

James Noyes, saxophones

Beth Robin, piano ~ Liam Wood, guitar

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* written for and dedicated to James Noyes

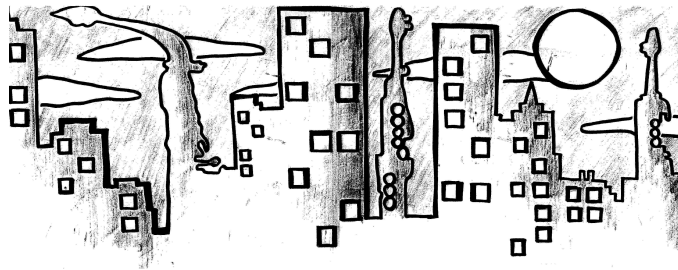
^ written for and dedicated to Paul Creston

§ New York Arts Ensemble Young Composer Award - 2005

Produced by J Why

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Engineered by **Manfred Knoop** and **Chris Sult**
Edited by **Chris Sult** and **Paul Geluso**
Mixed and Mastered by **Jon Rosenberg**
Recorded at **Knoop Studios**, River Edge, NJ
Saxophone Maintenance by **Joe Sax**
Page Turners: **Harrison Bieth**, **Stephanie Cupo**,
Huei Lin, **Dan Pasquale**, and **Vincent Troyani**
Cover & Insert Art: "Plymouth Stars" by **Michael Mahnke**
Line Drawing by **Stephanie Cupo**



Thanks and Gratitude to **Russell & Martha Noyes**,
Leigh Carrico, and **Paul Cohen**

Dedicated to **Manfred Knoop**
(1948-2011)



For detailed notes on the recording, visit
www.jamesnoyes.com



"Music teaches us
how to listen, and
how to make friends.

There are
no greater skills in life
than these."

--James Noyes

The Process

Growing up in Iowa, never in my wildest *imaginings* did I envision myself living in Manhattan, teaching music there and performing works composed by friends and colleagues. However, nothing manifests unless it is first thought about, so it must have been in there – *somewhere*.

Between the years 1999 and 2006, I actively worked with composers in the New York metropolitan area to commission new works for saxophone. In particular, I felt it was of great importance to raise the profile of the soprano saxophone, which has been an overlooked, even neglected, voice within contemporary classical music. The result was a collection of twelve pieces, written by eleven composers:

Jan Feddersen	<i>Quartett for Soprano Saxophone, Harp, Accordion, and Vibraphone</i> (1999, rev 2003)
Ruth Mueller-Maerki	<i>Saxophone Quartet*</i> (1999)
Rich Shemaria	<i>Redial</i> (2000)
Elijah Yarbrough	<i>Sketches, mellow, then fugue*</i> (2000)
Rich Miller	<i>By The Leocorium*</i> (2000) <i>Shimmer/now deep</i> (2003)
Steve Cohen	<i>Sonata for Soprano Saxophone and Piano</i> (2002)
Michael Patterson	<i>Line Drawings</i> (2003, rev 2010)
Paul Kirby	<i>Sonata for Soprano Saxophone and Piano</i> (2003)
Eric Nathan	<i>Imaginings</i> (2004)
Eric Schwartz	<i>The Conquerer Worm</i> for Alto Saxophone, Percussion, Mezzo-soprano, and Violoncello (2005)
David Noon	<i>Golgotha, Op. 202</i> , for Flute, Oboe, Alto Saxophone, Harp, Celesta and Percussion (2006)

*written for SURGE Saxophone Quartet

A thirteenth piece was given its first complete performance in 2002:

Marc-Antonio Consoli *Sonatina for Tenor Saxophone and Piano* (1965)

I would like to thank all of the musicians who helped bring these works to fruition, particularly my pianist collaborators (Lois Anderson, Scott Holden, and Yegor Shevtsov) and the other members of SURGE (Jasmin Lalande, Rich Mays, and Scott Nechemias).

Between 2005 and 2008, I entered a period where performing became a reluctant and even distasteful activity, as I looked to play saxophone far less, and instead, played piano (also learning how to tune it), sang, furthered my research of Claude Debussy, and composed *Equinox Liturgy*. While this was a musically productive time, it sincerely felt that my best days of saxophone performance were a thing of the past.

However, the process for recording *Imaginings* began in earnest in 2009, when, acting on an enthusiastic recommendation from composer Steve Cohen, I contacted pianist Beth Robin about a collaborative effort. The musical and personal connection between us was immediate and we recorded Steve's Sonata on the tail end of an extra *Equinox Liturgy* recording date in February 2009. While very good, we all agreed the end result was not quite up to our expectations.

In the fall of that year, Beth and I (along with guitarist Seth Himmelhoch) performed a Midday Concert at William Paterson University, consisting of the six compositions on the future album. While remaining reluctant to "put myself out there," this concert was a huge opportunity to turn the corner and begin to feel that I still had something to offer as a saxophonist.

As of autumn of 2010, everything was falling into place with rehearsals at Beth's, and with longtime friend and guitarist Liam Wood (a fellow Manhattan School grad). I knew I needed a trusted friend to guide me through this process, something still very new and strange to me, which is why I asked producer J Why, who had helped to produce *Equinox Liturgy* two years before. I needed someone with sharp musical instincts and familiarity with all the details that go into such a large project, and who would ensure that in the end, the final result was not just presentable, but amazing! Following a suggestion of Rich Shemaria, we decided on recording at Knoop Studios in River Edge, NJ with sound engineer Manfred Knoop.

In the lead up to recording, a concept emerged where I discovered that each composition for soprano matched the particular sound and characteristics of different soprano saxophones I owned, including curved instruments of Buescher and Conn, as well as a straight Evette Schaeffer, all from the teens and twenties. I am deeply grateful to my colleague and

former teacher, Paul Cohen, who introduced to me the tonal potential of curved sopranos and the unquestionable viability of vintage saxophones. These voices of the past have much to contribute!

When speaking to Manfred about the possibility of recording each of the four soprano pieces with a different brand and/or shape of horn, he expressed great interest and as the recording began to take shape, his ears and expertise shifted into high gear, capturing the unique sounds of each instrument with skill and aplomb. Even when I expressed my doubts in the process and its initial results, he was both warm and generous in his reassurance and encouragement.

It was to everyone's dismay when we learned of Manfred's sudden hospitalization with cancer in early January 2011. After some time off, we continued sessions with his exceptionally gifted assistant, Chris Sulit. While in the studio later that same month, the sad news came of Manfred's passing. It was a shock to us all and he is dearly missed. In his memory, and in profound appreciation, I have dedicated the album to him.

By the spring, all the tracking was complete, and after sessions utilizing the combined editing talents of Chris Sulit and Paul Geluso, we gave the files to Michael Patterson's friend, Grammy Award winning engineer, Jon Rosenberg. Using Manfred's saxophone sound as a template for how to proceed, Jon created a beautifully nuanced, carefully balanced, and wonderfully crafted mix and master. Such joy!

When it came to selecting artwork, I looked no further than to J Why's brother-in-law, Michael Mahnke, whose "Plymouth Stars" hangs on my wall. The painting was a gift from the artist for my role in providing music for his wedding in the summer of 2007. He was thrilled at my selection and created such an esthetically pleasing cover and CD design from a small detail of the original piece, which is reproduced (nearly) in full as an insert. The line drawing on the inside cover comes from a poster created by my college student, saxophonist Stephanie Cupo, who has recently rediscovered her exceptional talents as a visual artist.

Many more people were involved in bringing this project to fruition, and I wish to thank Doug Bernstein for his graphic design help; Joe Sax for expert saxophone maintenance; page-turners at the sessions – Harrison Bieth, Stephanie Cupo, Huei Lin, Dan Pasquale, and Vincent Troyani; Ben Plappert at Oasis disc manufacturing; my parents, Russell & Martha Noyes, and my girlfriend at the time, Leigh Carrico, for offering their love and support.

The Music

I first became aware of Eric Nathan when a package arrived in 2002, containing the score and recording of his saxophone quartet, *Sound Shades*. I was no longer with any working group (with the demise of SURGE and having left New Hudson) and so the items waited patiently. When I finally listened to Eric's music, I was captivated by such maturity and expressiveness – such *soulfulness*! I assigned it to my saxophone quartet at William Paterson University and an attempt to connect these students to one of their composer peers, I suggested someone ought to contact him. When nobody followed through, I contacted him myself about writing for soprano saxophone, sending along live recordings of numerous pieces. ***Imaginings*** is the thrilling result – soaring saxophone melodies, and piano grooves on muted strings provide an inviting texture and welcoming atmosphere for exploration – the perfect title track! We met for the first time at its premiere, with pianist Yegor Shevtsov, on 10 October 2004, at MOSA (Music at Our Saviour's Atonement Lutheran Church). Unbeknownst to me, Eric submitted a recording of this performance to the New York Arts Ensemble and it won their Young Composer Award in 2005, which, along with an encore performance, was presented that fall at the Flea Theatre. Bravo! And, with sincerest gratitude: thank you.

From Eric Nathan:

Imaginings is constructed of two contrasting sound worlds consisting of a series of grooves or repeating minimalist motifs. It focuses on the rare fleeting moments of the day when the imagination can run free. During these times, inspiration abounds and there is a yearning to stretch the limits of what is possible. Inevitably reality must return, but afterwards one is left with a feeling of both excitement and peacefulness. Imaginings was commissioned by saxophonist James Noyes.

~ ~ ~

For my final doctoral recital at Manhattan School of Music in 1999, pianist Lois Anderson suggested an unpublished work by Marc-Antonio Consoli. *Saxlodie* is filled with both tenderness and rage, and it got my attention. The performance went well, and saxophonist Steve Slagle, who had happened on my recital and listened in out of sight (inside the recording booth on the 2nd floor), complimented me when I ran into him the next day, mentioning

Saxlodie by name. Buoyed by Steve's comment, I sent the recording to Marc, who responded with excitement and with a work written nearly 35 years earlier, ***Sonatina for Tenor Saxophone and Piano***. He told me two astonishing things: only the first and second movements had ever been performed – the entire Sonatina had yet to be given its premiere; and, he dedicated the score to his teacher at the time, Paul Creston, whose Sonata for Alto Saxophone and Piano is perhaps the most famous saxophone sonata ever written! (Later, a third astonishing thing emerged: the work was met with Creston's strong approval, thereby saving it from Consoli's annual summer "burning party," where many early scores literally went up in smoke – it is his surviving Opus 1.) With Scott Holden on piano, we gave the first performance of Marc's Sonatina on 17 February 2002 at MOSA. Just as Creston's work provided classically-inspired repertoire to the alto saxophone, an instrument that at that time had few original works, Consoli as protégé, provided the same for tenor. Ahead of its time, but late in arriving, this aggressively engaging, sinuously lyrical and pensive work will now undoubtedly take its rightful place among the standard repertoire. In this case, the cliché "better late than never" takes on an especially poignant meaning. Marc, on behalf of saxophonists everywhere, I'm so glad you held tightly to this one!

~ ~ ~

I entered Manhattan School of Music in the fall of 1997, where I soon was playing soprano saxophone in the MSM saxophone quartet. While I had little experience on the instrument, I took seriously my role in leading the ensemble from the soprano chair, and in the spring of '98, our group became the workshop for Steve Cohen's Saxophone Quartet No 2. It was my first experience working directly with a composer on the creative process leading up to a premiere performance. The dialogue of ideas between Steve and the quartet was quite fruitful, and indeed, these conversations between the two of us have continued to this day. He is a steady stream of inspiration and of stellar new scores for saxophone, including sonatas for soprano and tenor, a concerto for alto, 3 quartets, and two works for large saxophone ensemble. I fully anticipate many more where that came from. Steve, I look forward to further collaborations, and appreciate all you've done for me and for my career – I am proud to say your Sonata has become a big hit!

From Steve Cohen:

The **Sonata for Soprano Saxophone and Piano** grew out of my happy and productive musical friendship with saxophonist James Noyes, the piece's commissioner and dedicatee. Jim led the ensemble that premiered my Saxophone Quartet N° 2 at Manhattan School of Music in 1998 and repeated that performance at Weill Recital Hall with the SURGE Saxophone quartet in November 2000.

I seem to be most motivated as a composer when I feel that the music I'm writing in some way fills a need. I'm sure this is what first drew me to writing for saxophones, the "orphans of the orchestra," if you will. When Jim suggested I write a solo piece for soprano sax, he said that it had been unjustly neglected in favor of the alto, and there was, he felt, a dire shortage of repertoire for soprano sax. This statement obviously pushed the right button in me, and set off a spark within my imagination. I started making sketches for the piece in September, 2001, put it aside for a month, resumed in earnest in December and completed it in early January, 2002.

Most of my saxophone writing prior to this piece was for ensembles of various sorts; sax quartets, sax plus string quartet, sax choir, sax plus chamber orchestra. Now, with this piece, I was faced with the challenge of working with only one solo instrumental voice accompanied by piano. As I proceeded, I discovered that the intimacy of this combination prompted me to write in a very personal, almost confessional manner, and it felt as if I were not writing musical movements so much as entries in a diary.

Movement 1, *Allegro assai*, centers around the key of B-flat minor, and has a gentle lyricism, touched with a sense of unrest, with many uneven phrase-lengths and abrupt changes of harmony. A contrasting theme in G-flat is ardent and yearning. After a brief development section, marked "misterioso," the main themes are reprised, and reach a resolution of calm repose.

Movement 2, *Slow Blues*, is in E-flat, and begins with high, gentle patterns in the piano that gradually coalesce into the accompaniment for a blues. The sax enters, playing softly (using a technique called 3subtone2) in its lowest register, a mournful, world-weary song of resignation. The harmonies are those of the traditional blues form, until they break away into a new direction, built on a chromatically descending bass line. This section is repeated, with variants, in the

middle register of the sax, and again, where it screams in anguish in the highest register, and then subsides to a return to the opening piano figures. Just before I started writing this movement, I learned of the death of Ralph Burns, a legendary composer/arranger from the big-band era who would go on to put his indelible stamp on Hollywood soundtracks and Broadway pit orchestras, and I was moved to dedicate this movement to that great man's memory.

Movement 3, Allegro giocoso, is an abrupt change of mood, a rondo that continually returns to a jaunty, carefree theme in the B-flat lydian mode. A cantabile theme in D-flat is introduced, and after some development the "yearning" motive from the first movement is brought back, now sounding strong and optimistic, and the piece ends with a confident swagger.

~ ~ ~

Rich Shemaria was the first person I met when moving to New York. As I was unloading my U-haul into the lobby, Rich was coming out and noticed my saxophone cases. "It's good to have another cat in the building." (This was city speak for "musician" and not our pets!) We became close friends, and while I highly respected his jazz big band writing, he surprised me one day with a recording of his chamber music featuring brass ensemble and percussion, which knocked me out! Around this same time, in the spring of 1999, he invited me to play a St. Patrick's Day engagement at Good Shepherd School, at the end of our street. As part of an afternoon review, we performed a couple of arrangements of Irish standards to an enthusiastic crowd. On the walk back up the hill, I suggested he write something for soprano saxophone and piano. By August, he had sketched a few ideas, and after some time off, resumed the project the following summer. **Redial** is based on pitches heard on Rich's dial-up modem (remember those?) in repeated unsuccessful attempts to access the internet, and features moods elicited by our mechanized society both frenetic and frustrated, to sublime and triumphant. It was premiered with pianist Lois Anderson on 25 June 2000, at the Storm King Music Festival in Cornwall-on-Hudson, NY. Just as Rich has become an often relied-upon source of reassurance and friendship (and Giants football games on the big screen), *Redial* has served as a mainstay in my recital repertoire – it goes without saying (but, I will do so here) I wouldn't be where I am today without them!

~ ~ ~

In the summer of 2002, Rich Shemaria introduced me to Michael Patterson, who had recently arrived from Los Angeles to settle in the Inwood section of Manhattan. As both a new neighbor and new colleague in the theory department at the Manhattan School of Music Precollege Division, Mike and I became friends. As the MOSA concert series was just getting started under my artistic direction, he came to hear me perform, and shortly thereafter expressed an interest in writing me an unaccompanied work for alto saxophone. It was exciting to know that his ideas for the piece were not only based in the tone characteristics of my sound, but in the resonance of the space in which the work would be premiered. **Line Drawings**, which received its first performance at Music at Our Saviour's Atonement on 12 October 2003, features brilliant use of the "compound melody" where, despite there being only a single written line, gives the distinct impression of more. The delicate shadings and wide variety of musical nuance were such that I embarked on a quest for an instrument worthy of this demanding score. After years of searching, the Martin "Committee II" saxophone presented itself as the only reliable source of pure tone, perfect response and exact intonation. Mike, through your generous gift of music I have found ways to express myself, ways that you heard, but which I did not know were possible. I am grateful for your help in realizing my potential!

From Michael Patterson:

Line Drawings, for unaccompanied Alto Saxophone, was composed for James Noyes, specifically with the Martin saxophone and the dynamics and resonance of the MOSA church clearly in mind.

~ ~ ~

I met Rich Miller in 2000, through mutual friend Scott Nechemias, the baritone saxophonist in SURGE Saxophone Quartet. He had sketches for what he thought would end up being a string quartet, but was having difficulty finding an interested group with which to collaborate. Scott suggested bringing the score to our quartet, and being a saxophonist himself, Rich had written music that worked perfectly and idiomatically for us. *By the Leocorium* was premiered in May 2000 by SURGE and was the program finale to our sold out New York Recital Debut performance in November at Weill Hall as winners of the *Artists International* competition. Two years later, Rich contacted me about writing a solo, feeling that our previous

collaboration had been both meaningful and rewarding. Since I had been working closely with guitarist Liam Wood for five years (he was living in my building at the time), I suggested the combination at which time I learned that Rich also played that instrument as well! Some months later, the two-movement ***Shimmer/now deep*** arrived in the mail. The quick and bright first movement weaves a fabric of cascading counterpoint, while the second offers a combination of meditative, almost mystical interplay with jaunty dance-like interludes. The piece is a challenge to musically interpret, rhythmically coordinate, and dynamically balance, but here, as in life, it is precisely these areas where we all benefit from more practice – we become better musicians and better people! Liam and I gave the premiere on 8 June 2003, at Our Saviour’s Atonement Lutheran Church, as part of a warm-up concert in preparation for the World Saxophone Congress (where Yegor Shevtsov and I played the Cohen and Shemaria). Rich, your confidence in my abilities has been a source of true inspiration, pushing me with your comments and compositions to reach even higher levels of refinement. Your contribution to my journey has been significant – so many thanks!

The Composers



Works by **Eric Nathan** (b. 1983) have been performed in the United States and abroad at music festivals including Tanglewood, Aldeburgh Music (UK), Aspen Music Festival, Ravinia Festival Steans Institute, Banff Centre, Composers Now Festival at Symphony Space (New York), British Association of Symphonic Bands and Wind Ensembles London Festival 2011, Toronto International Piano Competition, Sound Symposium (Canada), New York City Electroacoustic Music Festival, and featured on NPR’s radio show “From the Top,” WQXR’s Q2 Radio, and Canadian CBC Radio 2. The Hudson Valley Music Club presented a Composer Portrait concert of Nathan’s music in March 2011.

Nathan’s music has been presented by orchestras including the American Composers Orchestra, Aspen Concert Orchestra, Daejeon Philharmonic Orchestra (South Korea), Omaha Symphony Chamber Orchestra, Cornell

Symphony Orchestra, Cornell Festival Chamber Orchestra, Cornell Chamber Orchestra, Juilliard Pre-College Symphony, Yale Symphony Orchestra, and the University of Maryland Repertoire Orchestra; and ensembles including Le Nouvel Ensemble Moderne, the Aspen Contemporary Ensemble, Tanglewood New Fromm Players, Britten-Pears Contemporary Performance Ensemble, Damocles Trio, Momenta String Quartet, Mirari Brass Quintet, Yale Brass Trio, University of Southern California Contemporary Ensemble, Indiana University New Music Ensemble, and the Syracuse Society for New Music, among others. Nathan's "Cantus" for trumpet and electronics is recorded on trumpeter John Adler's CD "Confronting Inertia," released in October 2009 on Origin Classical Records.

Nathan's music has been recognized with the ASCAP Foundation Rudolf Nissim Prize, three ASCAP Morton Gould Young Composer Awards, BMI William Schuman Prize, American Academy of Arts and Letters Charles Ives Scholarship, the Aspen Music Festival's Jacob Druckman Prize, First Prize in the ASCAP/SCI National Student Commission Competition, Leonard Bernstein Fellowship to the Tanglewood Music Center, 2011 League of Composers Competition, American Modern Ensemble Composition Competition, selection for the American Composers Orchestra Underwood New Music Readings, the Brian M. Israel Prize from the New York Federation of Music Clubs, New York Art Ensemble Young Composer Competition, Dean's Prize from Indiana University, and the Abraham Beekman Cox and Beekman Cannon Friends of Music Prizes from Yale College.

Commissions include those from the Tanglewood Music Center, ASCAP/Society of Composers Inc., Daejeon Philharmonic Orchestra, a New York Youth Symphony First Music Commission, Composers Conference and Chamber Music Center at Wellesley College, Atlantic Coast Conference Band Directors Association, and conductor Timothy Reynish, editor of Maecenas Music (UK).

Nathan is currently a doctoral composition student at Cornell University where he studies with Steven Stucky, Roberto Sierra and Kevin Ernste. He received his Master of Music at Indiana University, Bachelor of Arts at Yale College, and a diploma from the Juilliard School Pre-College Division. His past teachers include Kathryn Alexander, Claude Baker, Allan Dean, John Halle, Jeffrey Hass, Sven-David Sandström, Ira Taxin. He has also worked with John Harbison, Michael Gandolfi, Bernard Rands, and Augusta Read Thomas at Tanglewood; Oliver Knussen and Colin Matthews at the Aldeburgh Music

Britten-Pears Young Artist Programme; Christopher Rouse and George Tsontakis at the Aspen Music Festival and School; Mario Davidovsky at the Wellesley Composers Conference as a composition fellow, and performed as a trumpeter with the Boston University Tanglewood Institute.



Marc-Antonio Consoli has received numerous awards and grants, including two Guggenheim Memorial Fellowships, three National Endowment for the Arts Grants, a two-year Fulbright Fellowship to Poland and the American Academy and Institute of Arts and Letters Citation award. He has been awarded a number of recording grants, including the Ditson and Jerome Foundations, as well as the Louisville Orchestra's recording prize.

Among the national and international competitions and prizes he has won include the International Symphonic Competition of Monaco and the XX Concorso Internazionale di Trieste, Italy. Mr. Consoli's music has been commissioned and performed by major ensembles, orchestras, foundations and contemporary music festivals from around the world. Among them are the Steirischer Herbst Festival, Graz, Austria; the Festival Internationale d'Arte Contemporaine, Royan, France; the Ensemble Collective 2e 2m, France; the Fromm and Koussevitsky Music Foundations.

In addition, his music has been heard at the following contemporary music festivals: Gaudeamus Music Week, Holland; Tanglewood Contemporary Music Festival, USA and ISCM Festivals in Finland and Belgium.

Other major American orchestras and ensembles that have performed his music include the New York and Los Angeles Philharmonics; the American Composer's Orchestra; the Baltimore, Louisville and Nashville Orchestras. Internationally his music has been performed by the Finnish and Dutch Radio Orchestras and the Adelaide Symphony Orchestra, Australia. Also by the Nash Ensemble (London); the Group for Contemporary Music (NYC); the Monday Evening Concerts (LA), and others. His music can be heard on CRI/New World Records (CD 735 & 789), and Capstone (CD 8641).



Steve Cohen received his training at the Manhattan, Eastman and Juilliard Schools of Music, and has composed a large catalog of symphonic, chamber, liturgical and musical-theater pieces.

Cohen's choral music has been performed by the Zamir Chorale, Kol Zimrah (Chicago), the Zemel Choir of London and the Gregg Smith Singers, and is heard regularly at Congregation Emanu-El of New York City and the North American Jewish Choral Festival.

Honors for Cohen's music include the 2004 Composer's Award given jointly by the West Virginia Symphony Orchestra and the Museum in the Community (for the orchestral piece *Juggernaut*), first and second prizes in the 2006 Susan Galloway Sacred Song Award contest (for *Psalms 84* and *Psalms 121*), the 2007 New York Treble Singers Composition Award (for *Hashkiveinu*), 2006 and 2008 Shalsholet Festival Awards (for *Hashkiveinu* and *Y'did Nefesh*) and the 2008 Aeros Prize (*Wind Quintet*).

As an arranger and orchestrator, Steve Cohen has supplied scores for the New York Philharmonic Brass Quintet, New York Pops Orchestra, the New York Choral Society, Radio City Music Hall, Maureen McGovern, the Metropolitan Opera Guild, the American Ballet Theater, the West Virginia Symphony Orchestra, the Goldman Memorial Band, the Synergy String Quartet, Edwin F. Kalmus Publishers, and the PanAmericana Latin jazz band. Steve Cohen has done orchestrations for many musicals, including *Kiki Baby* (Grant Sturiale, co-orchestrator with Michael Starobin; New York Musicals Festival, NYC 2011), *Langston in Harlem* (Walter Marks; Urban Stages, NYC 2010), *Behind the Limelight*, (Christopher Curtis; New York Stage and Film Festival, Powerhouse Theater at Vassar College, Poughkeepsie, NY 2005) *The Visit* (Kander & Ebb, assisting Michael Gibson; Goodman Theater, Chicago, IL, 2001), *Spittin' Image* (Stephen Weiner; Forum Theater, Metuchen, NJ 1994), and touring companies of *Porgy and Bess*, *Crazy For You*, *Guys and Dolls*, *The Secret Garden* and *Beauty and the Beast*.



Born in Southern California, **Rich Shemaria** moved to New York City in 1985 and formed the Rich Shemaria Jazz Orchestra, taught at Mannes College, and from 1994-96 he served as musical director of the UMO Jazz Orchestra, the national radio big band of Finland. Rich has written for Michael & Randy Brecker, legendary producer Teo Macero, Lenny Pickett, Joe Lovano, Chris Potter, Don Friedman & Strings, Wayne Krantz, The Airmen of Note, Meridian Arts Ensemble, Mannes College Brass and Percussion Ensemble, saxophonist James Noyes and Helicon Brass. As a member of Combo Nuvo, his music has been played by orchestras

throughout the world. He is currently on faculty at New York University, teaching composition and as director of the NYU Jazz Orchestra.



Michael Patterson is a Grammy (2010) and Emmy Award winning composer. He currently lives in Manhattan. Mike's creative output is vast including commissions and concert work for the London Symphony Orchestra, Utah Symphony Orchestra, Eastman Trombone Choir, Ernest Bloch Chamber Ensemble, David

Taylor and the Debussy Trio, "Three Pieces for Solo Violin" for Judy Kang, "Parallel Forms" for Novus and "Psalm" for String Orchestra and Saxophone, premiered by Eddie Daniels and the New Mexico Symphony Orchestra. Mike's arrangements and original compositions have been performed by jazz legends Hank Jones, Woody Shaw, Bob Shepherd, Roland Hanna, Marc Copland and Phil Woods. Also, Mike's characteristically luscious film and television scores have been heard on The Adventures of Young Indiana Jones, over fifty episodes of J.A.G. (CBS-TV), Tiny Toon Adventures with Steven Spielberg, and the Lucasfilms' feature, Radioland

Murders. Mike's association with and mentorship by Leonard Rosenman can be heard in his remarkable orchestration of the feature film Jurij, premiered at the 2002 New York Film Festival.



Rich Miller is a composer, saxophonist and music educator residing in Brooklyn, New York. His works have been performed at Weill Recital Hall at Carnegie Hall, the MOSA Concert Series, and at the Manhattan School of Music. He is a jazz saxophonist performing regularly in NYC and founder of UpBeat NYC, an organization providing free music education for

inner-city children, youth and adults. Richard earned a degree in Jazz Performance from William Paterson University and is currently studying composition with Paul Caputo.

The Performers



James Noyes is a native of Iowa City, where, at the age of ten, he chose to play alto saxophone in the elementary school band. Early in his career, Noyes was drawn to performing on many woodwinds, and became known as a skilled “doubler” on saxophones, clarinets, and flute. In this capacity, he landed his first professional job as a member of Disney's All-American College Orchestra, where he performed with Rosemary Clooney, Maureen McGovern, Bill Conti, Roger Williams, The Dukes of Dixieland, Trumpets, and others. Since that time, Noyes has become a

saxophone specialist, having appeared with the Long Island Philharmonic, Susquehanna Symphony Orchestra, Juilliard Symphony Orchestra, Manhattan

Chamber Sinfonia, Juilliard Wind Ensemble, American Brass Quintet, David Amram, New York Arts Ensemble, New Hudson Saxophone Quartet, Spirals, Safe Sax Jazz Quintet, Soul Gypsys, Queen Bee and the Blue Hornet Band, Funkenstein, Box Tops, Sam “Soul Man” Moore, and the Doobie Brothers with Michael McDonald. He gave his New York recital debut as leader of the SURGE Saxophone Quartet on 5 November 2000 at Carnegie Hall’s Weill Recital Hall as winner of the *Artists International* competition.

Formerly on faculty at the Penn State School of Music in State College, PA, Dr Noyes currently resides in the Inwood section of New York City and serves on the faculties of William Paterson University, Manhattan School of Music Precollege Division (former Theory Department Chair), Hunter College, and as Artistic Director of MOSA (Music at Our Saviour’s Atonement), a concert series in Washington Heights. In 2006, Noyes composed ***Equinox Liturgy*** with music, lyrics, and texts highlighting the theme: “All are ONE.” It draws inspiration from such diverse sources as John Coltrane, Erik Satie, Philip Glass, Marvin Gaye, J S Bach, Pink Floyd, Kenny Garrett, Claude Debussy, Björk, Johannes Brahms, Charles Ives, and Radiohead, as well as Taoism, Shambhala, Islam, Buddhism, Judaism, Baha’i, Hinduism, Transcendentalism and Christianity. A recording of this music was released in September 2009. Solo saxophone performances (with pianist Beth Robin) can be seen on WSKG’s live broadcast, “Expressions” (2011), and heard on his debut album, *Imaginings* (2012). His definitive research on Debussy’s *Rapsodie pour Orchestre et Saxophone* appears in *The Musical Quarterly*, and articles, interviews, and essays on many other subjects can be found in *Saxophone Journal*, *Saxophone Symposium*, *Saxophone Aspect*, *Allegro*, the North American Saxophone Alliance Newsletter, and at www.jamesnoyes.com.

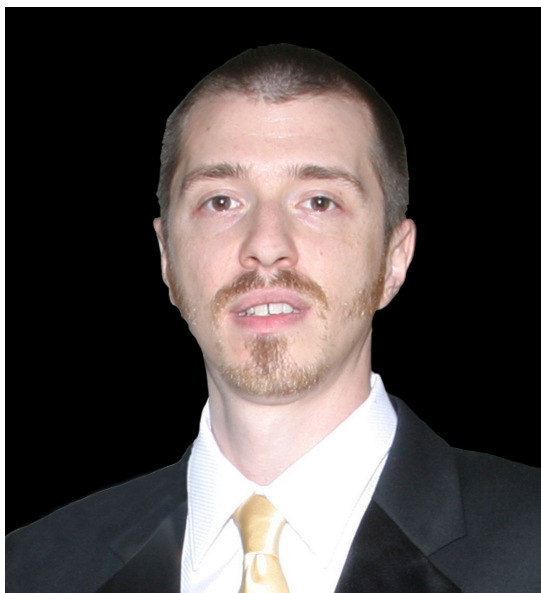
Noyes presents guest lectures entitled “Discovering the Secret of Musical Composition,” which incorporates such diverse sources as Borodin, Debussy, Coltrane, Pascoal, Hendrix and Radiohead, and “Poe and Debussy, & their *Rapsodie*” which investigates Debussy’s obsession with Edgar Allen Poe. Noyes was also the former coordinator Henry Brant’s Double Saxophone Septet Project: *Diving Whales and Flying Dolphins*. Composers who have written for and dedicated works to James Noyes include: Steve Cohen, Jan Feddersen, Paul Kirby, Richard Miller, Ruth Mueller-Maerki, Eric Nathan, David Noon, Michael Patterson, Eric Schwartz, Rich Shemaria, and Elijah Yarbrough. Dr Noyes holds a degree in Music Education from the University of Minnesota (BS), and degrees in Performance from Penn State

University, and Manhattan School of Music. His teachers include John Anderson, Paul Cohen, Lynn Postudensek Hart, Ruben Haugen, David Liebman, and M. Daniel Yoder.



Beth Robin has been actively performing a wide variety of classical music in the New York area since the mid-1980s. She is a founding member of the Hudson Piano Trio, performing the major works written for violin, cello and piano. In 2009 she began a collaboration called Triptych, a trio performing music for flute, cello and piano. As the pianist for the Zamir Chorale of New York, she has performed in Carnegie, Avery Fisher, Alice Tully, and Merkin Concert Halls.

With Zamir she has recorded and premiered several choral/piano works by prominent Israeli and American composers. She has concertized in India, Germany, and Switzerland. She has also recorded a set of Cuban and Puerto Rican 19th-century danzas. Ms. Robin teaches piano at the Thurnauer School of Music.



Classical guitar soloist, accomplished chamber musician, and composer, **Liam Wood** has been performing professionally for the past 20 years. He most recently debuted a new guitar duo at the Mid-Hudson Valley Classical Guitar Society. As a solo performer, Mr. Wood was recently featured in a live performance on Catskill Radio, and also recorded classical and Spanish guitar for the iPhone app. "Space Hunters". Winner of the Artist International 29th Annual Chamber Music Award for his work with the Wood/Moran Guitar

Duo, earning a debut recital at Carnegie Hall's Weill Recital Hall. The concert was sold out and reviewed favorably by Guitar Review Magazine;

“thrilling...the audience could not hold their applause until the end of the set”. Wood and Moran also recorded an album of Mozart piano music in 2003. Featured in the May 2006 issue of *Classical Singer Magazine*, Liam was in a photo layout with Mezzo-Soprano Rita Litchfield in an article called “Thinking outside the Box”, for his work performing the New York Premiere of Jonathan Kulp’s Five Poems of Emily Dickinson with the group New Music New York. In addition to his performing career Mr. Wood is a faculty member at the Third Street Music Settlement School in Manhattan, and has a private studio in Kingston, N.Y. Mr. Wood holds a Master’s degree from Manhattan School of Music and a Bachelor of Fine Arts from S.U.N.Y. Purchase.

The Producer



Ever versatile, **J Why**’s credits as a producer include, Maroon’s *Who the Sky Betrays*, an album of singer-songwriter jazz, featuring guitarist extraordinaire, Marc Ribot; the debut album from Berlin’s Benny Lackner Trio; James Noyes’s *Equinox Liturgy*, a jazz/contemporary classical hybrid; and accordion toting rapper Julz A’s *Squeeze Rock*. As a composer Mr.

Why has scored modern dance works for Sasha Welsh/Victory to Others and Anna Brady Nuse. *What Comes Between Fear and Sex* is the latest in a series of Nuse/Why dance film collaborations. Amir Bar-Lev’s critically acclaimed documentary *My Kid Could Paint That*, also featured compositions by J Why in its soundtrack. As a drummer/ percussionist, bass clarinetist, and electronic musician, J Why has appeared with Spanglish-rock band Caramelize (which included Sandra Velásquez from the group Pistolera), composer/vocalist Pamela Z, San Francisco avant-funk ensemble President’s Breakfast, and Jonathan Maron’s Broken Toy People and many others.

From J Why:

I’ve found over the years that performers often aren’t thoroughly familiar with recording technology and process, and that recording engineers do a better job when they’re

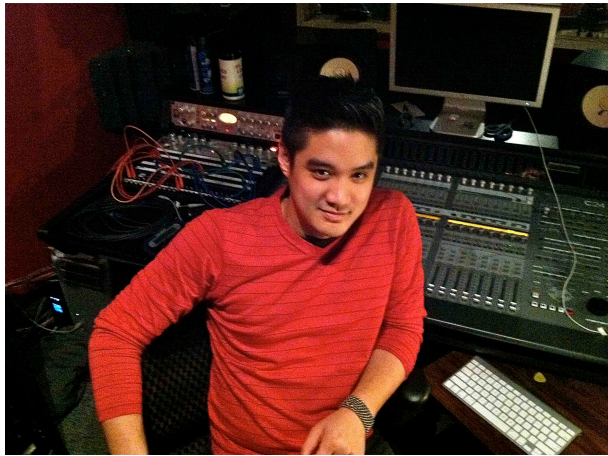
freed from having to think too much about the creative angle as they iron out the myriad technical details involved. I've had good success over the years as a producer acting as a go-between from performer to technician and back again, to help achieve the best recording possible. I've been very pleased to perform this role for James on his *Equinox Liturgy* recording and now on *Imaginings*. It's an album that illuminates so many aspects of contemporary music. James's ability get the most out of his instruments has led to finely wrought performances, bringing out exquisite detail in the music.

The Engineers



Manfred Knoop (pronounced kuh-NOOP) emigrated from Germany in 1975 and earned two degrees from the Manhattan School of Music, where he specialized in organ, piano, trumpet, conducting and vocal performance. In 1986, he became Director of Music at St. Elizabeth's Roman Catholic church in Wyckoff, NJ, where he conducted four music groups including the 50-member Festival Chorale. Outside of his work at St. Elizabeth's, Mr. Knoop conducted two German-American singing groups,

Sangerchor Newark, an 86-year-old men's chorus, and Schwabischer Sangerbund of New Jersey, a 126-year-old mixed chorus. He was also the owner of Twinz Records, a state-of-the-art recording facility featuring a catalogue of legendary artists, such as Paquito D'Rivera, Lionel Hampton, and Cedar Walton, and outstanding younger players including Bob Ferrel and Jiro Yoshida. Manfred was well known for his ability to instill confidence, and bring out the best, in the musicians with whom he worked.



Chris Sulit, a graduate of Drexel University with a B.A. in Audio Engineering, has been involved in the music industry for over a decade. After years of freelancing at various recording facilities in the NYC/Philadelphia area, he began working as a Staff Engineer at Knoop Music Recording Studio in River Edge, NJ. While at Knoop, he supplemented his audio knowledge

with freelance live sound engineering, eventually acting as Chief FOH & Monitor Engineer for Excess DB Entertainment. In 2010, Sulit was promoted to Studio Manager and Chief Engineer of Knoop Music. Currently, he owns and operates Trading 8s Recording Studio in Paramus, NJ, continues to do live sound, and is a working musician and songwriter.



Paul Geluso's work focuses on the theoretical, practical and artistic aspects of sound recording and reproduction. He is a sound recordist, mixer, and engineer who collaborates with musicians and media artists using sound as a creative medium. He has worked in many areas of sound and music production being credited as engineer, producer, composer, and musician on CD and 5.1 surround sound DVD releases in addition to film, video, sound installation, performance and broadcast television

soundtracks since 1992. He is currently developing new ways to capture, mix, and process 3D audio for playback on multi-channel sound systems. This work will be presented at the 131st Audio Engineering convention in New York City. Prior to being full-time faculty at NYU, he taught classes in music production and technology at Bard College and the Peabody Institute in addition to directing the Stephen F. Temmer Tonmeister Seminar here at NYU. Geluso received a Bachelor of Science in Electrical Engineering from New Jersey Institute of Technology in 1988 and a Master of Music in Music Technology from New York University in 2000.

Jon Rosenberg has been engineering records for thirty years. Among the approximately 500 projects he has participated in have been collaborations with Anthony Braxton, Joe Lovano, John Zorn, Wynton Marsalis, and Pat Metheny. In 2010 he was awarded a Grammy for his work with James Moody. Jon lives in Brooklyn, NY with his wife and son.

The Technician



Now in his 40th year of woodwind repair, **Joe Sax** learned his basic skills as an apprentice, later honing his techniques as he attracted a dedicated professional clientele. There was much to learn about the instruments themselves as well. The marketing of used and “vintage” instruments has always been an important segment of Joe's business, built upon his knowledge of various models from virtually every known maker. Always striving for excellence in his repair work, Joe's patience and willingness to please the most demanding players remain as important as his expertise. Younger players often leave sounding and playing better by following his advice on posture, sound projection and articulation. Whether at Joe's famed Carnegie Hall location, or his Dumont, New Jersey shop, players from all circles of the business have kept him busy many late nights over the years. 20-hour workdays were not uncommon. Currently Joe accepts appointments for sales and repairs in his Dumont, New Jersey location and also ships instruments to clients all around the world.

The Artist



Abstract painter, **Michael Mahnke** grew up to be as tall as the stalks of corn in the surrounding rural Nebraska cornfields. Volumes of ever changing landscape brought divine moments of early inspiration to his practice. Currently, the artist works out of his Manhattan studio on 29th street where he paints both large and small format works. His paintings explore the rich textures and colorful grit of the city. He shows his work in the US and has shown in both Sweden and Japan.

The Horns



Conn
(1919)

Martin
(1947)

Conn
(1913)

Buescher
(1923)

Martin
(1938)

Evette-Schaeffer
(1917)

Mouthpieces by Ronald L. Caravan and Sigurd Rascher
Ligatures by Rovner
Reeds by Vandoren