TCU COLLEGE of FINE ARTS

School of Music

presents

Alex Cadenhead, Trumpet
Syuzanna Kaszo, Piano

November 18, 2026 | 7:00 PM | PepsiCo Recital Hall

Program

Riverrun — Kevin McKee (b. 1980)

Flashpoint — Marcus Grant (b. 1992)

Adagio in G Minor
formerly attributed to Tomaso Albinoni — Remo Giazotto (1910-1998)

Intermission

Caprice, Op. 47 — Eugène Bozza (1905-1991)

Send in the Clowns
arr. Patrick Hughes — Stephen Sondheim (1930-2021)

Manhã de Carnaval
arr. Michael Pogodin — Luiz Bonfá (1922-2001)

Cole Elmore, Trumpet
Travis Beard, Horn
Nick Shea, Trombone
Zoie Pilate, Tuba

This recital is given in partial fulfillment of the requirements for the Bachelors in Instrumental Education.
Mr. Alex Cadenhead is a student of Dr. Jon Burgess.

PLEASE SILENCE ALL ELECTRONIC DEVICES.
TAKING PHOTOGRAPHS OR USING RECORDING EQUIPMENT IS PROHIBITED.

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Program Notes

Riverrun – Kevin McKee

Inspired by the exhilaration of moving down a raging river, Riverrun captures a sense of constant motion, adventure, and momentum. Written in 2021, the work pairs the brilliant color of the piccolo trumpet with an energetic piano accompaniment. Flowing melodic lines and rhythmic energy propel the music forward, creating the feeling of being swept along by the current.

Kevin McKee (b. 1980) is an American composer and trumpeter known especially for his music for brass instruments. His experience as a performer brings an intimate understanding of the trumpet to his compositions. Riverrun was commissioned by trumpeter Christopher Wilson.

Flashpoint – Marcus Grant

Flashpoint explores the moment when anticipation suddenly becomes action. The work begins with a slow, ominous introduction as fanfare-like trumpet statements emerge over a pulsing piano accompaniment. The tension eventually ignites into driving rhythms, bold harmonic shifts, and sweeping melodic lines, balancing power and energy with moments of expressive warmth.

Marcus Grant (b. 1992) is an American composer, trumpeter, educator, and arranger whose music combines classical brass traditions with a contemporary musical language. Flashpoint was commissioned by and written for trumpeter Dr. Julia Bell.

Adagio in G Minor – Remo Giazotto, formerly attributed to Tomaso Albinoni

With its solemn character and long, expressive melodic lines, the Adagio in G Minor provides a striking contrast to the more virtuosic works on this program. The trumpet assumes an almost vocal role, shaping broad phrases over the slowly unfolding accompaniment and relying on sustained tone and expressive control.

For many years, the Adagio was attributed to Baroque composer Tomaso Albinoni (1671–1751). Remo Giazotto (1910–1998) claimed to have based the work on an Albinoni manuscript fragment discovered after World War II. Because that fragment has never been authenticated, the work, published in 1958, is now generally regarded as principally or entirely Giazotto's composition.

Caprice, Op. 47 – Eugène Bozza

Composed in 1943, Caprice reflects the brilliance and refinement of twentieth-century French brass writing. The work moves between dramatic fanfares, rapid technical passages, chromatic writing, and contrasting moments of lyricism, allowing the trumpet to shift quickly between brilliant virtuosity and a delicate, singing style.

Eugène Bozza (1905–1991) was a French composer, conductor, and violinist particularly admired for his writing for wind instruments. Caprice was composed as a morceau de concours, or competition piece, for the Paris Conservatoire and showcases a wide range of the performer's musical and technical abilities.

Send in the Clowns – Stephen Sondheim, arranged by Patrick Hughes

Written for Stephen Sondheim's 1973 musical A Little Night Music, Send in the Clowns is an introspective song about love, timing, and regret. Desirée sings it after realizing she is finally ready to commit to Fredrik, only to discover that the moment has passed. The title refers not to literal clowns, but to the bitter irony of the situation.

Patrick Hughes originally arranged the song for horn and piano, and its adaptation for flugelhorn takes advantage of the instrument's similarly warm, mellow character. Without Sondheim's lyrics, the solo line communicates the song's intimacy, regret, and quiet irony entirely through phrasing and sound. Stephen Sondheim (1930–2021) was one of the most influential composers and lyricists in American musical theatre.

Manhã de Carnaval – Luiz Bonfá, arranged by Michael Pogodin

One of the best-known melodies associated with Brazilian bossa nova, Manhã de Carnaval combines gentle rhythmic motion with a melody of unmistakable longing. In this arrangement, the solo trumpet takes on the role of a singer, floating above the brass quintet with a warm, relaxed, and expressive approach to phrasing.

Brazilian guitarist and composer Luiz Bonfá (1922–2001) composed Manhã de Carnaval, with Portuguese lyrics by Antônio Maria, for the 1959 film Black Orpheus. Set in Rio de Janeiro during Carnival, the film retells the Greek myth of Orpheus and Eurydice and helped introduce Brazilian music and the emerging bossa nova style to international audiences.

Performer Biography



Alex Cadenhead is a senior Instrumental Music Education major with a concentration in trumpet at Texas Christian University. Born into a family deeply rooted in music and music education, Alex's path toward a life in music began at an early age. Some of his earliest memories are of attending his family members' rehearsals and performances, including watching his father's marching band from atop the band tower. For his eleventh birthday, his parents presented him with a Bach Mercedes II trumpet, a gift that would mark the beginning of a lifelong commitment to musical study and artistic expression.

Alex views music as one of the most profound forms of human expression: a medium through which individuals communicate their identities, experiences, and perspectives. As a future music educator, he is passionate about preserving and advancing the role of music education in shaping well-rounded individuals. He hopes to foster in his future students an appreciation for the lasting significance of music, not only in their artistic development but also in their lives beyond the classroom. He firmly believes that music education has the capacity to influence future generations of doctors, lawyers, teachers, business leaders, and public servants alike.

Throughout his high school years, Alex developed an enduring interest in the marching arts, particularly the competitive and artistic world of Drum Corps International (DCI). He devoted countless hours to studying, analyzing, and transcribing performances by ensembles such as the Bluecoats, Carolina Crown, and Blue Devils, with the Santa Clara Vanguard holding a particularly special place in his musical development. In March 2024, Alex auditioned for the organization and earned a position as a lead trumpet player. He subsequently spent three memorable seasons performing with the Santa Clara Vanguard, concluding his DCI career upon aging out of the activity in 2026. He looks forward to one final performance with the organization at the 2027 Rose Parade in Pasadena, California, on New Year's Day.

In addition to his involvement in the marching arts, Alex maintains an active performing career throughout the Dallas-Fort Worth metroplex and beyond. He performs as a trumpet player with the Jordan Kahn Music Company, providing musical entertainment for a variety of private and corporate events. He is also a frequent performer in church settings, appearing in both seasonal and regularly scheduled services. Beyond his performing engagements, Alex remains actively involved in the development of young musicians through his work with several marching band programs throughout the metroplex, with Aledo High School serving as his primary home base.

Alex extends his deepest gratitude to the educators, mentors, and private instructors who have continually challenged and inspired him throughout his musical journey. Their guidance has played an invaluable role in shaping not only the musician and educator he has become, but also the person he strives to be. He is especially grateful for the constant love, encouragement, and support of his father, Phillip Cadenhead; his mother, Lindsay Cadenhead; his brother, Ashton Cadenhead; and his dog, Benjamin Cadenhead. He recognizes each of them as an integral part of his journey and is profoundly thankful for their continued presence in his life.