



SCHOOL OF MUSIC

Presents

**Holt Lee, Saxophone/Bass
Elijah Ong, Piano**

April 25, 2026

8:30PM

PepsiCo Recital Hall

Program

Fantasia (1983)

Claude T. Smith
(1932-1987)

Holt Lee, alto saxophone
Elijah Ong, piano

Vignette No. 5 (2020)

Remy Le Boeuf
(b. 1986)

Holt Lee, alto saxophone

Three Letter Word (2011)

Andy Scott
(b. 1966)

Holt Lee, alto saxophone
Elijah Ong, piano

Intermission

Portrait of Tracy (1976)

Jaco Pastorius
(1951-1987)

The Lesson (2008)

Victor Wooten
(b. 1964)

Holt Lee, Bass Guitar

In a Sentimental Mood (1935)

Duke Ellington
(1899-1974)

Billie's Bounce (1945)

Charlie Parker
(1920-1955)

Holt Lee, Bass Guitar
Jerry Olazaran, Alto/Soprano Saxophone
Jett Schnackenberg, Tenor Saxophone
Trey McKamey, Piano
Justin Sumlings, Drums

Elephant (2013)

Jason Isbell
(b. 1979)

Like a Stone (2003)

Chris Cornell
(1964-2017)

Holt Lee, Acoustic Guitar/Vocals

This recital is given in partial fulfillment of the requirements for a BA
in Music. Holt Less is a student of Allen Cordingley.
The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Program Notes

Fantasia

Fantasia for Alto Saxophone and Band was written for soloist Dale Underwood of the United States Navy Band, Washington, D.C. It is set in a traditional fast-slow-fast form and literally explores more than the entire traditional range of the instrument. As with many of Smith's compositions, it is characterized by great rhythmic vitality and technical brilliance.

- *Program Note from Texas Tech University Symphonic Band concert program, 27 February 1985*

Composed in 1983 for saxophone virtuoso Dale Underwood, this magnificent work has become one of the premier solo compositions of the 20th century. Its reputation has been proven by its appearance in conservatory curricula and by its popularity among young saxophonists for concerto competitions.

- *Program Note from publisher*

Vignette No. 5

These 12 short pieces were written to be interpreted in a range of styles. They are like etudes in that many focus on particular challenges or skills, such as circular breathing, altissimo, odd time signatures, overtones, speed, flexibility, endurance, and dynamic contrast. While written on the alto, the vignettes can be performed on all saxophones. They are intended for the advanced player.

- *Remy Lebouef on his "Vignettes: 12 Pieces for Solo Saxophone"*

Three Letter Word

Three Letter Word is dedicated to the music and memory of Swedish composer and pianist Esbjorn Svensson, who was tragically killed in a diving accident on 14 June 2008, aged only 44 years.

Andy Scott writes "I was fortunate enough to hear Esbjorn Svensson in concert at the IAJE Conference in New York City in January 2006, where I was also performing with duo partner, percussionist Dave Hassell. In the afternoon he practiced for two hours, playing classical music, and in the evening his trio, E.S.T., produced an amazing show of virtuosity and creativity, coupling inventive compositions with daring improvisations within very individual sound worlds.

The title of the piece, Three Letter Word, came about from coincidence and names or phrases that may be abbreviated: Esbjorn Svensson's group, the commissioning body, the players that the piece was written for, and maybe most importantly given the dedicatee, the words 'rest in peace'."

Portrait of Tracy

Portrait of Tracy is a virtuosic work written to be played majorly using harmonics on the bass guitar. The combination of strummed bass notes and bell-like harmonics creates an innovative, lyrical soundscape that was unheard of on bass guitar at the time. Jaco Pastorius wrote this piece based on his first wife, Tracy Sexton, creating a musical “portrait” of her image.

The Lesson

The Lesson is a solo bass piece written in 2008 by Victor Wooten as an embodiment of the topics discussed in his book, *The Music Lesson: A Spiritual Search for Growth Through Music*. In this book, Wooten describes a holistic approach to music as a language, emphasizing storytelling, emotion, and groove over pure technicality of playing. *The Lesson* combines handwritten melodies from all 10 chapters of his book, and is intended to challenge the player to create the sound of a full band with the bass.

In a Sentimental Mood

Written in 1935, Ellington first composed *In a Sentimental Mood* on the spot to calm two girls arguing at a party (according to the Duke) in Durham, North Carolina. The piece went on to become a beloved jazz standard, whose simple AABA form and sultry chords attract casual listeners and jazz musicians alike.

Billie’s Bounce

Written in 1945, *Billie’s Bounce* is a classical 12-bar F blues written by Charlie Parker. The tune’s melody focuses on enclosures, using fast-paced melodic leaps and chromaticism to emphasize the bebop style that Charlie Parker thrived in. The piece was named after Billy Shaw, Parker’s booking agent at the time.

Elephant

Considered “one of the greatest lyricists of our time” by John Mayer, Jason Isbell writes about the struggles of dealing with a loved one who is slowly fading away. The piece centers around Andy, a man with a close friendship to the woman in the song, who describes his experiences with her as she slowly loses her battle with cancer.

Like a Stone

Written in 2002 by the late Chris Cornell, *Like a Stone* paints an image of someone at the end of their life, hoping for a peaceful afterlife. The song centers around reflection, specifically on one’s past, and praying for a peaceful final destination. The person waits, motionlessly and patiently, “like a stone,” hoping to be reunited with loved ones when the end comes.