



SYNAESTHESIA

TODD OXFORD, SAXOPHONE

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|-----|---|-------------------|--------------------|--------------|
| 1. | SYNAESTHESIA | Aaron Carter-Enyi | ASCAP | 3:26 |
| 2. | NIGHT YOIK | Frode Fjellheim | TONOS/ASCAP | 4:57 |
| 3. | TRANSFORMATIONS I | Brian Rhodes | ASCAP | 4:21 |
| 4. | THE MIRACULOUS TALE | Halim El-Dabh | BMI | 10:32 |
| | I. LIGHTENING II. TENDERNESS III. STRATOSPHERE | | | |
| 5. | FANTASY | Armando Ghidoni | ASCAP | 10:21 |
| 6. | AN ECHO'S INEVITABILITY | Aden Kent Ramsey | ASCAP | 5:04 |
| 7. | NAS-T | Brian Rhodes | ASCAP | 2:40 |
| 8. | ELISION | Aaron Carter-Enyi | ASCAP | 3:01 |
| 9. | TALES FROM ANOTHER TIME | Daniel Schnyder | ASCAP | 3:15 |
| | WINDS OF TIME | David Heckendorn | ASCAP | 19:14 |
| 10. | I. RUBATO MISTERIOSO | | | 6:27 |
| 11. | II. ANDANTINO | | | 4:20 |
| 12. | III. MAESTOSO/ALLEGRO | | | 8:27 |
| | | | TOTAL TIME: | 66:52 |

Executive Producer: Michael Udow, Equilibrium Record Label

Producer: Todd Oxford

Recording Personnel:

Ezra Bartz: Steinway Concert Grand Piano Tracks 1,3,5,6,8

Caroline Beatty, Director: Texas State University Wind Symphony Tracks 10-12

Lynn Brinkmeyer, Director: Texas State University Women's Chorus Track 2

Bobby Lopez: Percussion Tracks 2,4

Martin McCain: Bass Trombone Track 9

Eric Thompson: Steinway Concert Grand Piano Track 2

Recording, Editing, and Mixing Engineer: Malcolm Harper, President and Owner of Reelsound

Recording Services in Buda, Texas Tracks 1,3-8, 10-12

Assistant Engineer: Jonathan Montemayor Tracks 1-8, 10-12

Master recording system: IZ RADAR, 96KHz – 24 bit with API

and John Hardy microphone pre-amps, AKG, Beyer and Sanken microphones

Mixing System: Rupert Neve AMEK Media 51 console with Meyer HD-1

and Adventone Mixcubes

Additional Recording: Greg Klinginsmith, engineer from Reelsound Recording Services Tracks 2, 10-12 and Andy Murphy, President and Owner of Panda Productions in Austin, Texas Track 9

Mastering Engineer for all Tracks:

Nick Landis at Terra Nova Digital Audio, Inc. in Austin, Texas

All tracks recorded using Todd Oxford "Signature Series" Alto and Soprano Saxophones with Vintage Selmer Soloist Mouthpieces, Selmer Ligatures, and Vandoren Reeds.

Recording Sessions: Texas State University School of Music-Evans Auditorium and Music Building Recital Hall in April, July, and October 2013

Instrument Repair Technician:

Kent Winking at Sam Bass Music in Round Rock, Texas

Photography: Publicity photos by Leanne Brawner Photography and Chandler Prude

Other photos from Todd Oxford's Private Collection

Graphic design: Michael P. Tanner

Other Todd Oxford albums on the Equilibrium Label: Tango Magnetism (2009), Live Through the Years (2003), Finesse (1999)



Todd Oxford is a world-class touring performer and recording artist with appearances all over the world to include Europe, Asia, Mexico, Canada, and the United States. Recent performances in world class venues such as Carnegie Hall, Weill Recital Hall, Merkin Hall, and CAMI all in New York, Dallas's Meyerson Center, and the Texas Ranger's Ballpark performing our National Anthem for a crowd of 30,000. As a guest artist, Mr. Oxford has been featured with a number of ensembles such as the United States Air Force Band of the West, Sacramento Symphony, Rochester Philharmonic, San Antonio Symphony, Austin Symphony, university wind symphonies, and the Barbwire Music Project. Most recent engagements were a New York Solo Debut, the 14th World Saxophone Congress, Texas Commission on the Arts Conference, Texas Bandmasters Association, Victoria Bach Festival, North American Saxophone Alliance National Conference, Musical Bridges Around the World Series, National Association of Composers USA, Society of Composer's, Inc. National Conference, and College Music Society National Conference.

In 1988, he launched a performance career with the internationally acclaimed Harvey Pittel Saxophone Quartet. He presented concerts around the world in affiliation with Columbia Artists Management, Midwest Arts Alliance, and the Texas Commission on the Arts. Concert tours included the cities of New York, Los Angeles, Chicago, Washington D.C., Honolulu, Lisbon, Bangkok, Halifax, and San Miguel de Allende. In addition, the group performed on hundreds of university/college campuses, radio/television programs, orchestra pops series, and as featured artists with wind ensembles. Mr. Oxford co-founded the ELISION Saxophone Quartet in 1990 and was the group's soprano saxophonist until 2009. The group toured with support from the Texas Commission on the Arts, Arts Midwest, and Mid-America Arts Alliance. The quartet's CD, *LIVE Through the Years*, is released on the Equilibrium Record Label and may be purchased at iTunes, Tower Records, Barnes & Noble, Borders, Amazon.com, and other major online retailers. In 2007, The ELISION Saxophone Quartet made two concert tours of The People's Republic of China and presented their critically acclaimed

New York Debut at Merkin Concert Hall.

Todd Oxford's recordings and performances have been reviewed by publications to include New York Concert Review, American Record Guide, Los Angeles Times, Saxophone Journal, Clarinet & Saxophone (United Kingdom), Clarinet & Saxophone (Australia), Amazon.com, Audiophile Audition, Austin American Statesman, and San Antonio Express News. He appears as a recording artist on the Equilibrium, Mark, Navona, TruthLoveMusic, and Mermon record labels to include the solo recordings *Tango Magnetism*, *Finesse*, and *Radiant Blues*. All albums are internationally distributed by Albany Music to major worldwide retailers.

Mr. Oxford's professional awards include two Global Music Awards, front cover feature with *The Saxophone Journal*, two consecutive Artists International New York Debut Awards, San Antonio Express News's Best of 2006 - Classical Music, Who's Who in America, Who's Who in the World, and selection as an Outstanding Young Man of America. Mr. Oxford is Assistant Professor of Saxophone and Chamber Music at Texas State University. He plays Todd Oxford "Signature Series" Saxophones exclusively.

Program Notes/Composer Biographies

THE MIRACULOUS TALE (Halim El-Dabh Music LLC)

I. Lightening II. Tenderness III. Stratosphere

Alto saxophone and derabucca

Written by **Halim El-Dabh** in 2006 for alto saxophone and derabucca. It is written in three movements entitled *Lightening*, *Tenderness* and *Stratosphere*. The derabucca player should choose a drum with a ceramic body and a skin head. Fish skin is preferable, but thin goat skin is also acceptable in order to produce the requisite delicate tone and bell-like ceramic sounds. Such drums maybe found in import shops and sometimes in Middle Eastern grocery stores.

Although the derabucca is small, it possesses an almost infinitely wide range of tones and timbres, ranging from very high, delicate and crystalline tones to powerful, deep and resonant ones. The three main pitch levels used in *The Miraculous Tale* are *dum*, *ma* and *tak* representing a continuum ranging from low to high. The small note heads represent an embellishment to the main rhythm. The "slap" technique is executed by slapping the outstretched hand, with fingers together, against the drum head. The sound should be particularly sharp and works best if the hand is slightly cupped (with thumb underneath), with the fingertips contacting the drum head

near the center. This technique takes somewhat more practice and cultivation to get it just right. When the technique of inserting the hand into the bell to vary the pitch is called for, either hand may be used for this purpose, according to the player's preference. The quarter tone featured in the saxophone part of the second movement represents a pitch that is midway between F sharp and A actually one quarter tone lower than the G sharp. It is part of the Arabic maqam known as Bayati. *The Miraculous Tale* was commissioned by the World-Wide Concurrent Premieres and Commissioning Fund, Inc. El-Dabh attended the performance on his birthday on March 4, 2007 at Granoff Hall at Tufts University with Ken Radnofsky on alto sax and Takaaki Masuko on derabucca.

Mr. El-Dabh's works are comprised of chamber, opera, symphony, ballet, orchestra and electronic music which are inspired from the heart of the cultures of Africa and Asia. His works have been performed worldwide at such notable venues as Lincoln Center, Kennedy Center for the Performing Arts, Cairo Opera House, Metropolitan Opera House, Paris Chatelet Theatre, Beijing Central Conservatory, Herodus Atticus, The Bibliotheca Alexandrina and Broadway theaters. They are published by Halim El-Dabh Music LLC, CF Peters, Oxford University Press, Smith Publications/Sonic Art Editions, and Mark Batty Publisher.

Halim El-Dabh is presently University Professor Emeritus at Kent State University in Ohio where he continues to teach a class entitled "African Cultural Expressions". His field research includes Congo, Egypt, Ethiopia, Guinea, Mali, Morocco, Niger, Nigeria, Senegal, South Africa, Sudan and Zaire. He has held previous teaching positions at Haile Selassie University and Howard University. He is the recipient of two Rockefeller Foundation fellowships, two Fulbright Awards, two Guggenheim Fellowships, three residences at the McDowell Colony and grants from Meet the Composer, Ohio Arts Council, The American Philosophical Society, and Kent State University. He holds an honorary doctorate from New England Conservatory and Kent State University. Mr. El-Dabh's works portray a unique synthesis of ancient civilizations and contemporary composition techniques as well as new systems of notation. His compositions are a fusion of sounds from the soul of ancient Egypt with modern day musical ideas from around the world.

SYNAESTHESIA AND ELISION

Alto saxophone and piano

Aaron Carter-Enyi is a multi-faceted musician with talents as a composer, pianist, music theorist and historian, conductor, and teacher. He planned to teach and begin doctoral work in music theory at The Ohio State University in 2012, but took an abrupt turn when he learned that he'd been granted a Fulbright Award. Ohio State has allowed him to spend part of 2013 in Nigeria on the Fulbright fellowship. The Fulbright will allow him the luxury of time. Mr. Carter-Enhi will teach at the University of Lagos and begin researching the systematic organization of sounds in the languages of Nigerian music.

Sponsored by the United States Department of State, Bureau of Educational and Cultural Affairs, the Fulbright Program provides funding for students, scholars, teachers, and professionals to undertake graduate study, advanced research, university teaching, and teaching in elementary and secondary schools.

NIGHT YOIK

Soprano saxophone and women's chorus

Frode Fjellheim was born August 27, 1959 in Mussere, Norway. He is a Sami joiker and keyboard player. A joik, (also spelled yoik is a traditional Sami form of song. According to music researchers, yoik is one of the longest living music traditions in Europe, and is the folk music of the Sami people. Its sound is comparable to the traditional chanting of some Native American cultures. Mr. Fjellheim is well-known for his band Transjoik and writing the song "Eatnamen Vuelie" which served as the title song for Disney blockbuster Frozen. He was educated in Jazz at Trondheim Musikkonservatorium (1980–84) and lives in Trondheim, where he has been a freelance musician and composer, including in productions at Trøndelag Teater, with Rikskonsertene.

Mr. Fjellheim has composed commissions, *Sørsamar rundt Hardangervidda* with [Transjoik](#) (2003), for among others *Festspillene i Nord-Norge* (2000) and *Telemarkfestivalen*, and *Ahkunjárga* or *Tøtta sitt ness* (2006) for *Vinterfestuka* in Narvik. Since 1997, he has composed film scores for NRK and Lars Rasmussen's film for children. During the 1990s, he headed his namesake band *Jazz Joik Ensemble*, which later became *Transjoik*. Frode Fjellheim has been involved in *Tango Concertino* and heads his own music company called Vuelie, which publishes books, sheet music and CDs by a number of artists.

FANTASY (Éditions Alphonse Leduc)

Alto saxophone and piano

Armando Ghidoni is from Italian origin, though French by adoption, Armando Ghidoni brings together in his music the spirits of both Italy and France. In the songs of this eclectic composer one finds sensitivity and the bel canto tradition, while his harmonic writing evokes both an impressionism à la française and jazz rhythms, features that lend his works a unique and highly personal character. Honorary President of the Olivier Messiaen Music School in Nantes, Armando Ghidoni is intensely active as a composer, and his catalogue includes many instrumental scores that are regularly chosen as set pieces in leading national and international competitions, as well as chamber music, sacred music, incidental music and an opera that has been played throughout the world. His Badaluk-Concerto for wind quintet and his Adagio for flute and harp (or piano) received an Honorable Mention from the American National Flute Association. The 12th Picardy European Music Competition, devoted to the saxophone, has been dedicated to him as the Armando Ghidoni Competition, and a hall in the Municipal Music School of Lencloître (France) today bears his name. Since 1989 Armando Ghidoni has been published exclusively by Éditions Alphonse Leduc in Paris.

WINDS OF TIME

I. Rubato Misterioso II. Andantino III. Maestoso/Allegro

Concerto for alto saxophone and wind symphony

David Heckendorn is a musician, composer, arranger, conductor, producer, pianist, and vocalist. He has produced 10 jazz CDs and 3 classical CDs to date. He performs with various ensembles, in concert, in film, in clubs, in schools, and for private parties. As a music educator, he taught for thirty years, 9 years at Jamaica HS in Queens, NY and 21 years at the Wheatley School in Old Westbury, Long Island. Mr. Heckendorn taught instrumental music, theory, composition, and jazz. He conducted well over 25 school musical theatre pieces on the secondary or college level (Marist College Instructor 1979 - 1982) and composed three stage musicals for students in addition to incidental music for 4 High School dramatic theatre productions. At present, he participates in Nassau Boces as artist in residence in a number of schools including East Meadow HS and Baldwin HS on Long Island, NY.

In 1995 Mr. Heckendorn combined two vocations and served as the arranger, production music coordinator, and special advisor to Richard Dreyfuss in the motion picture “Mr. Holland’s Opus”. For the film “Inventing the Abbotts” he received several credits for arranging, singing and conducting. Other film involvements include “Assassins” and “Shining Through”.

AN ECHO'S INEVITABILITY

Alto saxophone and piano

Winner of the National Association of Composers, USA - Texas Chapter: Young Composer’s Competition in 2008 and was premiered by Todd Oxford.

Aden Kent Ramsey graduated from Stephen F. Austin State University with a Bachelor’s in Music Composition in 2009. Ramsey is on the Board for NACUSA Texas Chapter as the Student Coordinator. For two consecutive years he won the NACUSA Texas Chapter Composition Competition (2008, 2009). Simultaneously, in 2008, through the Texas Composer’s Competition, Ramsey was awarded consideration for inclusion in the ISCM (International Society of Contemporary Music) “World Music Days” 2009 for his orchestral piece, *Belteshazzar*. Aden served the Texas Shakespeare Festival in the summer of 2008 as the Composer for the play *Twelfth Night*, and as Music Assistant for *1776*. Ramsey has composed songs and incidental music for *The Musical Comedy Murders of 1940*, *The Piano Lesson*, *Master Harold...and the Boys*, *Beauty and the Beast*, *She Stoops to Conquer*, and the SFASU production of *Twelfth Night*.

In addition to composing for theatre, Ramsey has scored (in collaboration) several full-length student films including, *Within Us*, *Skippping Tomorrow*, *All Good Years*, and *Sarah’s Book*, for which was also Music Librarian. Ramsey served as the Graduate Assistant to the Theory and Composition Department of SFASU, where he was Assistant Musical Director for *How to Succeed in Business Without Really Trying*. Recently, Ramsey was the Musical Director for *Schoolhouse Rock Live!*, and is the Editorial Assistant for the anthology *Contemporary Art Music in Texas* (SFA Press, 2011). Aden Kent Ramsey is currently studying musical theatre writing at Tisch School of the Arts (NYU) Graduate Musical Theatre Writing Program as a composer.

TRANSFORMATIONS I (info@twintowersmusic.com)

Alto saxophone and piano

NAS-T (info@twintowersmusic.com)

Unaccompanied alto saxophone

Both works illustrate the composer’s love of the fusion of classical and jazz/funk styles, rhythm and harmony.

Brian Rhodes was born in Arkansas where he taught instrumental music in an award-winning band program for nine years before becoming a Texas band director. He attended the University of Central Arkansas at Conway where he received a Bachelor of Music Education Degree and studied saxophone with Dr. Jackie Lamar. He earned a Master of Music Degree in saxophone performance at McNeese State University in Lake Charles, Louisiana where he studied saxophone with Rick Condit and composition with Keith Gates. Mr. Rhodes published numerous works with Twin Towers Music Publications including accessible concert repertoire, concert marches, solos, and ensembles. Many of his compositions were recently selected for inclusion on the Arkansas School Band and Orchestra Association (ASBOA) Required Concert Contest Music List.

TALES FROM ANOTHER TIME (info@danielschnyder.com)

Soprano saxophone and bass trombone

Daniel Schnyder was born 1961 in Zurich, Switzerland and lives in New York City. His orchestral works and his chamber music compositions have been performed and recorded all over the world. Among his credits as a composer are commissions to write compositions for the Orpheus Chamber Orchestra in New York, the Tonkuenstler Orchestra in Vienna, the Radio Symphony Orchestra in Berlin, The Norrlands Operan in Sweden, the Chicago Sinfonietta, the Vienna Art Orchestra, the Tonhalle Orchestra Zurich (4th Symphony, commissioned by David Zinman), the Opera of Bern (“Tempest” by Shakespeare), the NDR Orchestra in Hannover, the NDR Big Band in Germany, the Milwaukee Symphony Orchestra, the New York based new music group “Absolute Ensemble” under the direction of Kristjan Jaervi (Bass Trombone Concerto for David Taylor) and the St. Paul Chamber Orchestra among many others. The vast catalogue of his chamber music works has been performed by many famous artists like Emmanuel Pahud, Eroica Trio, Schweizer Klaviertrio, Radek Baborak, Borislav Strulev, Ole Edvard Antonsen, Reinhold Friedrich, Carmina Quartett, David Jolley, David Taylor and the Graham Ashton Brass Ensemble just to mention a few.

In 1997 Schnyder was commissioned to write the opening orchestral piece for the official inauguration of the renovated concert hall of the Milwaukee Symphony Orchestra under the baton of Maestro Andreas Delfs, who also premiered his Piano Concerto and his 1st Symphony. Subsequently the orchestra commissioned Schnyder to write “The Revelation of St. John”, a large scale work for chorus, symphonic forces, organ and soloists that was premiered with great success in February 2001 and had its European premiere in Barcelona in 2005 by the Liceu Orchestra and chorus under the direction of Sebastian Weigle. Daniel Schnyder is the Composer in Residence with the Radio Symphony Orchestra Berlin and the Bremen Musikfest 2008 as well as the Composer in Residence with the Orchestre de Chambre de Lausanne and the Absolute Ensemble NYC.