

*Tim Wang*

王子瑜

*Saxophone Recital*

萨克斯独奏音乐会

***Music in Many Voices:***

*A Saxophone Journey Through  
Music, History, and Community*

**乐声万象：**

一场融合音乐、历史与公益的萨克斯之旅



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## Concert Introduction

Join me on a journey through time, from classical sonatas to modern pop standards. Over the past three summers, I've taught saxophone, music fundamentals, and music history to students at Nanfeng Elementary School in Yonglian Village, Zhangjiagang. Through this experience, I've witnessed the power of music to bring joy, inspire self-expression, and connect people across different backgrounds. Today, I hope to share that experience with you all through a lecture-recital combining live performance with the stories and history behind the music.

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## 音乐会简介

诚邀您与我一同踏上一段穿越时光的音乐旅程，从古典奏鸣曲到现代流行经典。过去三年暑假里，我一直在张家港南丰镇永联村南丰小学教授萨克斯演奏、音乐基础与音乐文化，也亲眼见证了音乐如何带来快乐、激发自我表达，并连接不同背景的人们。今天，我希望通过这场融合现场演奏、作品故事与音乐历史的讲演音乐会，与大家分享这份体验。

## PROGRAM

### **Antonio Vivaldi (1678–1741)**

*Violin Concerto in A Minor, RV 356* (pub. 1711)

II. Largo

### **Paul Creston (1906–1985)**

*Sonata for Eb Alto Saxophone and Piano, Op. 19* (1939)

I. With Vigor

II. With Tranquility

III. With Gaiety

### **Paul-Agricole Génin (1832–1903)**

*Variations sur un thème espagnol, Op. 15, No. 6* (1872)

## ~ INTERMISSION ~

### **Alexander Tcherepnin (1899–1977)**

*Sonatine sportive, Op. 63* (1939)

I. Lutte — “Fight”

II. Mi-temps — “Half-time”

III. Course — “Race”

### **Jules Demersseman (1833–1866)**

*Introduction and Variations on “Le Carnaval de Venise,” Op. 7* (c. 1850)  
arr. and ed. Frederick Hemke (1935–2019)

### **Auguste Brunia**

*Toi et moi: Fantaisie-duo* (1932)

for soprano saxophone (Tim Wang 王子瑜),  
alto saxophone (Michael Ye 叶子晗), and piano

### **Traditional Chinese folk song**

*Jasmine Flower* (茉莉花)

arr. Kenny G (b. 1956)

# Program Notes By Tim Wang

## 曲目介绍 王子瑜

Music teaches us how to listen. The “Largo” from Antonio Vivaldi’s *Violin Concerto in A Minor* (pub. 1711) invites this attention. Originally written for the violin and performed here in a transcription for the alto saxophone, this movement is shaped by lyrical phrasing and solemn expression. Just as important are the silences and sustained notes that allow the music to breathe. Rather than emphasizing virtuosity or spectacle, this recital begins by creating space for stillness and listening.

音乐教会我们怎么去聆听。安东尼奥·维瓦尔第1711年出版的《a小调小提琴协奏曲》中的“广板”乐章邀请我们用这样的方式去感受音乐。这一乐章原本为小提琴而作，此处改编成中音萨克斯版本。它的旋律抒情，带着一种安静而庄重的感觉。除了旋律本身，乐句之间的停顿和持续音也极为重要，它们让音乐呼吸。相比炫技或华丽的效果，这场音乐会的开始更强调宁静与专注的聆听。

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A staple of the classical saxophone repertoire, Paul Creston’s *Sonata for Eb Alto Saxophone and Piano* (1939) demonstrates the instrument’s range of character and expression, highlighting rhythm, accentuation, and note choices as driving forces of emotion. “With Vigor” contrasts a forceful opening with a more lyrical second theme; “With Tranquility” unfolds in a calming build towards a dramatic climax; “With Gaiety” concludes the sonata with syncopation, shifting accents, and playful exchanges between the saxophone and piano. As a sonata, the piece highlights the mutual efforts of two instruments—the piano and the saxophone—showcasing how music often emerges through dialogue and collaboration.

作为古典萨克斯曲目中的经典作品，保罗·克雷斯頓于1939年创作的《降E调中音萨克斯与钢琴奏鸣曲》展现了萨克斯丰富的性格与表现力，并通过节奏、重音和音符的选择来推动情感变化。第一乐章“充满活力”以强劲有力的开头和更抒情的第二主题形成对比；第二乐章“宁静地”从平和的氛围逐渐发展到戏剧性的高潮；第三乐章“欢快地”则以切分节奏、不断变化的重音，以及萨克斯与钢琴之间轻松活泼的互动结束全曲。作为一首奏鸣曲，这部作品也突出了钢琴与萨克斯同等重要的角色，展现音乐如何通过对比、对话与合作产生丰富的表达。

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Paul-Agricole Génin’s *Variations sur un thème espagnol* (1872) presents a French composer’s interpretation of Spanish musical color. The central theme, heard at the beginning, returns throughout the piece in increasingly elaborate forms. Listen to how Génin preserves the piece’s identity while modifying its rhythm and register to transform the overall character. The work shows that traditions in music can serve not as restrictions, but as a foundation for further exploration, innovation and joy.

法国作曲家保罗-阿格里科尔·热南于1872年创作的《西班牙主题变奏曲》展现了他对西班牙音乐色彩的理解。开篇出现的主题在全曲中反复回归，并逐渐变得更加华丽，更具技巧性。大家可以留意，热南如何在改变节奏和音域的同时，仍然保留主题原本的特点，并让整首曲子的性格不断发生变化。这部作品展现了音乐传统如何不仅不限制表达，反而能够成为探索、创新与快乐的基础。

Dating from the same year as Creston's Sonata heard earlier, Alexander Tcherepnin's *Sonatine Sportive* (1939) follows a similar three-movement arc but draws inspiration from sport. "Lutte" represents a boxing match, one where the piano ultimately wins; "Mi-temps" offers a pause, or in Tcherepnin's own words, the "rest between the rounds...in a good tennis play"; "Course" finishes the piece with a canon that symbolizes a chase between the piano and saxophone. An infusion of sports and arts is unusual, but Tcherepnin's piece shows how rhythm, competition, and endurance can all become parts of artistic expression.

创作于与上半场克雷斯顿《奏鸣曲》相同的1939年，亚历山大·齐尔品的《运动小奏鸣曲》采用了相似的三乐章结构，却从体育运动中汲取灵感。第一乐章“搏斗”描绘了一场拳击赛，最终由钢琴获胜；第二乐章“中场休息”带来了片刻休息，用齐尔品自己的话来说，是“一场精彩网球比赛中每局之间的休息”；第三乐章“赛跑”以卡农结尾，像是钢琴和萨克斯的一场追逐。把体育和艺术融合在一起的曲子不常见，但这首作品让我们看到节奏，竞争与耐力同样也可以成为音乐表达的一部分。

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A close friend of Adolphe Sax, the saxophone's inventor, Jules Demersseman wrote *Introduction and Variations on "Le Carnaval de Venise"* for one of Sax's students. Similar to Génin's Variations heard earlier, this piece looks beyond France for inspiration, this time drawing on the color and spectacle associated with the annual Carnival of Venice. The theme returns in increasingly elaborate variations, allowing for the saxophone to display its brilliance and technical agility.

朱尔·德梅尔斯曼是萨克斯发明者阿道夫·萨克斯的好友，他为萨克斯的一位学生创作了《威尼斯狂欢节引子与变奏曲》。与上半场热南的变奏曲相似，这部作品也从法国之外汲取灵感，描绘了一年一度的威尼斯狂欢节所带来的色彩与盛景。主题以越来越华丽、更具技巧性的形式不断回归，让萨克斯充分展现其明亮的音色与炫目的演奏技巧。

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Auguste Bruniau's *Toi et moi*, meaning "You and Me," presents music as a conversation. Originally written as a *fantaisie-duo* for two clarinets and piano, it was later adapted for other wind combinations, including saxophones. For most of the piece, the soprano saxophone leads while the alto saxophone provides support and contrast. At other moments, the two instruments trade short phrases in a call-and-response style. Each voice retains its individual character, yet the piece is strung together through their constant listening, coordination, and response to one another.

奥古斯特·布吕尼奥的《你与我》展现了音乐如何成为一场对话。这首作品原本是一首为两支单簧管和钢琴创作的二重幻想曲，后来被改编成包括萨克斯在内的其他管乐组合。在作品的大部分段落中，高音萨克斯担任主旋律，而中音萨克斯起到衬托和对比的作用；在另一些段落中，两个乐器通过一问一答的方式交换短小的乐句。两个声部都保留了自己的特色，而整首曲子通过不断的聆听，配合与回应连接在一起。

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*Jasmine Flower*, or *Mòlihuā*, is one of China's most famous traditional melodies, with versions commonly traced back to the Qianlong Era of the Qing dynasty. Heard here is Kenny G's contemporary arrangement, where this traditional tune takes on a smoother, more modern character through the sound of the saxophone. Even though the musical context has changed, the melody retains its cultural identity.

《茉莉花》是中国最著名的传统旋律之一，一般认为可以追溯到清朝乾隆年间。本次演奏采用肯尼·基的现代改编版本，通过萨克斯的音色，让这首传统旋律呈现出更加流畅，现代的风格。虽然音乐所处的背景和呈现方式发生了变化，这段旋律依然保留着鲜明的文化特色。

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## Acknowledgments

My deepest appreciation goes to the teachers and mentors who have supported me through my musical journey, helping me grow not only as a performer, but also as a musician. I'm equally grateful for the performers, collaborators, and friends who contributed their time and energy to preparing this recital.

I'm especially thankful to the students in Nanfeng, Zhangjiagang, whose enthusiasm and curiosity have shown me the reciprocal beauty of music. Many thanks to everyone who supported the planning and production of this event, from design and merchandise to venue, catering, and logistics.

Finally, I'm deeply grateful to my family and to all my friends, teachers, and guests who have supported this recital and the purpose behind it.

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## 致谢

我最深的感谢要献给一路以来支持和指导我的老师与导师。他们不仅帮助我不断提高演奏水平，也让我对“音乐家”这一身份有了更深的理解。也衷心感谢所有参与演出的伙伴、合作伙伴和朋友，感谢大家为这场音乐会的筹备投入时间与精力。

我尤其感谢张家港南丰镇的学生们。正是他们的热情与好奇心，让我感受到音乐中彼此给予、彼此成长的美好。也感谢所有为本次活动策划与筹备提供帮助的人，从视觉设计，周边制作，到场地，餐饮和现场后勤，每一份支持都不可或缺。

最后，我由衷感谢我的家人，以及所有支持这场音乐会和它背后意义的朋友，老师与来宾。



## Performer Introduction

### 演出者介绍

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**Tim Wang | 王子瑜**

**Alto Saxophone, Soprano Saxophone | 中音萨克斯, 高音萨克斯**

Tim Wang is an incoming senior at Deerfield Academy in Deerfield, Massachusetts. He currently studies saxophone with Ms. Ma Jing of the Department of Orchestral Instruments at the Shanghai Conservatory of Music and Mr. Bruce Krasin, Saxophone Performance Faculty at Deerfield Academy and Smith College. Growing up in Shanghai, Tim began studying the piano at age six and later took up the saxophone, clarinet, and flute. He has received multiple awards at the Hong Kong International Music Festival and other competitions, and performs across classical, jazz, and contemporary settings. For the past three summers, he has returned to Zhangjiagang to mentor young musicians. He hopes to continue sharing his love for music and inspire those around him.

王子瑜就读于美国马萨诸塞州 Deerfield Academy 的十二年级。他目前师从上海音乐学院管弦系马静老师，并在 Deerfield 跟随 Deerfield Academy 与 Smith College 萨克斯演奏教师 Bruce Krasin 老师学习。子瑜在上海长大，六岁开始学习钢琴，之后又陆续学习萨克斯，单簧管和长笛。他曾在香港国际音乐节及其他音乐赛事中多次获奖，并活跃于古典，爵士及当代音乐等不同风格的演出中。过去三个暑假，他持续回到张家港，为当地的年轻音乐学习者提供指导与交流。未来，他希望继续与身边的人分享自己对音乐的热爱，并通过音乐影响和鼓励更多人。



## Performer Introduction

### 演出者介绍

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**Michael Ye | 叶子晗**

**Alto Saxophone | 中音萨克斯**

Michael has studied saxophone for ten years with Ms. Ma Jing of the Department of Orchestral Instruments at the Shanghai Conservatory of Music. Over the years, he has competed in China and abroad, earning gold awards in saxophone solo at events including the Hummingbird Music Festival and the Hong Kong International Music Festival. He later took up the flute and holds Grade 10 certification in saxophone and Grade 3 certification in flute. This September, he will continue his musical journey as he begins university studies in the United Kingdom.

叶子晗自幼深耕管乐，师从上海音乐学院管弦系马静老师系统研习萨克斯长达十年，多年来奔走于海内外音乐赛场，曾在蜂鸟音乐节、香港国际音乐节等诸多专业赛事中荣获萨克斯独奏金奖；后兼修长笛，精进双项吹奏技艺，获萨克斯十级、长笛三级专业证书。九月，他即将远赴英国，在更广阔的天地里逐乐而行。

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Special thanks to Ms. Yao Yao for her artistic guidance, support, and piano accompaniment.

特别感谢艺术指导姚尧老师的支持与帮助。

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*Thank you for being with us  
in this afternoon of  
music, stories, and connection.*

感谢您与我们共度这个  
充满音乐、故事与情感联结的午后

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