

HUXFORD SYMPHONY ORCHESTRA

Thursday, April 18, 2024
Concert Hall
7:30 p.m.

RANSOM WILSON, CONDUCTOR
FEATURING:
LUKE TURNER, PIANO
WITH THE UA COMBINED CHOIRS
AND MEMBERS OF THE UA BANDS

PROGRAM

AGATA: A Basque Fantasy (U.S. Premiere) Stephen Hough
(b. 1961)

Concerto No. 1 in E Minor, Op. 11 Frédéric Chopin
Allegro maestoso (1810-1849)
Romanze: Larghetto
Rondo: Vivace

Luke Turner, Piano

INTERMISSION

Lux Aeterna Morten Lauridsen
5. Agnus Dei (b. 1943)

UA Combined Choirs
Dr. Morgan Luttig, Director

Pines of Rome Ottorino Respighi
(1879-1936)

“I pini di Villa Borghese” (The Pines of the Villa Borghese)
“Pini presso una catacomba” (Pines Near a Catacomb)
“I pini del Gianicolo” (The Pines of the Janiculum)
“I pini della via Appia” (The Pines of the Appian Way)

with members of the UA Bands
Dr. Kenneth Ozzello, Director

Hough: AGATA: A Basque Fantasy

Program notes by the composer

This short orchestral piece is based on a combination of the traditional Basque song *Santa Águeda* and the musical notes which derive from the letters AGATA – the Italian form of this Sicilian saint’s name.

It opens with divided strings darting, shimmering around the woodwinds who play the song, but because the melody is divided up between the different instruments and displaced across different octaves it is only partially recognisable. There follows a short, austere fugato for three solo violas which combines the AGATA motto with a fragment of the song, then there is a sudden, passionate interruption as the full orchestra enter, taking up this fugato with unashamedly romantic ardour. As the climax occurs we hear the *Santa Águeda* tune clearly declaimed with multi-layered counterpoint.

After the emotion subsides and the mood calms the solo Txistu enters, playing the traditional tune with untraditional harmonies. Then, after a moment of silence, the lower strings strum chords as if soft guitars, a solo violin plays the AGATA motto in high harmonics, and the Txistu plays the *Santa Águeda* tune in a free-wheeling, improvised-sounding recitative. The final section is a mirror of the first but with the various motives extended and tossed around the orchestra until all reaches the quietest repose on a long-held string chord.

Chopin: Concerto No. 1 in E Minor, Op. 11

Polish composer Frédéric Chopin is known primarily for his piano works. At the age of twenty, he composed and premiered both of his piano concertos in Poland as a series of farewell concerts before launching his career in Paris. The E Minor concerto showcases an elegant and brilliantly pianistic compositional style which affords the soloist a flexible canvas of artistic freedom while the orchestra plays a tactful, supportive role. As a whole, the piece is expansive, beautiful, and eminently easy to enjoy.

In the first movement, marked “Allegro maestoso,” the orchestra introduces a robust, somewhat stout triple-meter march. This gives way to a relaxed second theme which allows for pianistic elegances. The soloist explores and develops these ideas, and highly contrasting styles throughout the work compel the listener’s attention.

Even as the first movement sparkles, the second and third movements of the piece feel truly distinctive, using ideas that only Chopin might imagine. On the second movement, the composer writes, “It is not meant to create a powerful effect: it is rather a Romance, calm and melancholy, giving the impression of someone looking gently towards a spot which calls to mind a thousand happy memories. It is a kind of reverie in the moonlight on a beautiful spring evening.” As listeners, we can decide for ourselves the kind of effect it creates. Chopin seems to have intended a serene and dreamlike expression of beauty which easily transfixes the listener. In contrast, the third movement displays a clear character, based on the Polish Krakowiak folk dance. This rondo is lively and spirited, occasionally calling to mind the regimented character suggested by the first movement, while ultimately roiling to a kaleidoscopic conclusion.

Lauridsen: *Lux Aeterna*, “Agnus Dei”

Composed in 1997, Lauridsen’s *Lux Aeterna* is a large-scale work which blends elements of Renaissance polyphony with modern harmonic language. The work resonates with the composer on a personal level – Lauridsen writes, “Each of the five connected movements in this choral cycle contains references to ‘Light,’ assembled from various sacred Latin texts. I composed *Lux Aeterna* in response to my mother’s final illness and found great personal comfort and solace in setting to music these timeless and wondrous words about Light, a universal symbol of illumination at all levels - spiritual, artistic, and intellectual. [...] A quiet setting of the *Agnus Dei* precedes the final *Lux Aeterna*, which reprises the opening section of the Introitus and concludes with a joyful celebratory *Alleluia*.” In the final movement of the work, the “Agnus Dei,” Lauridsen carefully crafts moments of tension and release, guiding the listener through a journey of emotional depth and spiritual reflection.

The piece builds to a powerful, transcendent *Alleluia* before the hushed reverence of its final *Amen*, capturing the full range of human emotion and aspiration.

Agnus Dei, qui tollis peccata mundi, Lamb of God, who takes away the sins of the world,

dona eis requiem. grant them rest.

Agnus Dei, qui tollis peccata mundi, Lamb of God, who takes away the sins of the world,

dona eis requiem. grant them rest.

Agnus Dei, qui tollis peccata mundi, Lamb of God, who takes away the sins of the world,

dona eis requiem sempiternam. grant them rest forever.

Lux aeterna luceat eis, Domine, May eternal light shine on them, Lord,

cum sanctis tuis in aeternum, as with your saints in eternity,

quia pius es. because you are merciful.

Requiem aeternum dona eis, Domine, Grant them eternal rest, Lord,

et lux perpetua luceat eis. and let perpetual light shine on them,

Alleluia. Amen.

Alleluia. Amen.

Respighi: Pines of Rome

Respighi is best known for his “Roman Trilogy” – three symphonic poems written between the years 1916-1928: *Fountains of Rome* (1916), *Pines of Rome* (1924), and *Roman Festivals* (1928). Premiered in the Italian capital, *Pines of Rome* depicts various city scenes against the backdrop of Rome’s iconic pine trees. The piece passes seamlessly from one movement to the next, using both old and new compositional styles as well as orchestrational brilliance to bring the Eternal City to life.

I. The Pines of the Villa Borghese

Blink and you might miss it – the first movement bursts to life and blisters with ecstatic percussion and high brass. Respighi’s opener depicts children at play by using two themes from popular children’s games, “*Madama Doré*” and “*Giro Giro Tondo*.” Orchestral forces ignite the tune with hectic energy in and around trumpet fanfares and dense textures. The tension continues to build – as the orchestra becomes increasingly frenetic, a blaring dissonance from the trumpet section signals that time is running out. Then, as abruptly as it began, the game is over.

II. Pines Near a Catacomb

The mood shifts dramatically in the second movement as the music transports us to the solemnity of a Roman catacomb. Like in the first movement, Respighi directly quotes scenes from Roman life – this time, by using themes from Gregorian chant. Mysterious and haunting in the beginning, the music conjures images of ancient burial chambers hidden beneath the earth, with ethereal strings creating an atmosphere of quiet reverence. An offstage trumpet solo breaks through the mist, using a theme borrowed from a “Sanctus” plainchant. The piece builds to an exultant trombone chorus, before settling again to bear the listener quietly back to the overworld.

III. The Pines of the Janiculum

In the third movement, Respighi takes us to the Janiculum Hill, overlooking the city of Rome. Dreamlike piano and a stunning clarinet solo make it easy to imagine Rome from a bird’s-eye view. The music unfolds with a sense of tranquility and contemplation, with gentle melodies and shimmering orchestration painting a picture of quietude and reflection. As the clarinet gives its final farewell, the strings evaporate into the air.

IV. The Pines of the Appian Way

The final movement brings the journey to a close as Respighi depicts the grandeur of the Appian Way, one of the most ancient and important roads in Rome. The movement begins by immediately calling to mind the bloody military history of the Roman Empire. Eerie low melodies and uneasy string dissonances give chills before an angularly expressive English horn solo intones a lament. And as more voices join, ever so gradually, the piece transforms. It becomes like the sun rising, where one can almost perceive the passing of time from Ancient Rome to a more civilized age. Carried by additional brass and organ, the piece culminates in unbridled triumph, an optimism and exuberance which, unlike the first movement, is fully mature in its years.

This is one of the most truly satisfying finales in all of music; as the final chords resound, one can’t help but feel a sense of awe for the Eternal City and the pines that have stood witness to its rich history for centuries.

Huxford Symphony Personnel

* – principal on Hough
– principal on Chopin

Violin 1

Iwona Augustyn (concertmaster)
Daniel Torres Salazar
Cecelia Erbe
Julia Strassner
Harry Evans
Julie Haring

Violin 2

Tyler Browning (principal)
Jon Dickerman
Teresa Ford
Zumanah Kamal
Emma Berry
Janell Preheim

Viola

Melissa Bonilla Parra (principal)
Sergio Lozano
Jake Pietroniro
Caleb Joseph
Hannah Faulk
Dylan Vanderpool

Cello

Alvaro Miranda Gamara (principal)
Haley Nicholson
Julia Stouges
Amanda Green
Sam Nguyen
Bryce McHenry

Bass

Lauren Erwin (principal)
Mikey Sivertson
Daniel Waldrop
Sam Rocklin

Flute

Audrey Boling #
Anna Chong
Mallory Harrison *^f
Sara Reeves

Oboe

Gregory Lucero f
Eli Sivel ^
Brett Stafford *
Michael Tijerina

Clarinet

Megan Amrine ^
Jorge Diez *f
Chandler Myhan #
Matthew Rocchio

^ – principal on Lauridsen
f – principal on Respighi

Bassoon

David Botero
Nelson Menjivar *#
Katelyn Thomas ^

Horn

Harrison Bruner #
Cam Bryant f
Hope Moebes
Jackson Shue *^
Tyler Winningham

Trumpet

Nick Katulka
Nathaniel Shadix f
Ryan Winston #

Trombone

Andrew Campbell #f
Jillian Ochsendorf ^

Bass Trombone

Connor Baggette

Tuba

Isaac Crawford f

Timpani

Matthew Sandridge #f

Percussion

Aaron Hyatt
Zach Langner
Michael Rivera Gonzalez
Matthew Sandridge
Mike Spiller

Piano

Chang Miao

Celeste

Donghwi Lee

Harp

Chai Lee

Organ

Dr. Amir Zaheri

Buccina

Nathan Sanderson (sop.)
Travis Quesenberry (sop.)
Will Pettry (sop.)
Connor Hughes (sop.)
James Diffey (alt.)
Isaiah Vasquez (alt.)

University Singers

Dr. Morgan Luttig, conductor
Skip Stradtman, assistant conductor

Soprano

Kate Bryant
Grace Dell
Jenna Johnson
Kate Paras
Ella Boyd
Rainey Hill
Kaylie Gaggiani
Meredith Taylor

Alto

Erin Chatman
Lizzy Erbach
Faith Kirkland
Macy Steele
Madison Gore
Sassy Mednikow
Kelsie Verble

Tenor

Jordan Darnell
Darian Polke
Kenvelle Taylor
Alfredo Dittrich
Kyle Kennedy
Skip Stradtman
Walker White

Bass

Angus Durham
Connor Harkiewicz
Ryan Johnston
Trey-Lee Orndorff
Justin Tharpe
Will Broadhurst
Chris Efobi
Mason Mccool
Lucas Oosthuizen
Dyllon Ravenell

University Chorus

Dr. Morgan Luttig, conductor
Philip McCown, Skip Stradtman, assistant conductor
Emma Mehigan, Timothy Smith, teaching assistants

Soprano

Victoria Aguilar
Olivia Alarcon
Paige Beville
Chloe Cater
Ashley Chapnick
Emery Davis
Pradnya Desurkar
Jamiah Edwards
Kylie Grossie
Lily Henry
Link Hernandez
Madison Hullett
Reese Hunter
Teandra Jackson
Kloe Justice
Khiya McLamb
Emma Mehigan
Raygan Mendoza
Sequoia Morning
Rachel Plowman
Lacy Richardson
Hope Schmeichel
Madeleine Trotno
Emily Welker

Alto

Hiraku Abe
Emily Adkins
Genevieve Bangert
MacKenzie Barrier
Jenna Brown
Autumn Carpenter
Ella Fauson
Madison Gore
Courtney Harris
Alex Holmquist
Lyrique Jones
Cas Lisko
Sarah Martin
Emily Monson
Ry Nicely
Isabella Olguin
Summers
Anna Parul
Jenna Richardson
Olivia Seale Esposito
Ruthie Sommer
Carson Wieghat

Tenor

Griffin Carpenter
Kearis Cook
Cody Coykendall-Garcia
Alfredo Dittrich
Steven Hensley
Connor Hughes
Samuel Kaufmann
Preston Lumpkins
Philip McCown
Lawson McVay
Timothy Smith
Skip Stradtman
Peter Vander Wal
Ray White

Bass

JP Aufdemorte
Eric Bailey
James Dickinson
Max Dyer
Harry Evans
Sam Gaines
Liam Hoxsie
Aidan Magouyrk
Christian Martin
Ryan McFarland
James Merchant
Jeremiah Nixon
Sam Powell
James Sanders
JoQuez Shepard
JJ Smith
Daniel Stadter
Isaac Toles
Jerome Turner
Alex Wilson
Jared Zimmerman

UPCOMING EVENTS

Katelyn Thomas, bassoon
Friday, April 19
7:30 p.m., Recital Hall

Tuba Ensemble Concert
Friday, April 19
7:30 p.m., Concert Hall

Reese Hunter, soprano
Saturday, April 20
1:30 p.m., Recital Hall

Zumanah Kamal, violin/soprano
Saturday, April 20
3:30 p.m., Recital Hall

Aria Donn
Saturday, April 20
7:30 p.m., Recital Hall

Junru Chen and Chang Miao, piano
Sunday, April 21
3:00 p.m., Concert Hall

Amir Zahiri, organ
Sunday, April 21
3:00 p.m., Recital Hall

Connor Baggette, bass trombone
Sunday, April 21
5:30 p.m., Recital Hall

Walker White, bass trombone
Monday, April 22
5:30 p.m., Recital Hall

Campus Orchestra Concert
Monday, April 22
7:30 p.m., Concert Hall

Check out the SOM on Social Media!



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