

GCSU Department of Music

Junior Recital

**Wesley Harper,
alto and tenor saxophones**

Dr. Hue Jang, piano

Saturday, March 7, 2026

Max Noah Recital Hall, 6 p.m.

Also live-streamed on [Facebook.com/GCMusicDepartment](https://www.facebook.com/GCMusicDepartment)



Program

Black and Blue

Barry Cockcroft
(b. 1995)

Vocalise

Avner Dorman
(b. 1975)

Dr. Hue Jang, piano

Smoke and Mirrors

Gala Flagello
(b. 1994)

Dr. Hue Jang, piano

Fantasia

Heiter Villa-Lobos
(1887-1959)

Dr. Hue Jang, piano

Far Away

Takatsugu Muramatsu
(b. 1978)

Autumn Taylor, saxophone
Dr. Hue Jang, piano

Wesley Harper is a student of Dr. Andrew J. Allen.

Program Notes

Black and Blue: Pulling directly from Barry Cockcroft, this piece is trying to emulate a one-man rock band. It starts off with a “bass guitar” that leads into the melody from the “electric guitar” and as it goes on, the ‘weird’ sounds, called multi-phonics, create this distortion sound like an electric guitar would play. As it continues, the piece creates this drum set sound that leads into the peak emotion part of the song.

This song really piqued my interest because of the different sounds it uses. The inclusion of jazz parts really made this super enjoyable to not only learn but also groove to. When trying to figure out how I wanted to play this, I tried to think about a lot of things. I tried to think about how groovy I wanted it to be. I tried to think about how this would sound if I heard it from an 80s Rock Band. After spending time on Black and Blue, I finally was able to figure out how I wanted to play it and how it would fit into this program. I will not spoil too much with these program notes, but I hope you can hear every part of this piece in terms of being a ‘one-man band’ and I hope you enjoy Black and Blue!

Vocalise: On Avner Dormans website, he talks about how Vocalise was, “meant to be a tribute to the beauty and power of the saxophone.” This can really be seen as the piece progresses. There is a hint of Beethoven’s Sonata no. 14, the Moonlight Sonata, with the arpeggios. There is a hint of the Baroque preludes that really add to the mysterious and reflection part of the piece. There are a lot of emotion as this piece really goes on. Calling on motifs throughout the song, while expanding a lot of emotions in the piece.

After hearing this piece for the first time, I knew that I had to play this. I love everything about it. Exploring the emotions in every part of this was super fun and really required me to listen and do some score studying. The use of scales being drawn from Middle Eastern traditions to make these really cool sounding runs really brought this whole piece together for me. This piece really made me feel like I was searching for something. It made me feel like I was in this place where I couldn’t see anything, but I knew that I had to just keep going because there was nothing else for me to do. I hope you enjoy Vocalise!

Smoke and Mirrors: Pulling directly from Gala Flagellos website, Smoke and Mirrors sonically conjures misdirection, mystery, and the obscuring of truth through two opposing but complementary themes, one curling and mischievous, the other measure and yearning. The tenor saxophone and piano collaborate, converse, jeer, sympathize, and dream, ending where they began but with new perspective gained from navigating this exercise in smoke and mirrors.

Smoke and Mirrors really did show this journey with the piano and the saxophone. When learning this piece, I really started to think the journey this piece was going to take. This was super important with how I wanted to take some of the articulations in the different parts of the song. The journey really made me think about how dramatic the dynamics I needed to be. This piece was really fun to work on and I hope you like this piece!

Fantasia: Heitor Villa-Lobos was a Brazilian composer and conductor who really created some more contemporary classical music. While that seems like an oxymoron, but he really

composed these pieces that were distinguished by their inventiveness and innovative structure. Heitor Villa-Lobos really loved playing music so much that he had learned many instruments when fairly young. He really liked playing the cello actually and had really decide to travel playing music rather than getting a formal education in music. In his life, Heitor Villa-Lobos really became famous and really became notable in France. He would later go back to Brazil and open the Brazilian Academy of Music.

Fantasia was originally dedicated French saxophonist Marcel Mule. The original piece was created in the key F that uses the note altissimo G. This is important to note because another version came out in the key of E because Heitor Villa-Lobos didn't realize how uncommon it was for saxophonist to play the altissimo G since the people from his home could play them with ease. This is why there are other versions that is a step lower than the original key! When working on Fantasia, I really had to do a lot of score studying and a lot of listening to recordings to understand this piece. When I first listened to Fantasia, I was impressed by the whole thing and knew that I needed to learn it. This piece has a lot of contrasts between the piano and just using tricks to be in a different time signature while not actually changing the time signature. There is a lot of time pull and push trying to emulate a sense of being free. There are tons of range challenging runs that are really cool and really brings out a lot of emotion with it. All while just being very impressive throughout the whole thing. This piece was super challenging and super fun to work on ,so I hope you enjoy Fantasia!

Far Away: Far Away by Takatsugu Muramatsu is this beautiful lyrical piece that has a simple melody but is really lovable. It was released on February 1st in 2006 on the album "Far Away ~Welcome to LIBERA's World by LIBERA. This piece has had many different arrangements from a solo piano to a choral piece, to saxophone quartet and even now a duet with two alto saxophones. When I first listened to this piece, Nathan Mertens, Gillian Blair with Margaret in a masterclass here at Georgia College & State University, and Autumn and I knew that we had to at least look at the music as soon as possible. After looking over it once, I knew that I had to play it in this concert. This piece really was special to work on with Dr. Jang and Autumn Taylor and I hope you enjoy this final piece in this concert!

"Wherever I go
Far away and anywhere
Time after time you always shine
Through dark of night calling after me
And wherever I climb
Far away and anywhere
You raise me high beyond the sky
Through stormy night lifting me above Far away beyond the sky
Whenever I cry
Far away and anywhere
You hear me call when shadows fall
Your light of hope showing me the way
And wherever we climb
Far away and anywhere
Far away beyond the sky"