



2013 HAWAII UNIVERSITY INTERNATIONAL CONFERENCES
ARTS, HUMANITIES, & SOCIAL SCIENCES
JANUARY 6TH TO JANUARY 8TH
ALA MOANA HOTEL
HONOLULU, HAWAII

CONTEMPORARY CONCERT REPERTOIRE FOR SAXOPHONE

TODD OXFORD

Texas State University
School of Music

Todd Oxford, saxophone

Program

Concerto.....Ingolf Dahl
I. Recitative (1912-1970)
II. Adagio (Passacaglia)

Fantasy.....Armando Ghidoni

Konzerstück für Zwei Altsaxophone.....Paul Hindemith
I. Lebhaft (1895-1963)

* special guest artist, Todd Yukumoto *

Nas-T.....Brian Rhodes

Todd Oxford, saxophone

Program Notes

Concerto by Ingolf Dahl

Ingolf Dahl (1912-1970) was born in Hamburg, Germany. As a young man, he studied at the Koln Hochschule fur Musik as well as the Zurich Conservatory. In 1945, six years after immigrating to the United States, Dahl became part of the faculty at the University of Southern California. His responsibilities there included conducting the University Orchestra, lecturing on film and commercial music, and teaching theory, composition, orchestration, conducting, music history and literature. The breadth of his musical skills was wide. By the time of his death in 1970, he had been acclaimed as a composer, conductor, piano soloist and accompanist, historian, writer and arranger, and editor.

Dahl was not a prolific composer, but several of his works have become classics of American modern music. The *Concerto for Alto Saxophone* is certainly one of Dahl's most celebrated works, but the story of its creation is quite unique. It was first conceived by Dahl in 1948 after receiving a letter from virtuoso saxophonist Sigurd Rascher expressing interest in a large scale work for saxophone. It was finished and premiered in May of 1949 by Rascher and the University of Illinois Concert Band. Henry Cowell told Dahl that it was "one of the most important and well-written band pieces he had ever seen." The piece was so moving that it brought tears to the eyes of Igor Stravinsky, one of Dahl's closest contemporaries.

It soon dawned on Dahl, however, that Rascher was the only saxophonist in the world able to play the concerto due to its utilization of the very high "altissimo" register in many passages. This led to the concerto's first revision in 1954, in which the third movement was substantially rewritten to give the soloist an alternative to the altissimo passages. A third revision was made in 1959, which included the removal of several sections, shortening the piece to about three quarters its original length. As for the difference between the original and published versions, saxophone historian Paul Cohen writes: "When listening to the revised version of the concerto in comparison to the original, it is clear that Dahl was operating from a different compositional perspective. Neither better or worse, but certainly different."

Fantasy by Armando Ghidoni

Composer Armando Ghidoni is of Italian origin, though French by adoption, 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 early impressionism. Both the French style and jazz rhythms found in his works features a unique and highly personal character. He is honorary President of the Olivier Messiaen Music School in Nantes, and is intensely active as a composer. His prestigious catalog includes numerous instrumental scores, many of which are required repertoire in leading national and international competitions.

Ghidoni's chamber music, sacred music, incidental music and an opera have been performed throughout the world. His Badaluk Concerto for wind quintet and his Adagio for flute and harp (or piano) received Honorable Mention from the American National Flute Association. The 12th European Music

Competition in Picardy, devoted to the saxophone, was dedicated as the 'Armando Ghidoni Competition', and a hall in the Municipal School of Music Lenclôtre (France) today bears his name. Since 1989 Armando Ghidoni is exclusively published by Editions Alphonse Leduc in Paris. *Fantasy* for saxophone and piano was featured as compulsory work at Third International Saxophone Competition of Nantes (France).

Konzertstück by Paul Hindemith

Born in Hanau, near Frankfurt am Main, Hindemith was taught the violin as a child. He entered Frankfurt's Hoch'sche Konservatorium, where he studied violin with Adolf Rebner, as well as conducting and composition with Arnold Mendelssohn and Bernhard Sekles. Hindemith is among the most significant German composers of his time. His early works are in a late romantic idiom, and he later produced expressionist works, rather in the style of early Arnold Schoenberg, before developing a leaner, contrapuntally complex style in the 1920s. This style has been described as neoclassical,^[8] but is very different from the works by Igor Stravinsky labeled with that term, owing more to the contrapuntal language of Johann Sebastian Bach and Max Reger than the Classical clarity of Mozart.

Most of Hindemith's music employs a unique system that is tonal but non-diatonic. Like most tonal music, it is centered on a tonic and modulates from one tonal center to another, but it uses all 12 notes freely rather than relying on a scale picked as a subset of these notes. Hindemith even rewrote some of his music after developing this system. One of the key features of his system is that he ranks all musical intervals of the 12-tone equally tempered scale from the most consonant to the most dissonant. He classifies chords in six categories on the basis of how dissonant they are, whether or not they contain a tri-tone, and whether or not they clearly suggest a root or tonal center. Hindemith's philosophy also encompassed melody; he strove for melodies that do not clearly outline major or minor triads.

The *Konzertstück* was written for saxophonist Sigurd Rascher in 1933.

Nas-T by Brian Rhodes

Brian Rhodes was born in Arkansas where he taught instrumental music in an award-winning band program for nine years before moving on to become a Texas band director. He completed his undergraduate degree at the University of Central Arkansas at Conway where he received his Bachelor of Music Education Degree and where he studied saxophone with Dr. Jackie Lamar. He received his masters degree in saxophone performance at McNeese State University in Lake Charles, Louisiana where he studied saxophone with Rick Condit and composition with Keith Gates. He has published many 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. *Nas-T* was composed for unaccompanied saxophone in 2012.

Todd Oxford is active internationally as a performer, recording artist, and educator appearing in Europe, Asia, Mexico, Canada, and throughout forty-six of the fifty United States in venues such as New York's Carnegie Hall, Weill Recital Hall, Merkin 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. Other US venues include the University of Hawaii, California State University at Los Angeles, University of Texas at Austin, University of Tennessee, Kutztown University of Pennsylvania, and the University of Northern Colorado. He has been featured as a guest artist with the United States Air Force Band of the West, Sacramento Symphony, Rochester Philharmonic, San Antonio Symphony, Austin Symphony, Abilene Symphony, Garland Symphony, Irving Symphony, and the University of Texas at Austin Symphony. Most recent engagements include two consecutive New York Debuts, the first as a soloist and the second with the Elision Saxophone Quartet, European appearances at the 14th World Saxophone Congress, and a tour of Germany. Asian appearances include two tours of the People's Republic of China, a tour of Thailand, and a tour of Indonesia.

Formally educated at The University of Texas, Mr. Oxford received the Doctor of Musical Arts Degree in 2001. He launched a performance career with an invitation to join the internationally acclaimed Harvey Pittel Saxophone Quartet. In thirteen years as the quartet's baritone saxophonist, 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. Additionally, the group performed on hundreds of university/college campuses, radio/television programs, orchestra pops series, and as featured artists with wind ensembles.

Todd Oxford's recordings and performances have been reviewed by publications to include the 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 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. His CD's, *Tango Magnetism*, *Finesse*, and *Live Through the Years* are available from the Equilibrium Label and distributed by Albany Music. His latest CD, *Radiant Blues*, was released in August 2011 on the Mark Record Label. All recordings are available internationally via iTunes, amazon, and other major retailers.

Mr. Oxford's professional awards include two consecutive New York Debut Awards, nomination as a Texas State Artist (Texas Commission on the Arts), Dallas Concerto Competition First Prize, Coleman Chamber Music Competition Finalist, 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 Assistant Professor of Saxophone and Chamber Music at the Texas State University School of Music. He performs exclusively on Todd Oxford "Signature Series" Saxophones.