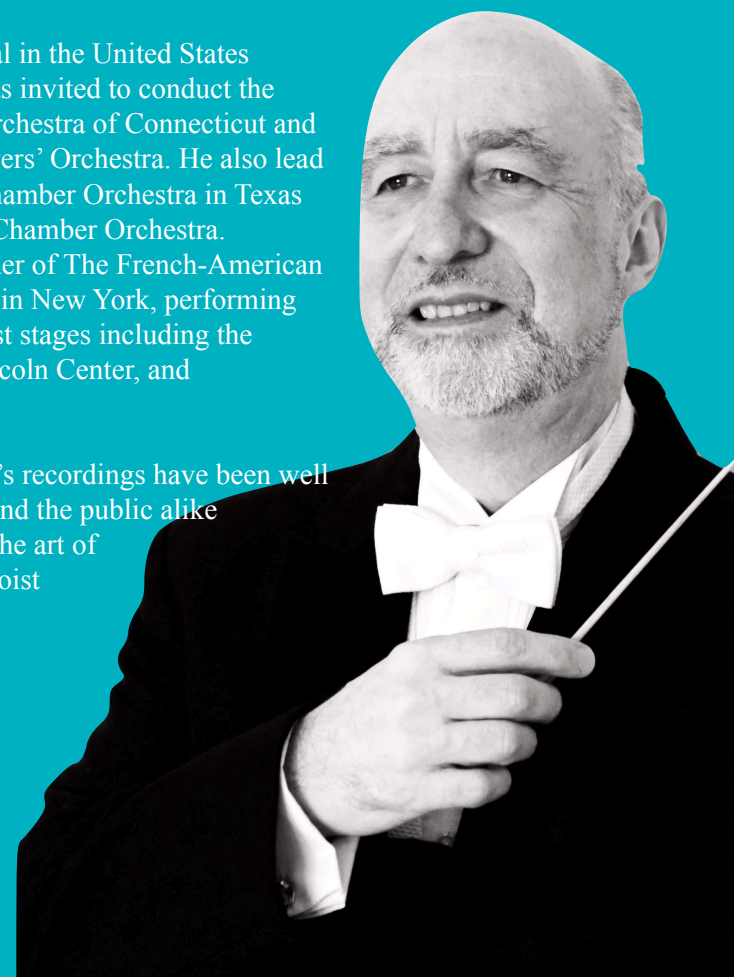


Praised for his precision and elegance at the podium, conductor **Jean-Pierre Schmitt** was trained in the purest French conducting tradition under the tutelage of his friend and mentor, the late maestro Jean Fournet. In June 2013 he lead the premier of a new work at Lincoln Center's Alice Tully Hall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

www.buildinghandsoflebanon.org



*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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