

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



**UT Tyler™  
MUSIC**

*presents*

**JOEL CARNERO FIGUEROA**

*in a*

**JUNIOR RECITAL**

**WITH ELENA DAUGHTERY, PIANO**

**MONDAY, APRIL 20, 2026**

**6 PM**

**BRAITHWAITE RECITAL HALL**

# PROGRAM

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## **Variations Pathétiques (1980)**

III. Lento-Rubato

VI. Prestissimo con fuoco

Ida Gotkovsky

(1933-2025)

Joel Carnero Figueroa, alto saxophone

Elena Daugherty, piano

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## **Rock Steady (2015)**

Evan Williams

(b. 1988)

Joel Carnero Figueroa, alto saxophone

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## **Rise (2020)**

Karalyn Schubring

(b. 1999)

Joel Carnero Figueroa, alto saxophone

Elena Daugherty, piano

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## **Ku Ku (1997)**

Barry Cockcroft

(b. 1972)

Joel Carnero Figueroa, soprano saxophone

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

Joel Carnero Figueroa is a student of Dr. Sarah Roberts and Dr. Benjamin Facundo.

# PROGRAM NOTES

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## **Variations Pathétiques**

Movement III of Variations Pathétiques, entitled “Lento-Rubato” is described as a “‘variation of line and changes’ with stylistic markings such as ‘dolce con eleganza’ and ‘molto sostenuto cantabile con calore’ for an elegant atmosphere of warmth.” Throughout this movement, the saxophone can be heard playing a three-note motif that comes from the second movement of the same composition, which is made up of a minor second, followed by a major seventh leap. Gotkovsky uses the major seventh leap to achieve hushed intensity as the movement evaporates into silence. The sixth and final movement of this competition, entitled “Prestissimo con fuoco” starts with the piano playing a variation motif found in previous movements. Movement VI is described as a “whirlwind of fire” due to the repeating, oscillating half-steps found in the saxophone. Later in this movement, the saxophone is heard, once again, playing the variation motif but in canon with the piano. Ida Gotkovsky (born from 1933-2025) was a French Composer who grew up in a musical family. She began composing at eight years old and studied at the Paris Conservatory for fourteen years, earning her prizes like the Blumenthal Prize in 1958, and the Divonne International Competition in 1961. Among her instrumental works, no fewer than five were commissioned for the Paris Conservatory, two of which were written for the saxophone (Concerto and Variations Pathétiques).

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## **Rock Steady**

Rock Steady is a jazz-infused unaccompanied alto saxophone composition. It is “an exploration of the intersection of virtuosity and repetitive ‘grooves,’” consisting of extended techniques that include, but are not limited to, growling and slap-tonguing. With an almost steady stream of sixteenth notes, but frequent time changes, it can be difficult to find the groove to this composition. Evan Williams (born in 1988) has written compositions that range from vocal/operatic works to instrumental and electronic works and has been commissioned by notable ensembles like the Cincinnati and Toledo Symphony Orchestras, the London Philharmonic Orchestra, “Pershing’s Own” U.S. Army Band, and the Pacific Northwest Ballet, just to name a few. He has received awards and recognition from the American prize, ASCAP, and the National Federation of Music Clubs.

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## **Rise**

The message behind Rise by Karalyn Schubring invokes that the performer will always “rise” to any musical challenge. This work was written as inspiration to all of us that “while failure is often much more certain than success, what is remembered is how we respond to adverse circumstances.” Karalyn Schubring (born in 1999) is a modern composer who, at a young age, became obsessed with improvising and found tremendous joy and purpose in musical creativity. Her works contain inspirations from things like jazz-fusion grooves, musical games, and nature imagery just to name a few. Karalyn holds a degree from the University of Michigan, where she studied piano (under Matthew Bengtson) and composition (under people like Michael Daugherty, Bright Sheng, and Evan Chambers).

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## **Ku Ku**

Ku Ku by, composed in 1997, is one of Barry Cockcroft’s most famous compositions for saxophone, after Black & Blue. This composition is heavily improvised from Berio’s Sequenza VIIb for soprano saxophone, and in the words of Barry himself: “I often found that to contrast the extreme nature of the Sequenza I would play long melodic lines. To contrast further with this, I would take some of the multiphonics used by Berio and add some funky rhythms.” The meaning behind the name of this composition is quite interesting: Kuku, translated from Swahili, means chicken, Ku-ku is a type of clock that is made in the Black Forest, and Ku Ku means crazy.

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## 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 pm	Chapel of St. Peter and Paul	Choral Spring Concert

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