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Wesley Kane, Senior Saxophone Recital

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Kane, Wesley Y., "Wesley Kane, Senior Saxophone Recital" (2017). *Junior and Senior Recitals*. 223.
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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP

PRESENTS THE

SENIOR SAXOPHONE RECITAL

OF

WESLEY KANE

STEPHEN ESTEP
PIANO

FRIDAY, OCTOBER 27, 2017
7 P.M.

RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER

PROGRAM

- Sonata for Alto Saxophone and Piano* John C. Worley (1919–1999)
I. Andante moderato ed. Sigurd Rascher (1907–2001)
II. Adagio, dolce espressivo
III. Freely – Allegro con brio

- Prélude, cadence et finale* Alfred Desenclos (1912–1971)
I. Prélude
II. Cadence
III. Finale

INTERMISSION

- Tango Etude No. 3* Astor Piazzolla (1921–1992)
Tango Etude No. 4 Astor Piazzolla

Assisted by Hannah Rinehart, piano

- Come Down Heavy!* Evan Chambers (b. 1963)
I. Steel Drivin' Man
II. I Gave My Love a Cherry
III. Oh, Lovely Appearance of Death
IV. Drill Ye Tarriers

Assisted by Ellen Raquet, violin

Wesley is a student of Chet Jenkins.

This recital is presented in partial fulfillment
of the Bachelor of Music in performance degree.

No flash photography, please.

Please turn off all cell phones.

Program Notes

John C. Worley, a saxophonist, college professor, and composer, was born in Waltham, Massachusetts. He graduated from Oberlin Conservatory and the Columbia Teachers College. Worley's studies of composition took place at the Royal Academy of Music with Sir Lennox Berkeley, and conducting with Pierre Monteux. His teaching career included professorship at the University of Bridgeport, the State University of New York at Oneonta, and the University of Maine in Orono. Worley organized the Williamsburg Saxophone Quartet and was the group's soprano player. He worked extensively with saxophonist Sigurd Rascher, by whom this piece's solo part was edited. John Worley was a genuine man with an enthusiasm for the saxophone and its literature that was endless.

His *Sonata for Alto Saxophone and Piano* (published 1979) emotes a lightness and innocence of a walk in the park, an afternoon picnic with family, while also conveying a pure and sincere moment in its second movement. Swells and peaks abound throughout, developing simple and delicate themes. This piece provides a time for easy listening and bright imaginings.

This work was written for Sigurd Rascher.

Alfred Desenclos was a French modern classical composer. To help support his family, Desenclos worked as an industrial designer until the age of twenty. Later, he studied piano at the Conservatory in Roubaix, France. Desenclos won the Prix de Rome in 1942. His music is highly dynamic, expressive, and atmospheric.

Desenclos's *Prélude, Cadence et Finale* was composed in 1956 for the Conservatoire National de Musique (Conservatoire de Paris) Competition. This work epitomizes his atmospheric style while also combining lyrical and schizophrenic-like themes and passages.

Astor Piazzolla was an Argentinian tango composer, bandoneon player, and arranger. Piazzolla revolutionized the traditional tango, developing a new style termed *nuevo tango*. This new style incorporated elements from both jazz and classical music. It is notable for the usage of extended harmonies, dissonance, counterpoint, and ventures into extended compositional forms.

Piazzolla's tango etudes (a total of six) were originally composed for flute, harp, or guitar. These etudes are an example of concertized tango music. The third etude presents a passionate, intense, driving force that portrays romance at its highest emotion. The fourth etude contrasts the previous with a deep sense of longing, heartache, and desperation of a lost lover. This is just a mere taste of Piazzolla's world of tango. This particular transcription (for alto saxophone and piano) was published in 2003.

Continued on insert

Program Notes (cont'd)

Evan Chambers is a contemporary American composer from Alexandria, Louisiana. He is currently Professor of Composition at the University of Michigan. Chambers' compositions have been performed by the Cincinnati, Kansas City, Memphis, New Hampshire, and Albany Symphonies; has also appeared as a soloist in Carnegie Hall with the American Composers Orchestra. He won first prize in the Cincinnati Symphony Competition, and in 1998 was awarded the Walter Beeler Prize by Ithaca College. His work has been recognized by the American Academy of Arts and Letters, the Luigi Russolo Competition, Vienna Modern Masters, NACUSA, The American Composers Forum, and the Tampa Bay Composers Forum. His composition teachers include William Albright, Leslie Bassett, Nicholas Thorne, and Marilyn Shrude, with studies in electronic music with George Wilson and Burton Beerman.

Chambers describes this piece like so:

"Ev'ry mornin' at six o'clock-
there were twenty tarriers a-workin' on the rock,
and the boss comes 'round and he says "Keep still-
and COME DOWN HEAVY ON THE CAST IRON DRILL..."

The title *Come Down Heavy!* is taken from a line in the folksong *Drill Ye Tarriers* upon which the last movement of the piece is based. I grew up listening to my parents singing folksongs--this piece was inspired by memories of my father beating on his guitar, belting out *John Henry*, and the quiet sadness in my mother's voice as she sang me to sleep. To me, folksongs are not quaint, naive or innocent, as they've often come to be misrepresented--they are powerful, sometimes gritty, bitter and ironic, full of the sadness and longing of life. Although these particular songs are part of my past, they are also part of my present--my goal was to avoid casting them in a cloud of nostalgic mist or nationalistic fervor, and to capture some of the raw, rough energy and genuine ache of the music. These are not "arrangements" of folksongs, but rather settings or treatments of them; while the tunes are present, they are often transformed, extended, and even abandoned.

The first movement, *Steel Drivin' Man*, is based on the worksong *John Henry*, about the mighty railroad man and the legendary contest pitting his mythical human strength against that of the steam-drill. The style is based upon my father's full-tilt performances of the song and is dedicated to him, (with tips of the hat to Huddy Leadbetter and Doc Watson).

I Gave My Love A Cherry or *The Riddle Song* is dedicated to my mother; it is one of her favorite lullabies. I've treated it as a mountain lament that uses an unusual violin tuning taken from Scottish fiddle playing.

Oh lovely Appearance of Death was written by the Reverend George Whitefield in 1760. It was a song that my Grandmother used to sing as a lullaby, and I learned it

from my father. Although the words are quite morbid (dealing with a deeply religious aesthetic reaction to death as a release from worldly suffering), I've always been haunted by the melody. It receives the simplest and most unadorned treatment of the songs in this work.

The piece is also informed to a large extent by my involvement with traditional Irish music--the worksong Drill Ye Tarriers is itself rooted firmly in the Anglo-Irish tradition, and is presented first as a modified Irish reel, and later as a jig, layered with the song Patsy on the Railroad. (It is also finally transformed into a wild tarantella, no doubt a direct influence of my wife's Italian-American family!)”

The work was written for James Umble and the Cleveland Duo.

