



Department of Music

**FACULTY & FRIENDS  
CHAMBER  
ORCHESTRA**

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7:30 PM | Tuesday, March 3, 2026

Irons Recital Hall

*All your support empowers our program to strive toward excellence.*

<https://www.uta.edu/academics/schools-colleges/liberal-arts/departments/music/giving>

# Program

*The Unanswered Question*

Charles Ives  
(1874-1954)

Andrea Ramírez, Conductor  
Dr. Silas Huff, Conductor

*Siegfried Idyll*

Richard Wagner  
(1813-1833)

Andrea Ramírez, Conductor

Adagio for Strings, Op. 11

Samuel Barber  
(1910-1981)

Andrea Ramírez, Conductor

Capriccio espagnole, Op. 34

Nikolai Rimsky-Korsakov  
(1844-1908)

- I. Alborada
- II. Variazioni
- III. Alborada
- IV. Scena e Canto gitano
- V. Fandango asturiano

Andrea Ramírez, Conductor

# UTA Symphony Orchestra

**Silas Huff, Director**

**Andrea Ramírez, Assistant Conductor**

## **Flute/Piccolo**

Jessica Baird\*  
Elijah Taylor  
Kate Ulrich

## **Oboe**

Andrea Moreno\*  
Matthew Howard

## **English Horn**

Matthew Howard

## **Clarinet**

Elizabeth Monzon\*  
Jaden Raney†

## **Bassoon**

Jacquelyn Martinez-Flores\*  
Scott Pelland

## **Horn**

Trevor Costello\*  
Kate Marvin  
Christopher Alvarado  
Hector Jaime

## **Trumpet**

Antonio Vina\*  
Eric Woods

## **Trombone**

Ryan Tran\*  
Caleb Miller  
Colin Odum

## **Tuba**

Ethan Mathews\*

## **Percussion**

Gabriel Estrada\*  
Davis Cooke  
Silas Huff†  
Lia Kitchen  
Lorenzo Ozella  
Seth Villalta

## **Harp**

Alison Read†

## **Violin I**

Martha Walvoord†\*\*  
Mauricio Campos\*  
Veronica Schramm†  
Brang Aung  
Avram Williams  
Victor Snead  
Calise Janae Beasley  
Gael Guzman

## **Violin II**

Klaudia Cop-Akin†\*  
Katie Omundson\*  
Matthew Gonzales†  
Joel Cabral  
Yahaira Solis  
Andrea Trevino  
AnaMaria Berumen  
Maddie Rozo  
Ziraya Mitchell  
Abigail Jennings

## **Viola**

Cathy Forbes†\*  
Karen Morales\*  
Lucas Pagano  
Michael Evans  
Antwan Garcia  
Juan Méndez Flores  
Oscar Villanueva  
Abigail Jennings  
Raiven Brown  
Aben Alex  
Arden Bradley

## **Cello**

Jack May\*  
David Le  
Riley Hylkema  
Laurann Sepulveda  
Ruby Meza

## **Bass**

John Hunter†\*  
Ronan Bodisch\*  
John Porter  
Joseph Fisher-Schramm  
Abayomi Osisanya  
Kaleb Kawecki  
Leslie Vasquez

## **Librarian**

Katie Omundson

\*\* Concertmaster

\* Principal

† Guest artist

## Andrea Ramírez



Los Angeles native Andrea Ramírez currently serves as Adjunct Faculty in Conducting at the University of Texas at Arlington and as Assistant Conductor with the New Texas Symphony Orchestra. Her love of leadership and orchestral music piqued her interest in other parts of the music industry, leading her to not only serve as part of the executive leadership team of a world-class performance venue in Los Angeles but also acquire skills in project management, fundraising, and research. Ramírez's favorite career highlights include sharing a stage with Aida Cuevas, conducting her undergraduate program's Gamer Symphony, running supertitles for the world's first mariachi opera, *Cruzar la cara de la luna*, and leading the UT Arlington Symphony Orchestra's performance of *Peer Gynt* Suite No. 1. When not conducting or performing on her violin, Ramírez can often be found traversing a local botanical garden, exploring local eateries and bookshops, or curled up with a fiction novel, a cozy video game, and a cup of cocoa.

Ramírez holds a graduate degree in Orchestral Conducting from the University of Texas at Arlington and a bachelor's degree in Music Education from California State University, Northridge.

# **Maverick Orchestra Society**

**“Our mission is to cultivate a supportive, inclusive, and connected community within the UTA Orchestra, where every member feels valued, engaged, and inspired.”**

## **Executive Leadership**

Raiven Brown, President

Ruby Meza, Vice President

## **Officers**

Ronan Bodisch, Secretary

Juan Méndez, Treasurer

Kaleb Kaweicki, Marketing Director

David Le, Fundraising Director

Yahaira Solis, Events Director

Maddie Rozo, Outreach Director

Maricela Velazquez, Social Media Director

Joel Cabral, Graphic Design Director

Karen Morales, String Education President and Liaison

# Program Notes

by Andrea Ramírez

## ***The Unanswered Question* (1908, rev. 1930-1935) | Charles Ives**

*The Unanswered Question* is the second of Two Contemplations, one preoccupied with “nothing serious,” and the latter with “a serious matter.” Ives’s own description of the work makes the serious matter abundantly clear—solo trumpet poses “The Perennial Question of Existence” with quiet, unperturbed strings in the background representing “The Silences of the Druids — Who Know, See, and Hear Nothing.” “The Invisible Answer” is provided by a small chorus of woodwinds (exact instrumentation flexible), becoming increasingly agitated with each reiteration of “The Question.” They fight, they mock, and they eventually succumb, all while the strings continue in “Undisturbed Solitude.”

The three distinct elements represented in *The Unanswered Question*—the questions, the answers, the silence—are sufficiently dissimilar to one another in tonal center and rhythm as to collide time and time again. This creates the aural collage effect for which Ives became known and was a compositional technique he discovered in isolation from the musical experiments of his contemporaries. *The Unanswered Question* was not performed until years later in 1946, when Ives’s compositions began to come to light, though most of his oeuvre was not performed during his lifetime.

## **Siegfried Idyll (1870) | Richard Wagner**

*Siegfried Idyll* was conceived as a birthday gift for Wagner’s second wife Cosima. It premiered in their home on Christmas morning, performed by a chamber ensemble stationed on the staircase leading to her room. In Cosima’s own words, “As I awoke my ear caught a sound, which swelled fuller and fuller; no longer could I imagine myself to be dreaming; music was sounding, and such music! When it died away, Richard came into my room with the children and offered me the score of the symphonic birthday poem. I was in tears, but so was all the rest of the household.”

The work was a gesture of love to celebrate their happy marriage, which took place in August of that year, and the arrival of the newest addition to the family, their son Siegfried. Melodies from *Siegfried Idyll* were later incorporated into Wagner’s 1876 opera *Siegfried*, the third installment of his musical tour de force *The Ring* cycle. Examples of this include the lyrical, flowing strings that begin the piece, a delicate, warm moment in the woodwinds accompanied only by trills in the first violins, and the lively horn solo in dialogue with solo woodwinds.

While intended to remain a private composition, Wagner was compelled to publish a full orchestral version of *Siegfried Idyll* in 1878, as he needed the funds to finance the construction of his home in Bayreuth. He included an extensive program, or intended narrative, with that edition, depicting a young boy’s future through the eyes of his mother as she helps him fall asleep. The work’s opening bars capture the “purity and holiness of a child’s soul” as his mother sings a lullaby. When he is deeply asleep (signaled by the aforementioned trills), she imagines his future. The horn solo represents the strong, handsome man and protector her son will become. He will encounter his own hurdles to overcome, but ultimately love will save him. When the opening theme returns for the final time, the mother’s thoughts shift from dreams to gratitude, and she prays for the divine to bless her son.

### **Adagio for Strings, Op. 11 (1936, 1938) | Samuel Barber**

When asked to name the “saddest” piece in classical music literature, Barber’s Adagio often comes to mind. Lyrical and compelling, this strings-only composition builds toward a central peak, the height of its emotional intensity, with myriad peaks and valleys incorporated throughout. The Adagio’s reputation for depicting immense sorrow was first cemented in public perception of the work during 1945, when it was broadcast over national radio after the announcement of President Franklin D. Roosevelt’s passing. It has become synonymous with grief and mourning ever since, often performed at funerals and memorials.

It must come as a shock, then, to discover that the composer’s own description of the work to a friend upon initially completing it was, “it is a knockout!” A curious sentiment for a composition known as a vehicle for catharsis. When the Adagio exploded in popularity after the national radio broadcast, Barber was not pleased. In an interview on the subject, Barber remarked, “I wish you’d hear some new ones. Everybody always plays that.”

Composer’s intent notwithstanding, the work succeeded in a time where tonality and neo-Romanticism had fallen out of fashion among most composers of the era. The Adagio’s traditional approach performed well with audiences where the austere, innovative works of the century failed to connect, and Barber became the target of envy and criticism from his own colleagues. He paid them no mind, however, stating years later, “I write what I feel. I’m not a self-conscious composer... It is said that I have no style at all, but that doesn’t matter. I just go on doing, as they say, my thing. I believe this takes a certain courage.”

### **Capriccio espagnol, Op. 34 (1887) | Nikolai Rimsky-Korsakov**

Capriccio espagnole began as sketches of a Spanish fantasia for violin and orchestra. Of the works that stemmed from Russian fascination with Spain, this is the most well-known. Vibrant and vivacious, Rimsky-Korsakov intended the work, “as a brilliant composition for the orchestra. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for solo instruments, etc., constitute here the very essence of the composition and not its garb or orchestration. The Spanish themes of dance character furnished me with rich material for putting in use multiform orchestral effects. All in all, the capriccio is undoubtedly a purely external piece, but vividly brilliant for all that.”

A skilled orchestrator, Rimsky-Korsakov wields orchestral color brilliantly from the capriccio’s opening bars to its rousing finale. A “morning song” brightly initiates the work, with lively solos in the clarinet and violin. The piece immediately transitions to the warm, heartfelt second movement, a set of lush variations featuring a noble *solì* by the horn section. What initiated the capriccio returns at the start of the third movement, with a reprisal of solos by violin and clarinet, now in dialogue with one another. A brass fanfare declares the start of the fourth movement, bringing our attention to cadenzas by violin, flute, clarinet, oboe, and finally, harp. The brass return with a punch, prompting the violins to respond with ferocity and initiate the gypsy song. Trombones burst forth proudly at the start of the fifth movement, and the orchestra reimagines the capriccio’s opening with increasing excitement until its final bars.

# UTA Music Department Calendar of Events

Friday	March 6	7:30pm	24x24
Saturday	March 7	8:00am	UTA Double Reed Day
Wednesday	March 18	7:30pm	Faculty Percussion Recital: Professor Chris Nadeau
Thursday	March 19	7:30pm	Student Composition Recital: Moises Garcia
Friday	March 20	7:30pm	Student Composition Recital: Michael Limas
Saturday	March 21	1:30pm	Student Voice Recital: Elizabeth English
Saturday	March 21	5:30pm	Student Voice Recital: Nicolas Ajao
Saturday	March 21	7:30pm	Student Voice Recital: Hannah Reeve
Saturday	March 21	8:00am	26-27 Music Auditions: Jazz, Keyboard, Woodwinds, Brass, & Percussion Auditions
Sunday	March 22	1:30pm	Student Trumpet Recital: Antonio Vina
Sunday	March 22	3:30pm	Student Basson Recital: Jacquelyn Martinez-Flores
Sunday	March 22	5:30pm	Graduate Flute Recital: Elijah Taylor
Sunday	March 22	7:30pm	Student Flute Recital: Leeah Jones

The above are the events scheduled in the Music Department as of press time. More events will be added during the course of the year, and changes may be made to the events listed. For a current listing of upcoming events, check our website at [www.uta.edu/music](http://www.uta.edu/music). To confirm an event, please call the UTA Music Office at 817/272-3471.

Unless noted, all events are free and performances will be held in Irons Recital Hall (105 Fine Arts Building). Most concerts and recitals will be streamed live. To check on whether or not a concert or recital will be streamed live, go to [www.uta.edu/music/live.php](http://www.uta.edu/music/live.php).

\*Admission charges of \$10 adults and \$7 students & seniors apply for these events. Tickets for these events can be purchased online at [www.utatickets.com](http://www.utatickets.com)

Parking for all Music Department concerts and recitals is available in the West Campus Parking Garage at hourly rates. The West Campus Parking Garage is located at the corner of UTA Boulevard and W. Nedderman Drive.

ADA parking is available on the meters in front of Texas Hall for concert held at Department. More information on ADA parking can be found at [www.uta.edu/parking](http://www.uta.edu/parking).