

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



**UT Tyler™**  
**MUSIC**

*presents*

**ANTHONY ORDUNA & SAMUEL ANTONIO**  
**JOINT RECITAL**

**ELENA DAUGHTERY, PIANO**

**FRIDAY, APRIL 10, 2026**

**6 PM**

**BRAITHWAITE RECITAL HALL**

# PROGRAM

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## **Sonata for Alto Saxophone and Piano, Op. 19**

Paul Creston  
(1906–1985)

Samuel Antonio, alto saxophone  
Elena Daughtery, piano

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## **Sonata No. 3**

I. Adagio  
II. Allegro  
IV. Gigue

G.F. Handel  
(1685–1759)

Anthony Orduna, alto saxophone  
Elena Daughtery, piano

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## **Pièce en Forme de Habanera**

Maurice Ravel  
(1875–1937)

Samuel Antonio, soprano saxophone  
Elena Daughtery, piano

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## **The Fusion Suite**

I. Fusion  
II. August Beguine

Catherine McMichael  
(b. 1954)

Anthony Orduna, baritone saxophone  
Elena Daughtery, piano

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## **Suite No. 1**

I. Praeludium

Johann Sebastian Bach  
(1685–1750)

Samuel Antonio, alto saxophone

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**Sonata in A minor “Per Arpeggione”**

Franz Schubert

I. Allegro Moderato

(1797-1828)

Anthony Orduna, baritone saxophone  
Elena Daughtery, piano

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**Four Pictures from New York:**

Roberto Molinelli

II. Tango Club

(b. 1963)

Samuel Antonio, alto saxophone  
Elena Daughtery, piano

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**Pequeña Czarda**

Pedro Iturralde

(1929–2020)

Samuel Antonio, alto saxophone  
Anthony Orduna, baritone saxophone  
Elena Daughtery, piano

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

Anthony Orduna and Samuel Antonio are students of Dr. Sarah Roberts and Dr. Benjamin Facundo.

# PROGRAM NOTES

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## **Sonata for Alto Saxophone and Piano, Op. 19**

Paul Creston's Sonata for Alto Saxophone and Piano, composed in 1939, is one of the standard works of the classical saxophone repertoire. Written for renowned saxophonist Cecil Leeson, the piece helped establish the saxophone as a serious concert instrument in the classical tradition.

The sonata reflects Creston's fascination with rhythm and expressive lyricism. The opening movement features energetic rhythmic figures and bold thematic material, highlighting the saxophone's powerful and dramatic voice. The second movement offers a contrasting lyrical character, showcasing the instrument's warm tone and expressive capabilities. The final movement is lively and rhythmically driven, demanding technical agility and musical intensity from the performer. Together, the composition has both technical brilliance and expressive depth, making it a staple for saxophone repertoire.

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## **Sonata No. 3**

George Frideric Handel (1685–1759) was a British German composer who lived during the late Baroque era. Born in Halle, Germany, he learned composition and keyboard from Friedrich W. Zachow. He then traveled to Hamburg, Germany, where he joined the orchestra and was later appointed their harpsichordist. He went on to travel to Italy and work with musicians such as Arcangelo Corelli, Alessandro Scarlatti, and Domenico Scarlatti. This arrangement, done by Sigurd Rascher, aims to bring the Baroque-era style of music to the saxophone. Movement one begins slowly and lyrically, allowing for beautiful moments of musicianship. Movement two allows the performer to show off technical abilities in a catchy melody containing leaps and many scalar passages. Movement four is a baroque style gigue that provides a lively conclusion to the sonata.

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## **Pièce en Forme de Habanera**

Maurice Ravel originally composed *Pièce en Forme de Habanera* in 1907 as a vocalise for voice and piano. He later arranged the piece for several instruments, and it has become a favorite among instrumentalists for its expressive melody and distinctive rhythm.

The habanera rhythm, originating in Cuban dance music gives the piece its characteristic sensual and swaying feel. Ravel's style is defined by its effortless elegance, rich harmonic colors, and refined phrasing. The saxophone's ability to produce a smooth, vocal-like tone makes it especially suited to the piece, emphasizing its lyrical and expressive qualities.

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# PROGRAM NOTES

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## **The Fusion Suite**

Catherine McMichael (1954–) is an American pianist, arranger, composer, educator, and publisher. She received a B.A. in piano performance and an M.A. in chamber music from the University of Michigan. Her compositions range vastly from solos to symphonies and chamber ensembles, and they span six different publishers. The first two movements, *Fusion* and *August Beguine*, offer very contrasting ideas. Starting with *Fusion*, this piece has a fast, heavy unison between the baritone saxophone and piano. The main theme is traded off and returns more intensely every time it reappears. *August Beguine* portrays the intensity of the Argentine and Uruguayan tango, with its unexpected harmonic progressions and melodic leaps. This movement is very different from the first but brings a similar intensity to the mix.

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## **Suite No. 1: Praeludium**

Johann Sebastian Bach's Prelude from Suite No. 1 originally comes from his celebrated Six Suites for Unaccompanied Cello, composed around 1720 during his time in Köthen. These suites are widely considered some of the most important works ever written for solo string instrument.

The *Praeludium* serves as an opening movement that establishes the harmonic and melodic framework of the suite. Built from flowing arpeggiated patterns, the music unfolds continuously, creating a sense of motion and harmonic progression without accompaniment. Ultimately, the saxophone's lyrical versatility provides a compelling new voice for this masterpiece, emphasizing its fluid motion and expressive depth.

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## **Sonata in A minor "Per Arpeggione"**

Franz Schubert (1797-1828) was an Austrian composer during the late classical and early romantic eras. Born in Himmelfortgrund, Vienna, Austria. Shubert would receive lessons in violin and piano when he was young. His exceptional talent would result in the attention of many music teachers, who marked him as a child prodigy. The *sonata in A minor per arpeggione* was written for the extinct instrument, the *arpeggione*. The instrument can be described as an upright guitar that can be bowed like a cello. Furthermore, the piece was written for Vincent Shuster, one of the only professional arpeggione players of his time. This transcription aims to bring the energetic piece from the cello to the baritone saxophone. It begins with a dark intro and a melody that repeats throughout the piece. The main theme moves between the piano and the saxophone.

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# PROGRAM NOTES

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## **Four Pictures from New York: II. Tango Club**

Italian composer and violinist Roberto Molinelli wrote *Four Pictures from New York* as a musical depiction of the city's vibrant and diverse cultural life. Each movement paints a different "picture" inspired by the atmosphere of New York.

The second movement, *Tango Club*, evokes the sultry and rhythmic energy of a late-night dance club. Influenced by the traditional Argentine tango, the piece combines dramatic melodies, rhythmic accents, and expressive phrasing. Molinelli blends classical composition with elements of popular and jazz-inspired styles, creating a vivid and cinematic soundscape that captures the excitement and intensity of the dance.

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## **Pequeña Czarda**

Pedro Iturralde (1929–2020) was a Spanish saxophonist, teacher, and composer. He began playing saxophone and clarinet at the age of 9 in the Falces municipal band. He went on to study at the Royal Conservatory of Music in Madrid, where he learned saxophone, clarinet, piano, violin, guitar, and harmony. In 1960, he created the Pedro Iturralde Quartet. Iturralde was the first to introduce the flamenco guitar into jazz and thus contributed to the birth of what would be called "flamenco jazz." *Pequeña Czarda* (Little Dance) was composed by Iturralde when he was 20 years old. The *czarda* is a Hungarian dance in binary form, often characterized by a variation in tempo. The piece begins slowly and picks up speed until the dramatic finish.

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## Spring 2026 School of Performing Arts Events

DAY	DATE	TIME	LOCATION	EVENT
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	Chapel of St. Peter and Paul	Choral Spring Concert

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