TCU COLLEGE of FINE ARTS

School of Music

presents

**Ashley Tyson, saxophone**
**Cecilia Lo-Chien Kao, piano**

November 20th, 2026 5:30 PM PepsiCo Recital Hall

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**Program**

Sonata for Alto Saxophone and Piano — William Albright (1944-1998)
I. *Two-Part Invention*
II. *La follia nuova: A lament for George Cacioppo*
III. *Scherzo "Will o' the Wisp"*
IV. *Recitative and Dance*

Saxophone Concerto, Op. 14 — Lars-Erik Larsson (1908-1986)
I. *Allegro molto moderato*
II. *Adagio*
III. *Allegro scherzando*

*Intermission*

My Shining Hour — Harold Arlen (1905–1986), arr. John Coltrane

It Never Entered My Mind — Richard Rodgers (1902-1979), arr. Miles Davis

*Joey Carter, piano*
*James Tsang, bass*
*Haley Bruns, drums*

*This recital is given in partial fulfillment of the requirements for a Bachelor of Music Education.*
*Ms. Ashley Tyson is a student of Professor Allen Cordingley.*

# Program Notes

**Sonata for Alto Saxophone and Piano** William Albright (1944-1998)

William Albright composed Sonata for Alto Saxophone and Piano in 1984. Each movement references Baroque styles with modern twists from Albright. Movement one is a two-part invention (inspired by Bach), movement two is a chaconne (dedicated to his friend), movement three is a scherzo (about a ghost), and movement four is a recitative and dance (which involves elements of jazz).

The heart of this sonata is the second movement, which is dedicated to Albright's friend and composer, George Cacioppo, who died while Albright was composing the piece. At the end of the second movement, Albright writes, *"turn away from the audience…a private performance…perhaps looking into the piano".* Many people believe this is meant to be Albright's final goodbye to Cacioppo with the performer playing into the casket (piano) of Cacioppo.

I chose to program this piece because I knew it was going to challenge me. The amount of altissimo, large intervals, fast technique, difficult rhythms, demanding articulation, and coordination with the piano part is unlike any other piece I've played. Not to mention, this sonata takes the listener and performer through many complex and strong emotions. Trying to convey all of those emotions challenged me. I learned a lot about myself while learning this piece.

**Saxophone Concerto, Op. 14** Lars-Erik Larsson (1908-1986)

After four years at the Conservatory in Stockholm, the Swedish composer Lars-Erik Larsson received lessons from Alban Berg in Vienna, then moved to Leipzig for further studies. He wrote this concerto in 1934, after having returned to his home country, his experiences abroad having broadened his views significantly. This concerto has been described as displaying Larsson's inclination toward the neoclassical style. The composition of it almost coincided with that of Ibert's *Concertino*. Interestingly, Sigurd Rascher played a key role in the creation of both. In fact, this concerto is the result of the collaborative efforts of Larsson and Rascher, for, as it turned out, the final product was one that no one but Rascher had the proficiency to perform. Most artists, as soon as they hear the words 'Larsson's Concerto', will instantly be reminded of 'the altissimo' and furrow their brows. In fact, Rascher had Larsson simplify the concerto in the early 1980s to make it more accessible to other saxophonists.

I chose to program this piece after I worked on the first movement this past summer. I fell in love with Larsson's melodies and altissimo lines. In fact, this piece is what taught me how to play an altissimo E and F. I also thought this concerto would be a good contrast to the Albright sonata.

**My Shining Hour** Harold Arlen (1905-1986)

My Shining Hour was composed in 1943 for the musical film *The Sky's the Limit*. This movie is set during World War II, and the lyrics capture themes of hope, love, and seizing the moment amidst wartime uncertainty. This song earned an Academy Award nomination for Best Original Song and later evolved into a popular jazz standard, recorded by artists like Frank Sinatra, Ella Fitzgerald, and John Coltrane.

I chose to program this tune after hearing it in one of Coltrane's albums. Listening to it made me feel so happy and carefree. Our performance will be based on Coltrane's recording. One of the choruses will be a transcription of Coltrane's choruses to pay homage to one of my jazz role models.

**It Never Entered My Mind** Richard Rodgers (1902-1979)

It Never Entered My Mind was composed in 1940 for the Broadway musical *Higher and Higher.* The lyrics are about heartbreak, loneliness, and the bitter realization of being left behind. Listening to Miles Davis's version, you'd never guess it was about something that depressing. The melody is so gorgeous that Miles doesn't even solo over the tune.

To me, this tune encompasses so many emotions and feelings. Love, bittersweetness, nostalgia, sorrow, inspiration, and longing. This tune means a lot to me, and I thought it would be a great way to end my recital.