

11-22-2014

## Simon Yeh, Senior Saxophone Recital

Simon Yeh

Cedarville University, [simoncyeh@cedarville.edu](mailto:simoncyeh@cedarville.edu)

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THE CEDARVILLE UNIVERSITY  
DEPARTMENT OF  
MUSIC AND WORSHIP

PRESENTS THE

SENIOR SAXOPHONE RECITAL  
OF  
SIMON YEH

ANNE MORRIS  
PIANO

SATURDAY, NOVEMBER 22, 2014  
2 P.M.

RECITAL HALL  
BOLTHOUSE CENTER FOR MUSIC  
DIXON MINISTRY CENTER

## PROGRAM

- Lilith* ..... William Bolcom  
I. The Female Demon (b. 1938)  
II. Succuba  
III. Will-o'-the-Wisp  
IV. Child Stealer  
V. The Night Dance

### Intermission

*Confirmation* ..... Charlie Parker  
(1920–1955)

*Invitation* ..... Bronislaw Kaper  
(1902–1983)

*Body and Soul* ..... Johnny Green  
(1908–1989)

*Giant Steps* ..... John Coltrane  
(1926–1967)

*On the Sunny Side of the Street* ..... Jimmy McHugh  
(1894–1969)

Assisted by Ernest Tremble, piano;  
Joe Morris, bass; Ben Yeh, drums

Simon is a student of Chet Jenkins.

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

*No flash photography, please.*

*Please turn off all cell phones.*

## LILITH PROGRAM NOTES

*Lilith* by William Bolcom was written in 1984 for saxophonist Laura Hunter and pianist Brian Connelly. It is a dramatic piece depicting different aspects of the mythical Lilith, with five movements that each represent different aspects of Lilith's character. Lilith is a siren-like creature that seductively entices her prey, then turns into a wild child-eating she-demon. At the beginning of the piano score, Bolcom includes this note about Lilith:

LILITH: A female demon believed to haunt desolate places. She is identified in Canaanite charms of the eighth century BC, and likewise in post-Biblical Jewish literature, with the child-stealing witch of worldwide folklore. The name derives from Sumerian "lil," "wind" (i.e. "spirit").

The Bible references Lilith in Isaiah 34:14.

Wild cats shall meet with desert beasts  
Satyrs shall call to one another  
There shall Lilith repose  
And find herself a place of rest

Throughout the piece, Bolcom gives performance instructions, extended techniques, and different textures that he uses to create the imagery for the different aspects of Lilith. Bolcom wants the performers to focus on the imagery being portrayed instead of just approaching the piece as a mere technical performance. Bolcom's aim in this programmatic work is to portray the many characteristics through the contrasting movements: "The Female Demon," "Succuba," "Will-o'-the-Wisp," "Child Stealer," and "The Night Dance."

### "The Female Demon"

The focus of the first movement is to introduce the different aspects of Lilith. In this movement, Bolcom gives instructional indications such as "wild," "raunchy," "suddenly sweet," "skitter," "slow and sensual," "yearning," "rough," "lyrical," "wistful," and "fluttery."

### "Succuba"

In this movement, Bolcom is portraying Lilith's alluring and sensual side. The tempo marking for this movement is "Adagio religioso." Bolcom also instructs the pianist to play "absolutely even and smooth." Bolcom is creating a seductive effect with an underlying feeling of impending doom.

### "Will-o'-the-Wisp"

This movement is marked "Presto possible," which means, as fast as possible. The entire movement is a string of 32<sup>nd</sup> notes traded back and forth between the saxophone and the piano with a few pauses, creating a perpetual motion feeling. This movement is depicting the wildness of Lilith.

### “Child Stealer”

This movement is unique in that both of the performers make use of different extended techniques. The most visible of these is the way that the saxophone is being played into the piano and the way that the pianist plucks the strings from the inside of the piano. As stated in this movement’s title, this movement is about the child stealing tendencies of Lilith.

### “The Night Dance”

This last movement, like the first, sums up a lot of the different aspects of this female demon. The beginning of the movement reminds the listener of Lilith’s beautiful and seductive qualities with a smooth-rolling texture. This section is marked “seductive.” The next section is marked “scherzando.” The section is very playful with a hint of mockery. The feel of the movement turns into a dance with a rhythmic ostinato in the pianist’s left hand. Soon after, Bolcom writes in sudden sforzandos, cesendi, and rough guttural sounds on the saxophone while the piano is playing runs of sixteenth notes at the high end of the piano. This section indicates the wild and animalistic tendencies of Lilith. The dance theme returns in the piano with what Bolcom calls “grotesque” multiphonics on the saxophone followed by a lyrical saxophone cadenza that resembles the cadenza at the beginning of the first movement. After this, Bolcom writes the original theme of the movement up an octave in the altissimo range of the saxophone. Bolcom marks this part as “sweet, unearthly.” The movement ends with a section representing all of the aspects of Lilith.

Source: William Bolcom, *Lilith*, music score, and Michael Couper, “Program and Myth in Bolcom’s *Lilith*”, *Radnofsky Couper* editions, April 2008.