

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



**UT Tyler™**  
**MUSIC**

*presents*

**Isaac Sanders**

*in a*

**Senior Recital**

With Vicky Conway

**Sunday, April 19, 2026**

**5 pm**

**Braithwaite Recital Hall**

## PROGRAM

<b>Work</b>	<b>Composer</b>
<b>Konzert No. 1 for Trombone and Piano</b>  Isaac Sanders, bass trombone Vicki Conway, piano	Alexei Lebedev (1928-1993)
<b>Three Romances for Suzie</b>  Isaac Sanders, bass trombone Vicki Conway, piano	Barbara York (1949-2020)
<b>Encuentros</b>  Isaac Sanders, tenor trombone Vicki Conway, piano	Carolina Calvache (b. 1987)
<b>Sonata No. 1</b>  I. Cantabile II. Spiritoso e staccato, a tempo moderato III. Largo e staccato IV. Allegro e staccato V. Vivace  Isaac Sanders, tenor trombone Vicki Conway, piano	John Galliard (1687-1749)

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**Fantastic Polka**

Arthur Pryor  
(1870-1942)

Isaac Sanders, tenor trombone  
Vicki Conway, piano

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**Abendlied, Op. 69 No. 3**

Josef Rheinberger  
(1839-1901)

Trombone Choir  
Dominck Gregory, Thomas Pecot, Jovanny Mendoza, Isaac Sanders, Taylor See,  
Caitlynn Vanzandt

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# PROGRAM NOTES

## **Konzert No. 1 for Trombone and Piano**

Alexei Lebedev's *Konzert No. 1* is a cornerstone of the Russian trombone repertoire. Written by a virtuoso tubist, the piece combines the bold lyricism and sweeping drama typical of Russian romanticism while including moments of playful charm. Rich melodic writing showcases the trombone's noble singing voice, while spirited technical passages demand agility and expressive phrasing. Its wide emotional range—from introspective lyricism to triumphant brilliance—makes it a favorite among low brass soloists.

## **Three Romances for Suzie**

Canadian-born composer and pianist Barbara York wrote *Three Romances for Suzie* as a deeply personal tribute, blending warmth, tenderness, and gentle humor. Known for her lyrical writing and accessibility, York crafted these miniatures as musical portraits filled with grace and sincerity. The work balances intimacy and expressiveness, highlighting both the singing quality and collaborative connection between soloist and pianist. Its heartfelt simplicity and emotional depth are hallmarks of York's compositional voice.

## **Encuentros**

Colombian pianist and composer Carolina Calvache bridges classical structure and Latin American rhythm in *Encuentros* ("Encounters"). The work unfolds as a dialogue between cultures and musical languages—fluid, rhythmically alive, and harmonically rich. With influences from jazz, Colombian folk idioms, and contemporary classical textures, *Encuentros* celebrates connection and discovery. Its title captures the spirit of meeting—between people, ideas, and musical worlds.

## **Sonata No. 1**

John Ernest Galliard, a German born Baroque composer active in England, wrote a number of instrumental sonatas displaying eloquence and clarity. *Sonata No. 1* is elegant and refined, characteristic of early 18th-century taste with its dance-inspired rhythms, ornamented melodies, and poised balance of phrases. Though originally written for bassoon or cello, it has been embraced by trombonists for its expressive possibilities and dignified charm—a glimpse into the baroque ideal of music as graceful conversation.

## **Fantastic Polka**

A dazzling showpiece from the golden age of the American band, *Fantastic Polka* remains one of Arthur Pryor's most famous works. Pryor, a trombone virtuoso with the Sousa Band, composed the piece to highlight his unmatched technical brilliance and wit. Rapid articulation, soaring high notes, and flashy cadenzas give it a brilliant flair, while its dance-like rhythm and humorous twists evoke the spirited entertainment of early 20th-century concert bands. It is both virtuosic and irresistibly fun.

## **Abendlied, Op. 69 No. 3**

*Abendlied* ("Evening Song") is one of Josef Rheinberger's most beloved choral works, here adapted for instrumental performance. Composed when Rheinberger was just 15, the piece embodies serene devotion and lyrical beauty. Its simple, flowing lines create a sense of peace and spiritual reflection—an intimate close to any program. The music captures the quiet calm of twilight, evoking both reverence and comfort in its radiant harmonies.

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

*Isaac Sanders is a student of Nicholas Losos.*

## *Spring 2026 School of Performing Arts Events*

<b>DAY</b>	<b>DATE</b>	<b>TIME</b>	<b>LOCATION</b>	<b>EVENT</b>
<b>Tue</b>	Apr 21	12:30 pm	BRH	Student Recital
<b>Tue</b>	Apr 21	7:30 pm	Cowan	Jazz Ensembles Concert
<b>Thur</b>	Apr 23	7:30 pm	Cowan	UT Tyler Bands Concert
<b>Fri</b>	Apr 24	6:30 pm	BRH	Percussion Studio Recital
<b>Sat</b>	Apr 25	7:00 pm	Chapel of St. Peter and Paul	Choral Spring Concert

[Learn more about the School of Performing Arts](#)