Fall 11-16-2008

Marshall University Music Department Presents a Faculty Recital, W. Edwin Bingham, saxophone, Lois J. Kaarre, piano

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Lois J. Kaarre

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DEPARTMENT of MUSIC

MUSIC

presents a

Faculty Recital

W. Edwin Bingham, saxophone
Lois J. Kaarre, piano

Sunday, November 16, 2008
Smith Recital Hall
8:00

Program

Concerto in c minor

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Allegro moderato
Adagio
Allegro

Love Songs

Love Songs

Soupir (sigh)
Extase
Chanson Triste

Gradus

Gradus

Philip Glass
(b.1937)

Interval

Tango-Etudes

Tango-Etudes

Decide'
Tempo Tango pesante, Anxieux et rubato
Molto marcato e energico

Prelude, Cadence et Finale

Prelude, Cadence et Finale

Astor Piazzolla
(1921-1992)

Alfred Desenclos
(1912-1971)

This program is presented by the College of Fine Arts through the Department of Music, with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at www.marshall.edu/cofa/music.
Benedetto Marcello was the son of a Venetian nobleman who followed the career path of all Venetian nobles of his time: he was admitted to the Maggior Consiglio of the Republic on 4 December 1706 and, after completing studies in literature and law, served in various magistracies over the next two decades. The last decade of his life is riddled with mysteries: he married the commoner Rosanna Scalfi, his singing pupil, in May 1728; had a religious experience in Venice in August of the same year; was exiled to the Istrian city of Pula (then part of the Venetian Republic) for three years; and received his final appointment in Brescia as chief financial officer.

It is not easy to segment the musical continuum of Marcello's life, since he held no regular appointments of a musical nature and the majority of his musical works are undated. This demonstrates how severely separated in social experience dilettante composers were from the common ranks of musical maestri.

Marcello's role in formulating the values of classicism and promoting their musical implementation was his most significant contribution to cultural history. His influence was enormous, if subtly, pervasive. (New Grove Dictionary of Music and Musicians)

French composer Henri Duparc studied the Jesuit College of Vaugirard in Paris where he had César Franck as his piano teacher, and while studying law he found time for composition lessons from Franck, writing and in some cases publishing a number of works which he later destroyed. Of five mélodies for voice and piano, published in 1868, he wished only Soupir and Chanson triste preserved; but Sérénade, Romance de Mignon and Le galop were later reclaimed and, though not forming part of the strict canon of the composer's works, provide interesting evidence of the influences of Gounod, Liszt and Wagner.

**Soupir**

Never to see or hear her, never to name her aloud, but faithfully always to wait for her and love her.

To open my arms and, tired of waiting, to close them on nothing, but still always to stretch them out to her and to love her.

Never to see or hear her, never to name her aloud, but with a love that grows ever more tender, always to love her. Always!

Gradus (1976) is for solo soprano saxophone and is one of the first pieces Philip Glass composed upon his return to New York from his studies with Nadia Boulanger in Paris and work with Ravi Shankar. Structurally, Gradus deals with the juxtaposition of melodic and rhythmic material within repeated cycles of 32 beats, and although it is highly structured on the one hand, it also sounds highly intuitive and unpredictable on the other. (Jon Gison)

Argentine composer and bandoneon player Astor Piazzolla, after years of writing and playing in Buenos Aires bars was determined to break into 'serious' music by taking composition lessons from Nadia Boulanger in Paris. She directed him back to Argentina's true national music—tango—which he transformed by incorporating rhythms and harmonic dissonances derived from jazz and orchestral music. His later work, notably with the Quinteto Tango Nuevo after 1976, was controversial, offending many tango populists by its sophisticated radicalism. The Tango-Studies were adapted and harmonized by the composer for a variety of different instruments. (Oxford Companion to Music)

Alfred Desenclos' Prelude, Candence et Finale was commissioned by the Paris Conservatory for the school's 1956 year-end saxophone concours. The composer viewed this work as a "suite" in three connected movements. This serious well-written triptych showcases the expressive and virtuosic possibilities of the classical saxophone.