

HUXFORD SYMPHONY ORCHESTRA

Tuesday, September 20, 2022
Concert Hall
7:30 p.m.

Joseph Lee, Conductor

PROGRAM

Concerto for Four Violins in B minor, Op. 3, No. 10, RV 580 Antonio Vivaldi
I. Allegro (1678-1741)
II. Largo - Larghetto - Adagio - Largo
III. Allegro

*Iwona Augustyn, Sebastian López Mahecha,
Daniel Torres Salazar and Will Martin, violin
Thomas Maternik-Piret, cello
Tim Berry, harpsichord*

- 10 MIN INTERMISSION-

Symphony No. 7 in A major, Op. 92 Ludwig van Beethoven
I. Poco sostenuto - Vivace (1770-1827)
II. Allegretto
III. Presto - Assai meno presto
IV. Allegro con brio

- 5 MIN PAUSE -

Romeo and Juliet Overture - Fantasy Pyotr Ilyich Tchaikovsky
(1840-1893)

*The Huxford Symphony Orchestra and the University of Alabama
School of Music are grateful to Camilla Huxford for her
continued generous support of UA's orchestra program.*

8th Program of the 2022 - 2023 Season

Program Notes

Concerto for Four Violins in B minor, Op. 3, No. 10, RV 580

Antonio Vivaldi was one of the most accomplished Italian composers from any era of Western Art Music. His prolific output of operas, duo and trio sonatas, and over 500 concertos was unmatched by any composer during his lifetime. Over half of these concertos were written for some combination of violins, as Vivaldi himself was a virtuoso violinist, and it was in these concertos that Vivaldi established the norm for three-movement concertos, expanding on earlier innovations by composers like Giuseppe Torelli. These expansions include a fast-slow-fast three-movement scheme, and the solidification of what is known as ritornello form, a formal structure modeled from opera in which the orchestra frames motivic episodes played by a soloist.

The Concerto for 4 Violins in b minor was written in 1711, and is found in a collection of twelve concertos called 'L'Estro armonico', which translates to 'harmonious inspiration'. These concertos were published while Vivaldi was working as the director of a conservatory for homeless girls in Venice known as Pio Ospedale Pietà. Appointed in 1703, when he was just 25 years old, Vivaldi used his platform at Pietà and his access to talented instrumentalists to experiment liberally with the form and structure of his music. An innovator in many respects, Vivaldi recognized his growing influence throughout Europe, and took an opportunity to publish this collection in Amsterdam, marking it the first collection of Vivaldi's published outside of Italy. This international approach allowed a situation in which a budding composer and organist named Johann Sebastian Bach could find this music, eventually publishing his own arrangements of some of these concertos while studying the form and structure intimately, inspiring the young Bach's own sense of compositional style.

It is notable to point out that women and girls were not allowed to perform instruments publicly in Venice at the time, unless they sang, so Pietà was quite an anomaly in this respect. As Vivaldi's influence grew, so did the prestige of the Pietà; his pupils became some of the most renowned teachers in Venice, and the concerts at the conservatory became a draw for visitors to the city. The freedom Vivaldi had at Pietà was crucial to his prolific output and his innovations in form, allowing him to inspire a new generation of composers and make a lasting impact on Western Art Music.

Program note by Jake Pietroniro

Symphony No. 7 in A major, Op. 92

It is difficult to not be reflective of both the political and personal issues surrounding Beethoven when listening to his 7th Symphony. Composed between 1811 and 1812, it was a time of great uncertainty in the world with Napoleon in the midst of waging war against Russia as well as Beethoven's hearing loss becoming more significant.

But besides all of this, Beethoven's work continued to be fruitful and impressive with his 7th Symphony largely well received. So much so in fact that at the premiere on the cold winters night of 8th of December 1813 at the University in Vienna, the audience demanded an immediate encore of the 2nd movement - a movement that has continued to be as popular today as it was then. Fuelled by the inescapable rhythm of a funeral like march, the Allegretto has appeared in several movies and television shows and is a musical moment which arguably is almost as iconic as the opening of the 5th Symphony.

The Symphony, as a whole, consists of 4 largely contrasting movements. No single key, themes or mood links them together in an obvious manner. But instead, Beethoven saturates the work with a plethora of rhythmic devices, motifs and figures which creates 4 individual movements that are instantly identifiable yet balanced and complimentary - of course the genius of Beethoven.

The 1st movement begins with a long introduction built largely upon ascending scales passed through the orchestra before transitioning to the faster Vivace. It does take some time to get there. In fact it is no fewer than 61 repetitions of the note E that connects the rousing opening to the relentless dotted rhythms that the majority of the movement consists of.

The 3rd movement of the Symphony, as was so common of the time, consists of a live Scherzo and Trio. Whilst not so common is the repetition of both so that the usual ternary form of Scherzo - Trio - Scherzo is in fact expanded to Scherzo - Trio - Scherzo - Trio - Scherzo. Although relatively common in works of Beethoven at the time, this form was rarely used by other composers. Masterfully blending new and old, Beethoven writes this original form whilst using an old Austrian Pilgrims hymn as the basis of the Trio.

The 4th and final movement is a virtuosic tour de force for the entire orchestra with the main theme being a replica, albeit at double the speed, of Beethoven's own arrangement of the Irish folk song "Save me from the grave and wise".

Beethoven dedicated his 7th Symphony to his patron Count Moritz von Fries.

Program note by Stephen Clark

Romeo and Juliet Overture - Fantasy

Romeo and Juliet Overture-Fantasy by Tchaikovsky is a unique orchestral telling of the familiar Shakespearian tragedy. The piece was composed after Tchaikovsky's Symphony No. 1 while the composer was working as a music professor. The first version was written around 1870, and the final revision completed in 1880. There are three basic building blocks to this piece; Friar Lawrence, the conflict between Capulets and Montagues, and of course Romeo & Juliet's passionate love. Unlike the play, Tchaikovsky begins his Romeo and Juliet with the introduction of Friar Lawrence. This music is somber and foreshadows the impending tragedy of the story. As the plot of the story accelerates, so does the orchestra. The tempo increases towards the energetic and dramatic conflict between the Capulets and Montagues. Tchaikovsky depicts the anger between the two factions with a fiery theme, a stark contrast to the somber introduction. In this section, the conflict escalates to clash of swords depicted musically in the cymbal. Just as the conflict simmers down, Tchaikovsky introduces the two lovers with the very familiar "love theme" in the English Horn. This theme is very recognizable from popular culture. The beautiful theme slowly deconstructs as the tension between Romeo and Juliet's warring families reasserts itself. As the intensity builds, the love theme returns with grandiose, this time in the entire string section. From here, the piece begins to conclude. Lord Capulet's words describe the conclusion of this piece eloquently.

*Lord Capulet, Act 4, Scene 5, Lines 85-90,
Romeo & Juliet by William Shakespeare*
“Turn from their office to black funeral;
Our instruments to melancholy bells,
Our wedding cheer to a sad burial feast,
Our solemn hymns to sullen dirges change,
Our bridal flowers serve for a buried corpse,
And all things change them to the contrary.”

Program note by Nick Carozza

Iwona Augustyn, violin

A native from Poland, violinist Iwona Augustyn is a versatile performer who has won several international competitions, holding the 1st Prize on 26th Young Musician International Competition “Citta di Barletta”(05/2016) and 2nd Prize on 19th General Competition for Young Musicians in Kielce (06/2012) to name a few.

Mrs. Augustyn has been able to perform with several orchestras in the U.S and abroad. Her appointments at Paderewski Pomeranian Philharmonic, Capella Bydgosciensis, Torun Symphony Orchestra, and recently her appointments in the U.S with the Galveston Symphony Orchestra and the Orchestra of Moores School of Music as a concertmaster for “Don Giovanni” and “La finta semplice,” make Mrs. Augustyn an accomplished orchestral performer as well.

As a versatile violinist, Iwona has explored baroque performance with Cappella Gedanensis and Baroque Orchestra of Feliks Nowowiejski Music Academy which are renowned baroque orchestras which are used to play with period instruments; as well as being part of the roster of Mercury Chamber Orchestra based in Houston, TX.

Iwona holds a B.M and M.M in violin performance at Feliks Nowowiejski Music Academy. Likewise, she obtained a degree in baroque violin studies at Feliks Nowowiejski Music Academy in 2022 and currently is pursuing a DMA in the University of Alabama.

In her free time Iwona enjoys traveling, playing fussball, learning spanish and playing in anexperimental duet (Andromeda Duet) with her husband, also violinist, Daniel Torres. With Andromeda Duet she won the 2nd Prize in the International Music Competition “Citta di Barletta” in the chamber music category in 2021.

Daniel Torres Salazar, violin

A native from Colombia, violinist Daniel Torres is an eclectic performer and composer interested in cultural projects with social impact. As a performer he has won several international competitions, holding the 1st Prize in the “Bogota is Mozart” chamber music category as soloist and concertmaster and 2nd Prize in the International Music Competition “Citta di Barletta” in the chamber music category in 2021 to name a few.

Mr. Torres has been able to perform with several orchestras in the U.S and abroad. His appointments at Opera Nova (Poland), Łódź Philharmonic (Poland) and recently his appointments in the U.S with the Galveston Symphony Orchestra (Texas), Rapides Symphony Orchestra (Louisiana) and Acadiana Symphony Orchestra (Louisiana) make Daniel an accomplished orchestral performer as well.

As a versatile violinist, Daniel has explored chamber music with different ensembles and repertoires which include performances with his piano trio in São Paulo and Rio de Janeiro premiering some of his own compositions. Moreover, Daniel's interest on chamber music led him to participate in multiple festivals in the US and abroad including Green Mountain Chamber Music Festival, Campos de Jordão Music Festival, FEMUSC to name a few.

Daniel holds a B.M in violin performance and composition in Bogota, Colombia at FUNJC.

Likewise, he obtained a M.M at LSU and currently is pursuing a DMA in the University of Alabama.

Besides classical music Daniel likes to play futsal and learn Jean Luc Ponty and Eddie South's solos among other jazz violin players. Moreover, he enjoys (sometimes) watching the New York Mets and Knicks play and loves playing in an experimental duet (Andromeda Duet) with his wife, also violinist, Iwona Augustyn. With Andromeda Duet he won the 2nd Prize in the International Music Competition "Citta di Barletta" in the chamber music category in 2021

Juan Sebastian Lopez-Mahecha, violin

Juan Sebastian is a native from Colombia. He got his bachelor's degree from the National University of Colombia studying with Antonia Kapitanova, his master's degree from Valdosta State University where was graduate assistant with the South Georgia String Project under the guidance of Kristin Pfeifer Yu. He is currently pursuing a DMA degree in performance at the University of Alabama with Jenny Gregoire, and baroque violin with Gesa Kordes. He is one of the violinists of the Capstone String Quartet, the string quartet in residence of UA.

Will Martin, violin

Will Martin is the Owner of Martin Method Violin LLC, a Doctoral violin student at the University of Alabama, and a Board Member of Chamber Music Tuscaloosa.

He currently holds the positions of Capstone Graduate String Quartet Violinist and Graduate Teaching Assistant at the University of Alabama.

From 2017-2019, Will served as the Orchestra Director of Booker Middle School in Sarasota, FL, a Title I VPA Magnet school. Will also held positions as Orchestra Program Assistant at the University of North Florida (2019-2020), Violinist of the University of Utah Michie Graduate String Quartet (2014-2016), Associate Violin Instructor at the University of Utah Preparatory Division (2014-2016), Violin Program Director at Forty Carrots Preschool (2017), and Instructor of Preschool Violin Class at the Guadalupe Center of Immokalee (2010-2014). Will has played violin professionally with symphonies in Mobile, Tuscaloosa, Meridian, The Villages, Brevard, Annamaria Island, Venice, Charlotte, Fort Myers, and Naples, and the opera companies Opera Tampa and St. Petersburg Opera.

Thomas Maternik-Piret, cello

Maternik-Piret started playing cello growing up in France. He studied with Professor Christian Wolff at the Dijon Conservatory and Helene Dautry in Paris, at the Fresnes Conservatory. He received a full scholarship to study with Jerome Pernoo at the Royal College of Music of London where he graduated with honors. As a professional he has won positions with orchestras including principal position with Columbus Symphony orchestra and Huntsville symphony orchestra. Maternik-Piret has also played in the section of the Academy of St Martin in the Fields, Alabama Symphony orchestra, the Tuscaloosa and Mobile symphony orchestra and has recently been offered work with the Atlanta Opera. Maternik-Piret is currently the cellist in residence with the Capstone string quartet at the University of Alabama where he is pursuing a Doctoral degree in Musical Arts. Maternik-Piret has a studio of dedicated students and thoroughly enjoys the rewards of being a pedagogue. When he is not playing cello or teaching, Maternik-Piret enjoys spending his time with his wife, two daughters and pets.

Joseph Lee, conductor

Joseph Lee, conductor, is the Interim Director of Orchestral Studies at the University of Alabama. He is also the Resident Conductor of the Huntsville Symphony Orchestra, Music Director of the Huntsville Youth Orchestra, Music Director of the Tennessee Valley Music Festival, Music Director of the Festival Internacional de Música Cóbano (Costa Rica), the Director of Music Ministries at East End United Methodist Church in Nashville, TN, the Principal Conductor of Nashville's professional modern music ensemble, "chatterbird," and the Artistic Director of Nashville in Harmony's youth chorus for LGBTQIAP+ and allied youth, Major Minors. On stage, he has led a diverse group of performers including Grammy award winning artists Eileen Ivers and Immigrant Soul, the world-famous Canadian Brass, the performers of Cirque de la Symphonie, Act of Congress, Riders in the Sky, Tony Award nominee Jodi Benson, and other Broadway stars including Gary Mauer, Julia Murney, Virginia Woodruff, Burke Moses, and many others. Mr. Lee has also led the Huntsville Ballet Company in over 100 performances of Tchaikovsky's "Nutcracker."

Mr. Lee served on the conducting staff of the Sewanee Summer Music Festival from 2007-2011 and served as the conductor of the University Orchestra at Sewanee from 2011-2014. In the Spring of 2011, Mr. Lee returned to his alma mater to serve a one-semester appointment at Vanderbilt's Blair School of Music as Adjunct Assistant Professor of Orchestra and Conducting. In 2018, Mr. Lee founded the University Orchestra at the University of Alabama in Huntsville, and led that ensemble until December 2021. In addition to his regular conducting activities, Mr. Lee frequently travels the Southeast US and Central America leading clinics, adjudicating band and orchestra festivals, and guest conducting. Originally a bassoonist and cellist, Mr. Lee has a passion for Eastern music and studies the Japanese shakuhachi and the Armenian duduk. Mr. Lee is the President of the Alabama Orchestra Association, and currently pursuing a Master of Divinity at Claremont School of Theology.

PERSONNEL

First Violins

Will Martin, co-concertmaster
Daniel Torres Salazar, co-concertmaster
Iwona Augustyn, associate concertmaster
Luke Mondia, associate concertmaster
Sean Brown
Cecelia Erbe
Julia Strassner

Second Violins

Sebastian López*
Iwona Augustyn**
Teresa Ford
Ruthie Nguyen
Jon Dickerman
Zumanah Kamal
Will McLelland
Jacob Nieman

Viola

Ashley Overby**, ***
Jake Pietroniro*
McKayla Andersen
Melissa Bonilla Parra
Jedidiah Lightner
Hannah Faulk
Anthony Joyce
Patrick Marino
Emily Season

Cello

Thomas Maternik-Piret*, ***
Avalée Bean**
Abigail Byrd
Madison Swann
John Nailer
Jonathan Caudill
Baillie Johnson
Noah Nguyen
Nicholas Pursley
Miguel Mejia
Nereida Sanchez-Tio
Julia Stovges

Bass

Mikey Siverston**, ***
Lauren Erwin*
Alex Dunn
CeCe Toscano

- * indicates principal on Beethoven
- ** indicates principal on Tchaikovsky
- *** indicates principal on Vivaldi

Flute

Erin McAfee*
Stephen Clark**
Dianna Johnson, Piccolo

Oboe

Nick Carozza*, **
Brett Stafford
Georgia Nelson, English Horn

Clarinet

Jorge Diez*
Madison Emmons
Gabrielle Phillips**
Megan Amrine

Bassoon

Katelyn Thomas*
Travis Nguyen
Clara Cagle**
Nelson Menijvar

Horn

Harrison Bruner*, **
Joan Warner
Amber Edwards
Yu Hirono
Laura Jean Kurtz

Trumpet

Spence Howell*, **
Jacob Kwasniewski
Nick Katulka

Trombone

Kizer Brown
Jillian Ochensdorf
Chase Smith, Bass Trombone

Tuba

Reid Sayle

Harpsichord

Tim Berry

Harp

Victoria Anderson Greer

Percussion

Mike Spiller*, **
Zachery Langner
Matthew Sandridge

UPCOMING EVENTS

Wind Ensemble

Thursday, September 29
7:30 p.m., Concert Hall

Symphonic Band

Monday, October 3
7:30 p.m., Concert Hall

Faculty Recital Series: Woodwind

Monday, October 10
7:30 p.m., Concert Hall

Jazz Ensemble

Thursday, October 27
7:30 p.m., Concert Hall



University Choirs Fall Concert I

Tuesday, November 1
7:30 p.m., Concert Hall

Huxford Symphony Orchestra

Tuesday, November 15
7:30 p.m., Concert Hall

Hilaritas

Friday, December 2
7:30 p.m., Concert Hall



Sunday, December 4
2:00 p.m., Concert Hall



To purchase tickets please visit ua.universitytickets.com
For more upcoming events please visit music.ua.edu/events

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