

**THE UNIVERSITY OF TEXAS AT TYLER**  
**COLLEGE OF ARTS AND SCIENCES**  
**SCHOOL OF PERFORMING ARTS**



**UT Tyler™**  
**MUSIC**

*presents*

**HARVEY NGUYEN**

*in a*

**SENIOR RECITAL**

**WITH DR. CECILIA SAKONG**

**MONDAY, APRIL 20, 2026**

**7:30 PM**

**BRAITHWAITE RECITAL HALL**

# PROGRAM

---

## **Concerto for Alto Saxophone and Wind Ensemble**

Ingolf Dahl

I. Recitative

(1912-1970)

II. Passacaglia

III. Rondo a la marcia

Harvey Nguyen, alto saxophone

Dr. Cecilia Sakong, piano

---

## **Deep Flowers for Solo Alto Saxophone**

Evan Chambers

(b. 1963)

Harvey Nguyen, alto saxophone

---

## **Naica for Alto Saxophone and Live Delay Processing**

Viet Cuong

(b. 1990)

Harvey Nguyen, alto saxophone

---

## **Rhapsody for Alto Saxophone and Orchestra**

Andre Waignein

I. Movement I

(1942-2015)

II. Movement II

III. Movement III

Harvey Nguyen, alto saxophone

Dr. Cecilia Sakong

---

# PROGRAM NOTES

---

## **Concerto for Alto Saxophone and Wind Ensemble (1949, rev. 1953)**

Ingolf Dahl's *Concerto for Alto Saxophone and Wind Orchestra* (1949, rev. 1953) is a standard piece of literature for the saxophone and one of the most important works written for saxophone and the wind band medium in the 20th century. Composed in 1949 and later revised in 1953 and then to its final iteration in 1959, this work was dedicated to and written for the famous saxophonist Sigurd Rascher. The piece uses a three-movement form, *Recitative*, *Adagio (Passacaglia)*, and *Rondo a la marcia*, although the work is in binary form; the first two movements, which were a single movement until the 1953 version, are played without pause between the two. This work was largely inspired by jazz, Arnold Schoenberg, and Igor Stravinsky, who Dahl was in correspondence with and frequently collaborated with around this decade. This work is notable in Dahl's repertoire by being his first piece for large ensemble.

The revisions made to this work were done to simplify and shorten the work, as Rascher found it difficult to program the concerto due to its demanding nature for the accompanying ensemble and length, which was originally around 27 minutes long; the last revision cut it down to about 19 minutes. The 1953 revision added simplified ossia passages to the solo part, making passages easier or removing the need for altissimo. The work was also rescored for wind orchestra as opposed to concert band. Many of the elements that were cut live on in his *Sinfonietta*. Until recently, the 1949 version was considered lost to time; Dahl had destroyed all prior manuscripts of it after finishing his revisions. In 2021, however, professor of saxophone at the Manhattan School of Music Paul Cohen restored and premiered the concerto again.

Ingolf Dahl (1912-1970) was a German-American composer. He began musical studies as a pianist, later studying in Cologne in the early 1930s. He fled Germany following the Nazi Party's rise and migrated to Switzerland, where he would continue studying at the University of Zurich. However, a growing resentment towards Jewish refugees led to a drought in opportunities for Dahl. He would finally settle in Los Angeles in 1939, joining the growing community of exiled composers, including Darius Milhaud, Arnold Schoenberg, and Igor Stravinsky. Like most of these composers, he would become a professor of composition at a university in California; Dahl taught at the University of Southern California. Several other significant works of his include his *Sinfonietta* for concert band, *The Tower of Saint Barbara*, and *Music for Brass Quintet*.

## **Deep Flowers for Solo Alto Saxophone (1992, rev. 2000)**

*Deep Flowers* (1992, rev. 2000) by Evan Chambers is an unaccompanied piece for alto saxophone, written for saxophonist Susan Cook, who premiered the piece at the World Saxophone Congress in 1992. The piece has been revised twice, once in 1995 and later in 2000. It is inspired by Javanese music, specifically music written for the katjapi, a plucked string instrument, and the suling, a recorder-like wind instrument. Tonally and rhythmically, *Deep Flowers* loosely resembles the music of Java, although many Western conventions remain. The title is based on the poet Robert Bly's quote, “*You can't appropriate the deep flowers of other cultures.*”

Evan Chambers (b. 1963) is an American composer and is currently the Professor of Composition at the University of Michigan. Many of his works utilize elements of traditional folk music which are merged with Western contemporary musical structures and forms. He has represented the folk music of cultures such as the incorporation of Albanian dissonance, Sufi microtonality, polka, Irish dance, and Sacred Harp singing in his works. He was mainly inspired to focus on folk music through his parents, who were American folk revivalists. Notable works of Chambers include *The Old Burying Ground*, *Polka Nation*, and *Concerto for Fiddle and Violin*.

---

## **Naica for Alto Saxophone and Live Delay Processing (2011)**

*Naica* (2011) by Viet Cuong is a piece for alto saxophone and live delay processing. This work and its title are inspired by the Naica Mine in Chihuahua, Mexico. The mine contains massive selenite crystals in a chamber known as the Cave of the Crystal. This piece was written for contemporary saxophonist Hart Linker and premiered by Mason Lubert. *Naica* is unique to most pieces involving electronics through its use of live delay as opposed to fixed media. Delay and reverb are used as an integral part of the piece to help invoke the sense of being in a cave. Because of this, performers of this piece essentially accompany themselves, toggling the delay throughout the piece. This causes overlap, establishes a constant pulse, and creates counterpoint during these sections. The live delay processing is done through Max MSP, a patch creation software, and uses gating to enable the delay. *Naica* is also the first piece Cuong wrote to include any form of delay effect, electronic or physical.

Viet Cuong (b.1990) is a Vietnamese-American composer who currently serves as the Professor of Composition and Theory at the University of Nevada, Las Vegas. Many of his works pioneer new aspects of music composition, such as novel pairings of instruments, application of live electronic effects, and a physical version of delay, as heard in the piece *Decidious*. His works have been premiered and performed across the world. Several notable works of Cuong include *Re(new)al* for percussion quartet and orchestra/band, *Second Nature* for saxophone quartet and wind ensemble, *Prized Possessions* for saxophone quartet, and *Wax*

---

## **Rhapsody for Alto Saxophone and Orchestra (2011)**

*Rhapsody* (2010) by Andre Waignein was written as the compulsory finals piece for the fifth International Adolphe Sax Competition in Dinant, Belgium. This work uses a conventional threemovement concerto form, although none of the movements are labelled. It is dedicated to Waignein's father, who had at the time recently passed away, as well as the professor of saxophone at the Royal Conservatory of Music Brussels, Alain Crepin. Because of its use for the Adolphe Sax Competition, this piece showcases the soloist both technically and lyrically, switching between the two seamlessly throughout the entire work.

Andre Waignein (1942-2015) was a Belgian composer and educator who was the Professor of Composition at the Royal Conservatory of Brussels, as well as a director at the Conservatory of Tournai. By the time of his death, he had composed roughly 600 works, although many of these were written under different pennames; most of his works find commonality in their sense of excitement and their intent to be pedagogical. Waignein composed another significant work for saxophone, *Deux Mouvements*, which was also dedicated to his father, a saxophonist, and Alain Crepin.

## Spring 2026 School of Performing Arts Events

DAY	DATE	TIME	LOCATION	EVENT
Tue	Apr 21	12:30 pm	BRH	Student Recital
Tue	Apr 21	7:30 pm	Cowan	Jazz Ensembles Concert
Thur	Apr 23	7:30 pm	Cowan	UT Tyler Bands Concert
Fri	Apr 24	6:30 pm	BRH	Percussion Studio Recital
Sat	Apr 25	7 pm	Chapel of St. Peter and Paul	Choral Spring Concert

*This recital is given in partial fulfillment of the Bachelor of Music degree with a concentration in Instrumental Performance for Harvey Nguyen.*

*Harvey Nguyen is a student of Dr. Sarah Roberts and Dr. Benjamin Facundo.*

Click [here](#) to find out more about the School of Performing Arts!