

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



**UT Tyler™**  
**MUSIC**

*presents*

**JOVANNY MORALES**

*in a*

**SENIOR RECITAL**

*with Dr. Sakong, piano*

**MONDAY, MARCH 30, 2026**

**7:30 PM**

**BRAITHWAITE RECITAL HALL**

# PROGRAM

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**Badineire**

*from Suite No. 2 in B minor*

Johann Sebastian Bach

(1685-1750)

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**Cafe 1930**

*from Histoire Du Tango*

Astor Piazzolla

(1921-1992)

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**A Gershwin Fantasy**

George Gershwin (1898-1937)

arr. Ralph Martino

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**Concertino Da Camera**

*for Alto Saxophone and Piano*

Jacques Ibert

(1890-1962)

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**The Ticking Time**

Jacob TV

(b. 1951)

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**As I Am**

Steven Banks

(b. 1991)

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**Fantaisie**

*an original theme for Alto Saxophone and Piano*

Jules Demersseman

(1833-1866)

# PROGRAM NOTES

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## **Badineire (from Suite No. 2 in B minor)**

Bach's Badinerie is actually the finale (or seventh movement) of his Orchestral Suite No. 2 in B minor, likely for his Collegium Musicum concerts in Leipzig around the year 1739. It serves as a virtuoso display for the solo flute, highlighting its agility and charm, a popular feature in Bach's Leipzig period. The word Badinerie is derived from the French word 'badiner,' meaning "to jest" or "to trifle" which is shown in the piece's light, quick, and playful nature for a dance movement. While based on dance forms, it's a "stylized dance" meant for listening and enjoyment, allowing for more elaborate music than a practical dance. Although it is not a "traditional" saxophone repertoire piece or even a piece written for the saxophone, I wrote a transcription for Soprano Saxophone and Piano. Not only is it challenging technique-wise, but the piece challenges me to fit into the style of the Baroque Period.

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## **Cafe 1930 (from Histoire Du Tango)**

Astor Piazzolla, the creator of New Tango, was born on March 11, 1921, in Mar del Plata, a seaside city some 248 miles south of Buenos Aires. Musically, he grew up listening to the tango records his father Vicente, nicknamed "Nonino," played in the evenings after work. But young Astor also heard jazz in Harlem and was surrounded by the sounds of a diverse neighborhood, including klezmer music, Italian Neapolitan songs, and Bach. It's no surprise, then, that his tango had little to do with postcard clichés of a Buenos Aires he didn't know, and that in many cases no longer existed. Instead, he drew from various sources, most notably European classical music and jazz. His New Tango would feature elements such as soaring, operatic melodies, Bach-inspired fugues, urgent rhythms that evoked Bartók and Stravinsky, a jazz-style "walking" bass, and the sound of the electric guitar. Another piece from the flute library, Cafe 1930 is a movement from his famous composition Histoire Du Tango for flute and guitar. This is another age of the tango. People stopped dancing it as they did in 1900, preferring instead of simply listening to it. It became more musical, and more romantic. Possessing the characteristics of a French Jazz Ballad, Cafe 1930 is my favorite of the 4 movement compositions as the piece highlights history, lyricism, technique, and musicality.

## **A Gershwin Fantasy**

George Gershwin is an American composer and pianist who bridged popular jazz and classical music, most famously from the 1924 composition, Rhapsody in Blue. His younger brother, Ira Gershwin, was an American Lyricist who collaborated with George to create some of the most memorable songs of the 20th century. A Gershwin Fantasy is an arrangement by Ralph Martino highlighting the famous melodies of the Gershwin brother's compositions Strike Up the Band (From Strike Up the Band), Summertime (From Porgy and Bess), Oh, Lady Be Good (From Lady, Be Good), Fascinating Rhythm, It Ain't Necessarily So (From Porgy and Bess), Rhapsody in Blue, and I Got Rhythm. Dale Underwood, a massive name in the world of saxophone, premiered this composition in 1991 with the United States Navy Band as the piece was specifically arranged for him. Although the original compositions and opera are extremely popular, the arrangement is not as popular mostly due to its "simple" writing. Although the music is "easy" to read in one setting, the real challenge is knowing WHAT you are playing. For this one composition, I studied and analyzed all seven featured compositions to understand and truly play the arrangement. One of my former mentors, Dr. Ricardo Allen, once said "Not all music is played by the notes and rhythms of the page. Some pieces you must do a deep dive into what the music is derived from." Then, he asked me a question that really inspired me to elevate this piece. He said, "When playing something recognizable, do you want to read the ink of the page, or do you want to play it like it's known?"

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## **Concertino Da Camera (for Alto Saxophone and Piano)**

Jacques Ibert was born in Paris on August 15, 1890. His mother, an accomplished pianist, provided violin, then piano lessons for Jacques, despite his father's wishes that his son follows in his business profession. From the beginning, Jacques always was more interested in free improvisation on the piano than concentration on technique and repertory. After deciding to become a composer, his cousin, Manuel de Falla, encouraged him in this field. After graduating from secondary school in 1908, he delayed entering the Paris Conservatoire to help his father, whose family business had suffered a financial setback. While working there, his plans switched from music to acting, an interest stimulated by meeting actors, singers, artists and writers during the family's earlier travels. His interest in theatre would remain important for him throughout life. Finally in 1911, Ibert entered the Paris Conservatoire, and was taught by Pessard, Gédalge, and Vidal. Among his classmates were Darius Milhaud and Arthur Honegger, with whom he would work with on several occasions. His previous skill improvisation became useful when he was employed as a pianist at silent movie théâtres where he composed scores to fit the action on the screen. He later wrote over sixty film scores for sound movies. Concertino Da Camera is a piece that shows the talent and musicianship of Sigurd Rascher. Known for his altissimo capabilities and mastery of technique, Rascher premiered only the first movement before Ibert returned from World War 1 and composed the second movement, premiering the piece in its entirety.

## **As I Am**

Winner of the prestigious 2022 Avery Fisher Career Grant, Steven Banks is an ambassador for the classical saxophone, establishing himself as both a compelling and charismatic soloist, dedicated to showcasing the vast capabilities of the instrument, as well as an advocate for expanding its repertoire. Steven is also the first saxophonist to capture First Prize at the Young Concert Artists Susan Wadsworth International Auditions (2019). He was also recently chosen to join WQXR's 2022 Artist Propulsion Lab, a program designed to advance the careers of artists and support the future of classical music. An emerging composer, the music of Steven Banks showcases "a unique and ambitious blend of feelings and sounds" and portrays "a deep intimacy" and "a sense of vulnerability" In the composer's word, "As I Am is inspired by my constant struggle to keep my spark from being dimmed and eventually put out entirely. The piece loosely follows my journey as an artist from times of genuine, deep, beautiful commitment, to times of anguish, frustration and serious thoughts of giving up. I choose to end the work with a relentless ascent of hope that the spark within me will, in fact, carry me through a life of positivity and love." As I was preparing this piece, I thought to myself, "How can I relate to this composition?" Then I remember the countless times I've wanted to quit and do nothing. This piece really showed me that in the hardest moments of my life, it all comes back to what I love to do and what keeps me up on my feet.

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## **Fantaisie (an original theme for Alto Saxophone and Piano)**

Demersseman was born in Hondshoote, Département Nord, France, near the Belgian border. At 11, he was a student of Jean-Louis Tulou at the Conservatoire de Paris. He won first prize there at the age of twelve and quickly became famous as a virtuoso. However, he was not considered for a professorship, since he, influenced by his teacher, did not favor the modern type of transverse flute designed by Theobald Böhm which had been introduced into France in the meantime. Demersseman was only 33 when he died in Paris, presumably from tuberculosis. Fantaisie is a theme and variation on an original theme that Demersseman wrote for the saxophone. In fact, his second popular composition often played on saxophone is The Carnival of Venice that is also a theme and variation. I love to consider themes and variations as a fantastic closer. A piece that showcases lyricism, technique, and musicianship.

This recital is given in partial fulfilment of the Bachelor of Music degree  
with a concentration in Music Performance.

Jovanny Morales is a student of Dr. Sarah Roberts and Dr. Benjamin  
Facundo.

## Spring 2026 School of Performing Arts Events

DAY	DATE	TIME	LOCATION	EVENT
Tue	Mar 31	12:30 pm	BRH	Student Recital
Tue	Mar 31	7:30 pm	BRH	McBain Faculty Recital
Thur	Apr 2	6 pm	BRH	Woodwind Chamber Recital
Mon	Apr 6	7:30 pm	BRH	Evening of Brass
Tue	Apr 7	7:30 pm	BRH	Piano Studio Duo Piano Recital
Wed	Apr 8	7:30 pm	BRH	Wind Ensemble Chamber Winds Recital
Thur	Apr 9	7:30 pm	BRH	Saxophone Studio Recital
Mon	Apr 13	7:30 pm	BRH	Jazz Combos Concert
Tue	Apr 14	7:30 pm	TJC Performing Arts Center	UT Tyler/TJC Symphony Orchestra Concert
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	7:30 pm	St. Mary Magdalene Church	Choral Spring Concert

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