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| 1. TANGŌ MAGNETISM | DAN GUTWEIN BMI | 11:24 |
| 2. CATCH ME IF YOU CAN | JOHN WILLIAMS BMI | 2:52 |
| ODE TO LORD BUCKLEY | DAVID AMRAM BMI | 20:12 |
| 3. Ballade | | 10:24 |
| 4. Taxim | | 9:48 |
| 5. CANCIONES DEL ZÓCALO | AARON BRAMWELL | 12:45 |
| 6. DEEP BLUE SPIRAL | DAVID HEUSER ASCAP | 7:21 |
| 7. ADIOS NONINO | ASTOR PIAZZOLLA/ARR. OXFORD ASCAP | 2:43 |
| TOTAL TIME | | 56:54 |

Todd Oxford



TANGŌ MAGNETISM

EQUILIBRIUM



Todd Oxford has toured the world from Europe, Asia, Mexico, Canada, and throughout 46 of the fifty United States. His virtuosity has been heard in world class venues such as New York's Carnegie Hall, Weill Recital Hall, and CAMI Hall, Dallas's Meyerson Center, Georgia's Spivey Hall, and the Texas Ranger's Ballpark to perform the National Anthem for a crowd of 30,000 people. As a guest artist, Mr. Oxford has been featured with the United States Air Force Band of the West, Sacramento Symphony, Rochester Philharmonic, San Antonio Symphony, Austin Symphony, Abilene Symphony, Grand Junction Symphony, Garland Symphony, Irving Symphony, the University of Texas at Austin Symphony, the Texas State University Orchestra and Symphonic Winds, University of Kansas Wind Ensemble, University of Tennessee Wind Ensemble, Converse College Wind Ensemble, and the Barbwire Music Project.

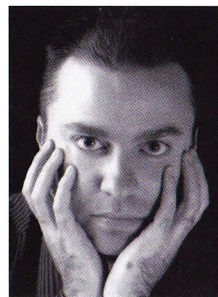
Most recent solo engagements include a New York Debut, the 14th World Saxophone Congress held in Europe, NASA, NACUSA and CMS Conferences. He unveiled the Todd Oxford "Signature Series" alto saxophone in 2008.

Formally educated at The University of Texas, he received the Doctor of Musical Arts Degree in 2001. While an undergraduate music student in 1988, Todd Oxford 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, the Texas Commission on the Arts, and C&C Arts Management. 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 is the group's soprano saxophonist. E.S.Q. tours with fee support from the Texas Commission on the Arts, Arts Midwest, and Mid-America Arts Alliance. 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. Finesse, his solo CD, and ESQ's LIVE Through the Years are available through the Equilibrium Record Label and may be purchased at iTunes, Tower Records, Barnes & Noble, Borders, Amazon.com, and numerous other online retailers. He is a featured artist on a number of recordings from the Mark Record Label playing with ensembles such as The Harvey Pittel Saxophone Quartet, the TEX-SAX Saxophone Ensemble, the United States Air Force Band of the West, and the University of Texas Wind Ensemble.

Mr. Oxford's professional awards include a front cover feature with the world's largest saxophone publication (The Saxophone Journal), two consecutive Artists International New York Debut Awards, Dallas Concerto Competition First Prize, 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. Todd Oxford is currently Saxophone Instructor at Texas State University.



Pianist **Daniel Immel** has appeared as a soloist and collaborative artist in the United States, Europe, Canada, and Russia. He has pursued advanced music degrees with Boise State University, Indiana University, and The University of Texas at Austin where he received the Doctor of Musical Arts Degree. Additionally, Mr. Immel earned a Diploma from the American Conservatory in Fontainebleau, France. His primary teachers have included Madeleine Forte, James Cook, Luba Edlina-Dubinsky, and Gregory Allen. He has participated in master-classes with several artists to include Martin Canin, Nelita True, Jay Gottlieb, Philippe Entremont, Philippe Bianconi, and Frederic Augessy. Daniel Immel's repertoire and research interests lie primarily in the study and performance of twentieth century piano music. Mr. Immel has served on the facul-

ties of Hiwassee College in Madisonville, TN, and Washington State University in Pullman, Washington. Daniel Immel is Assistant Professor of Music and Head of Piano Studies and Music History at Louisiana Tech University.

Tango Magnetism Daniel Gutwein (b.1951)

Tango Magnetism was completed in late December 1997. I imagined the piece as if it were produced with all the high-tech advantages of a movie sound-track, complete with a traditional, lush, romantic orchestra augmented by other electrically processed instruments (such as electric guitars and castanets recorded with close-up microphones). The explosive/rushing jet-like qualities are purely electronic sounds. This, of course, would make a live production with orchestra extremely rare, costly, and almost impossible to control from the point of view of room acoustics. It would also eliminate performances in solo recitals. Therefore, even though I knew actual resources would compromise the ideal vision, I composed an electronic accompaniment using only MIDI orchestral sample players, specifically the Kurzweil 2500 Sampling Synthesizer and the Proteus line of sample players by Emu. The audio mix-down was done on a Gateway laptop computer using Emagic's Logic Audio Platinum software. In the end, I think the compromise paid off. The piece works well in a recital setting.

The tango strikes me as a dance of extreme passion and restraint, and therefore; a dance of great tension. Try to imagine the tiny space between the dancers' bodies to be the locus of this drama; and in that space the intense attraction of the dancers to each other produces an energy that would surely explode into erotic chaos if it were not for the containing power of the strictly stylized dance. This view of the tango is a metaphor for other male-female relationships in which passions are contained not only by the conventions and formal constraints of society, but by their own fears of chaos; for in some cases the intimate and tiny space between men and women is filled with a repelling-force which could cause relationships to fly apart, and in other cases it is filled with an attracting-force which causes implosion, dissolving individuality and producing unity. When I was a youngster, I used to hold a large magnet in each hand, and not wanting to know their respective polarities, I would suddenly bring them together and surprise myself as I engaged in the dramatic dance to keep the magnets from doing what nature dictated. Despite my valiant efforts to the contrary, nature always had its way. 1998 *Daniel Gutwein*

Catch Me If You Can John Williams (b. 1932)

The 2002 film *Catch Me If You Can* constituted a delightful departure for director Steven Spielberg. It tells the story of Frank Abagnale, the teenaged imposter, who baffled FBI agents with his incredible exploits.

The film is set in the now nostalgically tinged 1960's, and so it seemed to me that I might evoke the atmosphere of that time by writing as sort of impressionistic memoir of the progressive jazz movement that was then so popular. The alto saxophone seemed the ideal vehicle for this expression and this piece is the result. The music relates to the often humorous sleuthing which took place in the story.

In recording the soundtrack for this entertaining film, I had the services of saxophonist Dan Higgins, to whom I am indebted for his virtuosic skill and beautiful sound. My greatest reward would be if other players of this elegant instrument might find some joy in this music. 2002 *John Williams*



Ode to Lord Buckley David Amram (b.1930)

I played piano for Lord Buckley, and spent his last night and early morning with him. A few hours later, a friend called up and said he had passed on. I have never forgotten him or that time many years ago. Lord Buckley was the consummate performer, who had total command of his instrument, his voice, and his ability to be all the various people that inhabited the world he created for his memorable performances. He was one of the first to combine Shakespeare, the Bible and the poetry of the streets. For many of us, he was a combination of Walt Whitman, Charlie Parker, Baudelaire and Lawrence Olivier.

Like Whitman, he was always lyric and grandiose. He reminded me of Charlie Parker as he created new stories out of thousands of unique patterns with spontaneous flights of fancy and one-time-only improvisations drawn from the moment. He seemed to relive Baudelaire's spirit as a mad, burning passionate poet, always romantic and worldly, in spite of the overwhelming setbacks that would have destroyed almost anyone else. Like Olivier, he could create and become any number of unforgettable human beings and make you remember them forever. Lord Buckley was much more than his defined role as a comedian and entertainer. He was a visionary and a true American original, influencing a whole generation. All who heard him recognized him as an underground genius of spontaneous American poetry and humor. He captured the great joy and the great melancholy of the 1940 s and 1950's.

The Ballad movement of this work contains an achingly beautiful melody allowing for maximum tone color variation and emotional expression. The middle section is a radical shift of style and evocative of a smoke filled jazz club. The Taxim movement (tahk-seem) demonstrates an Arabic musical term that refers to a special section of music where the soloist displays mastery of instrumental technique. Flexible in length, and primarily featuring one instrument, the taxim is improvised. Far from being random in structure, Arabic taxims are comprised of one or more basic structures, each called a "maqam", acting similar to a scale within a key of music. Each maqam has its own general tone or mood. As the musician plays a maqam within a taxim, it is his option to improvise around this part of the form.

The alto saxophone is an instrument that bridges the classical American tradition created by Johnny Hodges and Charlie Parker, whose amazing creativity, like Lord Buckley's, had no precedent. I felt a concerto for alto saxophone and orchestra would be a way of expressing homage to the era I grew up in. *1981 David Amram*

Canciones Del Zocalo Aaron I. Bramwell (b.1975)

Canciones Del Zocalo is a programmatic piece written in 1998. This work follows a young woman on a trip through her native village. As she walks from place to place she is surrounded with different Latin melodies and upbeat rhythms at her village's plaza where music, culture and tradition are a staple of everyday life.

"In writing the piece for two very distinctive solo instruments, saxophone and piano, it became clear to me that this piece would have to be structured differently from any other saxophone work ever written. It was important to me that each of the soloists has their own moment in the spotlight. With the soloistic and collaborative handshakes, this piece allows for optimal expression from each of the musicians while maintaining an exciting and entertaining flair." *1999 Aaron I. Bramwell*

Deep Blue Spiral David Heuser (b. 1966)

Deep Blue Spiral is written for alto saxophone and tape. Unlike most of my pieces, work on *Deep Blue Spiral* was spread out over a rather long time - more than a year. During much of that time I was not directly working on the piece, but, from time to time, I would return to it and begin to think about it again. Once work on the tape part really got underway in the studio during this past summer, things progressed fairly normally.

The tape part was realized at the University of Texas at San Antonio's Electronic Music Studio. The primary tools used were a K2000 Kurtzweil synthesizer, the Vision sequencer program, and Sound Edit for digital sound manipulation. *1998 David Heuser*



Adiós Nonino Astor Piazzolla (1921-1992)/arr. Oxford

Adios Nonino is considered to be Astor Piazzolla's most representative work. Composed in 1959, moved by his father's death, it would become a classic. Its author, of a prolific oeuvre as composer, has compositions more important and of higher value, but "Adiós Nonino" is and will be, forever, a synonym of Piazzolla. Every composer, no matter how vast his production, always has some work which, although not being the most perfected, is the one which defines his style. In it, by an exact and harmonic conjunction of certain values, the composer has externalized his sensitivity, has disclosed his roots, evidencing his knowledge and developed his creative capacity, achieving in that synthesis the identity of all his labor.

Due to reasons of impact on popular liking, the acceptance and the incitement which it provokes on the players that, when including it in their repertoires, create the essential channels to strive for the necessary diffusion and make that that composition stays forever in the ears and the emotion of wide audiences. I guess that "Adiós Nonino" is and will be forever, I repeat, a synonym of Piazzolla.



"Adiós Nonino" was composed around 1959, when Astor was on a tour of Central America. Then he had the news of the sudden death of his father, Don Vicente Piazzolla, who was called Nonino. Just arrived from New York, returning from that tour, at a time of deep sadness, of financial difficulties due to his trip to the North which had resulted a failure, as a failure also was his intent to impose jazz-tango on the public, now his father's death was added, far away, in Argentina. Then he wrote "Adiós Nonino". Under the pressure of such a frame of mind the immortal notes spontaneously sprouted. He re-composed the early "Nonino", a tango he had composed in París in 1954 of which he kept the rhythmic part. He re-arranged the rest and added that long melodic fragment, with long and touching notes, where a deep, choked and anguished lament underlies.

This restrained weeping, the pain of a son at such a distance, is expressed in this sad and distressed passage. In these two phrases of eight bars (four plus four), which are repeated forming a precious section of sixteen bars, is the authentic sense and justification of the piece. The artist, without tears, cried that night, but through his art. Astor Piazzolla left for the history of Argentine music, one of his most beautiful and everlasting pages. And like a true classic, a great number of recordings of it were made. Small groups, orchestras composed by numerous musicians, and soloists too, have produced the most varied versions of "Adiós Nonino". *January 16, 1999 Gaspar J. Astarita*



Todd Oxford, alto saxophone

Daniel Immel, piano (tracks 2,3,4,5,7)

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-
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