

**The University Of Texas At Tyler
College of Arts and Sciences
School of Performing Arts**



**UT Tyler™
MUSIC**

presents

Maxwell Burer & Dylan Melvin

in a

Joint Recital

With Elena Daughtery

Saturday, April 18, 2026

6:00 pm

Braithwaite Recital Hall

PROGRAM

Work	Composer
Concerto for Alto Saxophone et Orchestra I. Lento Espressivo - Allergo II. Sarabande (Lento nostalgico)	Pierre Max Dubois (1930-1995)
Dylan Melvin, alto saxophone Elena Daughtery, piano	
Escapades for Alto Saxophone and Piano I. Closing in	John Williams (1932)
Dylan Melvin, alto saxophone Elena Daughtery, piano	
Four Pictures from New York for Saxophone and Orchestra I. Tango Club	Roberto Molinelli (1963)
Dylan Melvin, alto saxophone Elena Daughtery, piano	
Rush for Alto Saxophone and Band I. Evening	Kenneth Fuchs (1956)
Dylan Melvin, alto saxophone Elena Daughtery, piano	

Work	Composer
Cello Suite No. 1 BWV 1007	J.S. Bach
I. Prelude II. Allemande III. Courante	(1685-1750) <i>arr. Stanley Yates</i>
Maxwell Burer, guitar	
Prelude No. 5	Heitor Villalobos (1887-1959)
Maxwell Burer, guitar	
Café 1930	Astor Piazzolla (1921-1992)
Maxwell Burer, guitar Maddison Jones, flute	
Neil Gow's Lament for the Death of His Second Wife	arr. David Russell
Maxwell Burer, guitar	
The Bucks of Oranmore	arr. David Russell
Maxwell Burer, guitar	

PROGRAM NOTES

Concerto for Alto Saxophone et Orchestra

This concerto was originally written for Jean-Marie Londeix, but it was “not difficult enough” for him. This led to Londeix adding the cadenza that starts the piece. Dubois’ writing starts at the allegro section of this piece. Dubois was a student of D. Milhaud whose writing is characterized by vivid characterization and imagery of sound.

This piece was written in 1956. This Concerto is a traditional three-part cycle, built on the principle of contrasting extreme fast and medium slow parts, which in the overall contexture of the composition are very different in their imaginative content and musical language. The stylistic origins of the Concerto, the composer is obviously focused on artistic principles of such musical directions as neoclassicism, impressionism-symbolism and expressionism.

Escapades for Alto Saxophone and Piano

John Williams, well known for composing film scores of Star Wars, Indiana Jones, and Jurassic Park, composed Escapades from his film score to Catch Me If You Can, transforming music from the 2002 film into a concert work for alto saxophone and orchestra. The story, based on the true-life adventures of con artist Frank Abagnale Jr., called for a sound that was sleek, playful, and tinged with 1960s cool.

There are obvious jazz influences specifically from the “cool era” of jazz. This piece is composed with frequent triplet rhythms along with swung eighth note rhythms. Clearly, Escapades walks a thin line between jazz and classical styles utilizing big band and orchestra accompaniment, made possible by the great John Williams.

Four Pictures from New York for Saxophone and Orchestra

Roberto Molinelli is an Italian composer, conductor, violist and pianist. He has been Artistic Director for Innovation of G. Rossini Symphony Orchestra since 2009 and is a Viola Professor at the Conservatory of Pescara. This Piece is best described by Molinelli himself “Four pictures of New York, four images of the most famous and most universal metropolis of the world. I wrote this concerto for saxophone and orchestra inspired by the Big Apple, as it seems to the eyes of a European in love with America and its music and culture.”

This piece aims to romanticize the culture in New York City. New York is a place that people migrate to in order to pursue their dreams when elsewhere they may never have the chance to. The movement you will hear performed tonight is described by Molinelli as “a piece dedicated to the grand Master of Tango Astor Piazzolla, New Yorker by adoption, written in the style of Argentinian Tango, in which the rhythm is possibly more important and representative of the recent secular past, and imagined in one of the metropolitan clubs where they play and dance to Latin-American Music.”

Rush for Alto Saxophone and Band

Rush was composed from December 2011 through June 2012 in Mansfield Center, Connecticut. Rush was commissioned by Ryan Janus, principal saxophonist of the United States Air Force Academy Band, and a consortium of saxophonists and ensemble conductors. Rush is composed in a two-movement form, each about seven minutes in duration, connected by an extended cadenza for the saxophone soloist.

The first movement, performed tonight, which begins with a short cadenza that introduces the thematic material of the work, is a rhapsodic adagio with transparent textures.

The second movement, which begins with an extended cadenza that introduces blues notes into the harmonic language, is cast in the form of a jazz-inflected passacaglia with seven variations. The full ensemble begins the allegro section with a series of syncopated chords. The soloist then intones the passacaglia theme proper. The accompaniment takes up the theme and with the soloist weaves an elaborate tapestry of seven variations based on the theme and the syncopated chords.

Cello Suite No. 1 BWV 1007

Johann Sebastian Bach is one of the most prolific composers of all time with over a thousand works composed. As the figurehead of the baroque period, his music is consistently studied and enjoyed. At the end of his life, he worked as the director of music in Leipzig, Germany, providing music weekly for four different churches. His cello suites fell into obscurity over the years and were lost to time until a cellist, Pablo Casals, discovered them at a used music store. Casals studied the suite privately for over a decade, eventually performing them publicly in 1901. This performance caused the suites to skyrocket in popularity, making them some of the most beloved pieces of music in the world.

Bach is my favorite composer. I have always admired him and his music for many reasons, but above all, I have appreciated his unwavering dedication to the glory of God. He would often sign the end of his compositions with the acronym “SDG,” standing for “Soli Deo Gloria,” meaning “to God be alone the Glory.” He is also quoted as saying, “The aim and final end of all music should be none other than the glory of God and the refreshment of the soul.” Throughout the preparation of this recital, I have been praying for just that: that God would be glorified, and the hearer’s soul would be refreshed.

Prelude No. 5

It is likely that the preludes written by Villalobos were inspired by and dedicated to Andrés Segovia, the patriarch of modern classical guitar. The two were contemporaries, and Segovi would frequently visit Villalobos' home country of Brazil during the time of this work's composition. By titling this prelude "an Homage to the social life – 'to the fresh young boys and girls who go to concert and theater in Rio,'" Villalobos immediately calls to mind the lively culture of Brazil. He explores this idea through three different movements and ends with a restatement of the first movement.

Café 1930

This piece is a movement from a larger work titled *Histoire du Tango*. Piazzolla, an Argentinian composer famous for writing tango music, wrote *Histoire* to show the development of tango music. The composition has four movements: the fast-paced *Bordel 1900*, a sultry *Café 1930*, an exciting *Nightclub 1960*, and the groovy *Concert d'Aujourd'hui*. This is his only piece written for flute and guitar duet and is a cornerstone of this chamber ensemble's repertoire.

The Bucks of Oranmore

A reel is a fast-paced dance from Ireland and Scotland often played at the end of parties. The "bucks" in the title allude to the young men of the town. I find it enjoyable when listening to and playing this piece to imagine very jolly and "partied-out" youth having one last dance before finding a place to settle down for the evening. Imagine a neighbor playing this tune on the bagpipes late at night!

Neil Gow's Lament for the Death of His Second Wife

Neil Gow was one of the most important violinists and composers in all of Scotland. He is responsible for spreading the strathspey style of violin playing throughout Scotland. After his second wife, Margaret Urquhart, passed away, he was so saddened that he did not play the violin for many months. When he finally picked up the violin again, this is what he wrote. No one knows what happened to his first wife. When asked, Gow declined to comment.

This is one of my favorite pieces of music. I started studying it during a particularly rough time in my life, and it gave me some peace and joy. Whether for me, you, or Neil Gow, it stands as a powerful testament to the power of music.

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	7:30 pm	St. Mary Magdalene Church	Choral Spring Concert

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This recital is given in partial fulfillment of the Bachelor of Music degree with a concentration in Instrumental Education for Dylan Melvin and Instrumental Performance for Maxwell Burer.

*Dylan Melvin is a student of Dr. Sarah Roberts and Dr. Benjamin Facundo.
Maxwell Burer is a student of Mr. Sergio Hernandez.*