

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



UTTyler
MUSIC

presents

PERRY PEREZ

in a

SENIOR RECITAL

with

DR. CECILIA SAKONG, PIANO

WEDNESDAY, APRIL 1, 2026

7:30 PM

BRAITHWAITE RECITAL HALL

PROGRAM

Prélude, Cadence et Finale

Alfred Desenclos
(1912-1971)

Sonata

I. Allegro

Lawson Lunde
(1935-2019)

Fantasia sur un thème original

Jules Demersseman
(1833-1866)

Histoire du Tango

Bordel 1900

Café 1930

Astor Piazzolla
(1921-1992)

Le Carnival De Venice

Jules Demersseman
(1833-1866)

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

Isaiah Perez is a student of Dr. Sarah Roberts and Dr. Benjamin Facundo.

PROGRAM NOTES

Prélude, Cadence et Finale

This iconic saxophone piece begins with brooding arpeggios that gradually build in emotion and intensity. Composed by the lesser-known Desenclos at Marcel Mule's request for a 1956 Paris Conservatoire competition, it has gained popularity among soloists.

While many classical works are labeled 'tour de force,' the piece transitions into the Cadence, showcasing intricate and virtuosic patterns. Desenclos, a late-romantic composer, employs a similar harmonic style in his saxophone quartet. The piano plays a significant role, often shifting from accompaniment to setting the mood, with interjections that create a delightful sense of unease.

The Finale, the longest section, features sweeping melodies and jagged rhythms from both instruments. Notable recordings of this work include performances by Jean Marie Londeix, Nobuya Sugawa, Arno Bornkamp, Otis Murphy, Joe Lulloff, Jean Yves Fourmeau, Debra Richtmeyer, and Masato Kumoi.

Sonata

One of the most adaptable works in the repertoire is the Sonata for Alto Saxophone and Piano (1959) by Lawson Lunde. Similar to Paul Creston's Sonata, this piece possesses a distinctly American character, infused with vitality, beautiful melodies, and elements of jazz harmonies. Lunde's Sonata is of medium difficulty, suitable for performers from high school students to professionals, and it is generally well-received by audiences.

Fantaisie sur un thème original

Created just 20 years after the saxophone's invention, this 1860 masterpiece highlighted the instrument's vast potential for the first time.

Fantaisie sur un Thème Original, composed by Jules Demersseman in 1860, emerged during the early years of the saxophone's existence, at a time when the instrument was still relatively obscure. The remarkable technical demands of this piece make it all the more impressive. Demersseman was highly regarded as a flute virtuoso and gained recognition as a composer for his fantasies for both flute and saxophone.

Fantaisie, is structured around a theme and variations, consisting of an introduction, cadenza, theme, four variations, and a finale in G major. The introduction is marked Allegro in G minor, with the piano first presenting the theme, followed by the saxophone at measure 15. The saxophone melodies are expressive and lyrical, showing Demersseman's understanding of the instrument's ability to convey emotion. A contrasting fast section appears in measures 36-39, featuring a quick chromatic pattern. This use of chromatic scales is common in Demersseman's works, as seen in his flute pieces and another saxophone piece, Carnival de Venice, indicating his belief that the saxophone can perform skilled techniques similar to the

Histoire du Tango

Astor Piazzolla dedicated his life to transforming the tango from the brothels and dance halls of Argentina into the concert venues of Europe and America. He is part of a remarkably diverse group of composers who, through Nadia Boulanger's teachings, were able to embrace their true identities. Boulanger, a prominent figure in European high art, encouraged Piazzolla not to conform to European compositional styles but to infuse the tango with the insights gained from his studies with her. His *Histoire du Tango* is the only piece he wrote for flute and guitar, the instruments linked to the initial emergence of this genre in Buenos Aires in 1882.

Initially written in 1985 and published in 1986, “*Histoire du Tango*” is one of Piazzolla’s most renowned compositions and is frequently performed with alternative arrangements, such as substituting the flute with violin, soprano saxophone, or double bass, and replacing the guitar with piano, harp, or marimba. This specific arrangement was composed for world renowned classical saxophonist, Nobuya Sugawa.

Le Carnaval De Venice

“*Le Carnaval De Venice*” by Jules Demersseman, arranged by Fred Hemke, is a virtuosic classic for alto saxophone that showcases the instrument's expressive range and technical skill, making it ideal for recitals and competitions. Inspired by an Italian folk tune, this edition features dramatic contrasts and lyrical phrases, supporting both expressive interpretation and technical growth for intermediate to advanced players.

The melody of “*Carnival of Venice*” comes from a traditional Neapolitan folk tune called “*O Mamma, Mamma Cara*,” which was popular in Italy in the 18th century. This song, in the canzonetta style, is part of the lively oral traditions of southern Italian folk music and has roots that go back before formal written music. The first recorded adaptation is found in Reinhard Keiser’s 1707 opera, *Der angenehme Betrug oder Der Carnival von Venedig*.

Spring 2026 School of Performing Arts Events

DAY	DATE	TIME	LOCATION	EVENT
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
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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