The beauty of music adds value to our lives and to our community.

The Woody and Gayle Hunt Family Foundation is honored to support the El Paso Symphony Orchestra.
EPSYO members perform exciting symphonic music in El Paso’s finest concert halls and get the opportunity to learn from EPSO musicians in small and large group settings. The EPSYO accepts students between the ages of 8 and 22 with at least one year of musical study.

MEMBERSHIP APPLICATIONS ACCEPTED ON A YEAR-ROUND BASIS!

EPSYO 2021-2022 CONCERT SERIES

NOVEMBER 14, 2021, FALL CONCERT
3:00pm Abraham Chavez Theatre

JANUARY 30, 2022 WINTER CONCERT
3:00pm Plaza Theatre

APRIL 10, 2022 SIDE BY SIDE CONCERT
3:00pm Plaza Theatre
featuring EPSO, EPSYO and TOCANDO

MAY 22, 2022 FINAL CONCERT
3:00pm Plaza Theatre

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On behalf of the El Paso Symphony Board of Trustees, conductor, musicians and staff, we are so pleased that you are joining the El Paso Symphony Orchestra for its 90th anniversary season. After a year of uncertainty and being at a standstill, we do not take anything for granted, especially you — our audience. We appreciate and value the commitment you make every time you purchase a ticket to one of our events. Your involvement ensures that EPSO will continue to thrive and create beautiful music in our culturally rich city.

Our commitment to you is that we will continue to deliver on our mission to assure that superior concert music is made available to entertain and educate the multicultural community of the greater El Paso region. In addition, we promise to be your trusted partner as we navigate the 2021-2022 season together. We remain committed to all concertgoers and are responding to the current, changing situation by adjusting ticket policies for this concert season.

- We pledge to be flexible and empathetic, accommodating ticket exchanges and credits should you be unable to safely attend an event.
- If an event needs to be rescheduled or cancelled, you will be notified as soon as possible, and offered the choice of a ticket exchange, credit, donation, or refund.
- We remain dedicated to bringing the best in music to the stage while keeping our audiences, artists, and staff safe.

We have much to be thankful for and to celebrate this season. The music you will hear is an expression of our gratitude! The oldest continuously running orchestra in the state of Texas opens its 90th season in September with music by two universally celebrated composers, George Gershwin and Maurice Ravel, and performances by Kevin Cole, America’s pianist. In October, we bring our arts community together through a historic collaboration with El Paso Opera, El Paso Pro-Musica, and the University of Texas at El Paso Music Department to pay tribute to the victims and survivors of the August 3, 2019 attack in El Paso with the world premiere piece of a 23-minute cantata by Jorge Martin. The first half of the season ends in December with feel-good family program, “Home for the Holidays.”

Second half highlights include Grammy-winner Zuill Bailey in January, Beethoven’s masterpiece Ode to Joy from his 9th Symphony in February, and The Pines of Rome in April.

With a strong belief and commitment from our Board of Trustees, conductor, musicians, staff and you, we will continue to flourish and create beautiful music for you. The EPSO legacy will continue.

Thank you for joining us tonight. Enjoy the concert performed by El Paso’s finest musicians under the baton of our dynamic leader, Bohuslav Rattay!

Warmest regards,

Ruth Ellen Jacobson
Executive Director
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**FOR YOUR CONVENIENCE...**

The El Paso Symphony Theatre Box Office, located in the Plaza Theatre, is open every Friday of concert week from 5:00 p.m. – 8:00 p.m., and on Saturdays of concert week from 4:00 p.m. – 8:00 p.m. You may continue to purchase tickets by telephone on these two days through the EPSO Ticket Hotline, (915) 532-EPSO (532-3776). Ticket exchanges or purchase of additional tickets on both concert days will be handled at the theater box office. The El Paso Symphony office is located in the Abraham Chavez Theatre, One Civic Center Plaza, El Paso, Texas 79901.

Tickets are available online at [www.epso.org](http://www.epso.org) or ticketmaster.com.
SEPTEMBER 10
7:00pm  An Emerald Affair – Grace Gardens
         90th Anniversary Celebration

SEPTEMBER 24/25
6:30 p.m.  “Opening Notes” – Philanthropy Theatre
7:30 p.m.  “Gershwin’s Rhapsody in Blue” – Plaza Theatre
            Bohuslav Rattay, Conductor
            Kevin Cole, Piano

OCTOBER 18/19
6:30 p.m.  “Opening Notes” – Philanthropy Theatre
7:30 p.m.  “El Paso Requiem: A Community for Peace Concert” – Plaza Theatre
            Bohuslav Rattay, Conductor
            Dzmitry Ulasiuk, Piano
            UTEP Choral Union
            Jamille Lea, Soprano
            Cherry Duke, Mezzo-Soprano
            Brian Downen, Tenor
            James Carney, Cello

NOVEMBER 14
3:00 p.m.  EPSYO Fall Concert – Abraham Chavez Theatre

DECEMBER 3/4
6:30 p.m.  “Opening Notes” – Philanthropy Theatre
7:30 p.m.  “Home for the Holidays” – Plaza Theatre
            Bohuslav Rattay, Conductor
            UTEP Choral Union
            Laura Tate Goldman

JANUARY 21/22
6:30 p.m.  “Opening Notes” – Philanthropy Theatre
7:30 p.m.  “Double Trouble” – Plaza Theatre
            Bohuslav Rattay, Conductor
            Helen Kim, Violin
            Zuill Bailey, Cello

JANUARY 26/27/28
10:30 a.m., El Paso Electric Young People's Concerts – Abraham Chavez Theatre

JANUARY 30
3:00 p.m.  EPSYO Winter Concert – Plaza Theatre

FEBRUARY 18/19
6:30 p.m.  “Opening Notes” – Philanthropy Theatre
7:30 p.m.  “Ode to Joy” – Plaza Theatre
            Bohuslav Rattay, Conductor
            UTEP Choral Union
            Ingela Onstad, Soprano
            Cherry Duke, Mezzo-Soprano
            Brian Downen, Tenor
            Phillip D. Hill, Baritone

APRIL 4
March Madness Fundraiser – Coronado Country Club
11:00 a.m. Golf Tournament
6:00 p.m.  Dinner & NCAA Men’s Basketball Championship Game

APRIL 10
3:00 p.m.  EPSO & EPSYO
            Side by Side Concert – Plaza Theatre

APRIL 22/23
6:30 p.m.  “Opening Notes” – Philanthropy Theatre
7:30 p.m.  “When in Rome” – Plaza Theatre
            Bohuslav Rattay, Conductor
            Natasha Paremski, Piano

MAY 22
3:00 p.m.  EPSYO Final Concert – Plaza Theatre
Concert & Ticket Tips

Here is some helpful information to help you understand the structure of the evening’s program and make your experience at the concert even more enjoyable and satisfying.

All program pages are structured in the same manner to help you follow the music (see pages 17, 33, and 41):

- The composer’s name is listed first in bold face type.
- The piece of music is listed just below the composer’s name in italic.
- Movements, if any, follow in smaller regular type. Movements are like chapters in a book. They usually have a short pause between them. It isn’t complete until all the chapters have been read. The conductor may keep his hands raised between movements indicating that the piece is not over.
- When the piece is over, the conductor will lower the baton completely and turn to face the audience.
- Please feel free to show your appreciation at the end of the piece.

- Interested in gaining more insight into the evening’s program? Attend “Opening Notes” in the Philanthropy Theatre at 6:30 p.m. This series of pre-concert talks gives you the inside scoop on the composers, compositions and guest artists.

TICKET TIPS & POLICIES

The Symphony Box Office is located in front of the Plaza Theatre. Hours are (concert days only) Fridays from 5:00 p.m. to 8:00 p.m. and Saturdays from 4:00 p.m. to 8:00 p.m. The Box Office phone number is 231-1190. The street address is:

The Plaza Theatre
125 Pioneer Plaza
El Paso, Texas 79901

SINGLE TICKETS go on sale two weeks prior to each concert. Tickets may be purchased over the phone at (915) 532-3776, any Ticketmaster outlet or online at www.epso.org.

TICKET EXCHANGES are offered for the convenience of season ticket holders. Tickets may be exchanged for another performance of the same program by calling the symphony office at 532-3776 at least 24 hours before the concert for which they are held.

FLEX PASSES may be redeemed at the symphony office or the theater box office. FlexTickets may be redeemed by mail after the pass has been received by the symphony office.

GROUP TICKETS are available at a substantial discount for groups of ten or more. Call 532-3776 for more information. All tickets are non-refundable.

EMPTY SEATS DON’T APPLAUD! If you cannot attend a concert for which you have tickets, please return them to the symphony office. The value of your ticket will be acknowledged as a contribution, but more importantly, your seat can be occupied by another person. Ticket returns are accepted until concert time by calling 532-3776 or mailing your tickets to the Symphony Office, P.O. Box 180, El Paso, Texas 79942.

EPSO ADMINISTRATION

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Let the music play!

On behalf of the El Paso Symphony Orchestra, I am thrilled to welcome you to our 90th Anniversary Season. We are so happy to reconnect with the community after a very unusual and difficult year. We are embarking on a wonderful journey this season where we will celebrate an important milestone with a calendar full of concerts and activities. The season is versatile and has a wide-ranging orchestral program that balances great music with challenging pieces.

The Board of Trustees and I are honored to be a part of the El Paso Symphony Orchestra (EPSO), which contributes greatly to El Paso’s cultural image and quality of life and celebrates our region’s unique multi-cultural heritage through exceptional programming and exciting talent. EPSO fulfills a vital educational role through our many outreach programs, which each year reaches over 90,000 adults, students, and seniors. We are extremely proud that EPSO is the longest continuously performing orchestra in the state of Texas and are committed to assuring that we have a vibrant symphony for years to come. We are truly blessed to have such talented musicians who reside in our community and who come together to perform for the benefit of El Paso and surrounding communities.

On behalf of the EPSO Association Board of Trustees, I would like to thank you for your support of our incredible symphony and its conductor, Bohuslav Rattay. It is because of YOU that we celebrate 90 years. We applaud your support! We hope you enjoy our 90th season, which we hope will be a rich cultural experience that will bring you joy through the music of the El Paso Symphony Orchestra!

Warmest Regards,

Debbie Hand
Chairman, EPSOA Board of Trustees
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Richard Garven on Organ December Concerts
Czech-American conductor Bohuslav Rattay is a busy ambassador for classical music, working with orchestras across the globe to produce symphonic works of all kinds to a diverse audience. Rattay is the music director of the El Paso Symphony Orchestra, currently in his seventh season; and the Midland Symphony Orchestra. As he gains a reputation as one of the finest young talents of his generation, Mr. Rattay combines impassioned and virtuosic musicianship with a determination to bring great music into the lives of all people.

An enthusiastic promoter for classical music, Mr. Rattay strives to bring the traditional and innovative together in a manner exciting and fresh for his audience. He is renowned for his unique concert programs, incorporating special audience discussions and including multi-media elements. He is also appreciated for his passion for the classics, with special appreciation often given to his insightful understanding of the music of his native Bohemia. Rattay has been praised for his ability to communicate the depth of a diverse range of music to his audience, for the classics, “Rattay is certainly the man for Tchaikovsky’s fourth” (Charleston Today, 2011), and for the fashionable, “Watching him conduct is like watching a painter creating rich imagery to live music on a large canvas” (El Paso Times, 2013). His intelligent and vast programming allows him to connect to a broad range of audience, creating new symphony-goers while entertaining the enthusiasts.

Rattay’s talents and abilities are highly praised. He is internationally acclaimed by critics and audiences alike for his fresh and inspired musical interpretations. He has received accolades for his “vibrant” performances and his “elegant panache,” (Charleston City Paper, 2009), his ability to lead the orchestra with his “infectious zest
and physicality,” *(Midland Daily News, 2013)*, and his one-of-a-kind artistry, bringing “personal perspective… that will be remembered for many years,” *(Duluth News Tribune, 2012)*.

His overflowing passion for classical music is highly solicited, recently appearing as guest conductor with the Colorado Symphony, the Duluth-Superior Symphony, the Hilton Head Symphony, and the Teplice Philharmonic in his native Czech Republic. Other recent engagements include the Virginia Symphony, West Michigan Symphony, Prague's Dvořák Symphony Orchestra, and the Charleston (SC) Symphony, where he received several critical accolades. He has also conducted the National Symphony Orchestra as part of the National Conducting Institute and was selected by the American Symphony Orchestra League to participate in its Conducting Fellowship Program.

Believing in the power of education, Mr. Rattay is a committed pedagogue of the younger generations. For the next couple of years, Rattay will be the conductor of the University of Texas at El Paso (UTEP) Symphony Orchestra. He has been a music faculty member of the College of William and Mary, Ball State University, and is a frequent guest conductor of all-state and youth orchestras across the United States. The combination of his youthful energy along with his conducting skills make him highly valued as an inspirational mentor.

Mr. Rattay holds degrees from the Prague Conservatory, Rice University and the Peabody Institute of Music. He names Gustav Meier, Larry Rachleff, Benjamin Kamins, and Neeme Jarvi as his most influential teachers.
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Francisco Symphony, Chicago Symphony, Philadelphia Orchestra and at the Ravinia Festival, Wolf Trap, Castleton Festival, Chautauqua Institute, Interlochen and many others. He made his Carnegie Hall debut with the Albany Symphony in May 2013.

Cole is an award-winning musical director, arranger, composer, vocalist, archivist and producer who garnered the praises of Irving Berlin, Harold Arlen, E.Y. Harburg, Hugh Martin, Burton Lane, Marvin Hamlisch, Stephen Sondheim and members of the Jerome Kern and Gershwin families.

Kevin’s mentors were premier Gershwin and American Composers writer Edward Jablonski and songwriting legends Marvin Hamlisch and Hugh Martin. Kevin was the only pianist Hamlisch used for his Gershwin concerts from 2004 to his untimely death in 2012.

Kevin was featured soloist for the PBS special Gershwin at One Symphony Place with the Nashville Symphony.

His discography includes Gramophone Musical Album of the Year (1995), Gershwin’s Oh, Kay! with soprano Dawn Upshaw (Elektra/Nonesuch), Cole Plays Gershwin, In The Words Of Ira-The Songs of Ira Gershwin and his most recent critically acclaimed recording Gershwin: Concerto in F (Naxos), which is the first recording using the critical edition from the University of Michigan Gershwin Initiative.

“America's Pianist” Kevin Cole has received accolades from some of the foremost critics in America: “A piano genius...he reveals an understanding of harmony, rhythmic complexity and pure show-biz virtuosity that would have had Vladimir Horowitz smiling with envy," wrote arts critic Andrew Patner.

“When Cole sits down at the piano, you would swear Gershwin himself was at work…. Cole stands as the best Gershwin pianist in America today,” wrote Howard Reich, Chicago Tribune.

Cole has performed with over 100 orchestras worldwide including sold-out performances with the Los Angeles Philharmonic at the Hollywood Bowl, BBC Concert Orchestra at Royal Albert Hall, National Symphony at the Kennedy Center, Hong Kong Philharmonic, San
Keep The Music Playing!

Provide operating support for the El Paso Symphony.

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September Program

Friday, September 24, 2021
Saturday, September 25, 2021
7:30 p.m. Plaza Theatre

BOHUSLAV RATTAY, Conductor
KEVIN COLE, Piano

GERSHWIN
*Rhapsody in Blue*

GERSHWIN
Second Rhapsody for Piano and Orchestra

Intermission

RAVEL
*Daphnis et Chloé Suite No. 2*

*Lever du jour (Sunrise)*
Pantomime
*Danse générale*

RAVEL
*Bolero*

Programs and artists are subject to change.

Generously sponsored by

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With the support of the City of El Paso Museums and Cultural Affairs Department, the Texas Commission on the Arts and the National Endowment for the Arts.
September Program Notes

Jessie O’Hara (M. Mus.)

George Gershwin
Born September 26, 1898, Brooklyn, New York
Died July 11, 1937, Los Angeles, California

Rhapsody in Blue

The great conductor, performer, and composer Leonard Bernstein once said, “To achieve great things, two things are needed: a plan and not quite enough time.” There are, perhaps, few orchestral works that back Maestro Bernstein’s statement as clearly as the very existence of George Gershwin’s Rhapsody in Blue.

While, at first listen, Rhapsody feels as if it must have been the culmination of a feverish dedication to jazz orchestration over many months, a bit more digging reveals that the work, in its original form, was written over the course of three weeks in preparation for a concert by bandleader Paul Whiteman at Aeolian Hall in 1924, a concert about which Gershwin had forgotten. For this concert, Gershwin composed a work that would challenge erroneous ideas about the rigidity or inaccessibility of jazz music. It’s been said, “The Rhapsody proved to be the cornerstone of what has now become a type of music thoroughly divorced from European influence and formalism, and magnificently American.”

An avid party performer, successful Broadway composer, and believer in “subconscious composing,” Gershwin conceived of the thematic material that would make up the whole piece before writing much down. The work can be divided into five themes, which may be heard as: Ritornello theme; Train theme; Stride theme; Shuffle theme; and the Love theme. True to jazz, each theme makes use of the “blues scale,” not one ends with a clear (shall we call it European?) cadence, and several themes contain the same ragtime elements, or modulate (ritornello and shuffle) away from their original key. In the hands of a less strategic artist these five themes very well might have retained a sort of canned structure that would have led to a rather unremarkable, oversaturated, work of the lowest order in the oft-derided Tin Pan Alley style. Gershwin, however, with a deft hand for European and American jazz concepts of harmonic development and an ear for textural nuance, transforms these five simple themes into the illustrious work now beloved by orchestras and audiences the world around.

Second Rhapsody for Piano and Orchestra

Occasionally referred to by another of its early working titles, Rhapsody in Rivets, this rhapsody contains a musical structure more common in orchestral repertoire than the work that preceded it, Rhapsody in Blue. This fast-slow-fast work reveals episodic development of the rivet theme. Originally composed to accompany scenes in the 1931 comedic film Delicious, the work remains a study for orchestrators in perpetuity, due to Gershwin’s masterful layering of instrumentation and color.

The opening theme, or rivet theme, brings to mind the hustle and bustle of New York at the beginnings of its quest to conquer the sky. Tall buildings and construction sounds follow the listener as they round every corner. With sweeping waves, punctuated with the staccato
rivets, the piano introduces the sweet second theme in the violin section. Reminiscent of the “love” theme of Rhapsody in Blue, it carries a tunefulness fitting for Broadway or film, while retaining Gershwin’s playful textures. In the final movement Gerswhin demands virtuosic playing from the pianist, expanding and exploring the original rivets theme, rapidly bringing the work to a rousing conclusion.

Maurice Ravel
Born March 7, 1875, Ciboure, France
Died December 28, 1937, Paris, France

Daphnis et Chloé Suite No. 2

In 1909 Russian artist and ballet director Sergei Diaghilev’s Ballet Russes artful combinations of the unfamiliar Russian affects with fashions of western Europe were in great demand. This enormous time and performance commitment, supported by an enthusiastic audience, demanded new material from the greatest European composers of the time. Thus, when Ravel was called upon to create a work for Diaghilev’s company he began work immediately. At the time, however, Diaghilev was quite busy at work with not-yet-world-renown Russian composer Igor Stravinsky, developing Firebird and, a bit later, Petrushka. So choreographer Mikhail Fokin was delegated to work with Ravel to develop the scenes and music of the mythic Greek tale of Daphnis and Chloé. The pair were not particularly compatible workmates, nor could they communicate, as Fokin spoke little French and Ravel very little Russian. So the work dragged on through the next season, and into the next. It was so slow that Diaghilev considered canceling the project. But, by 1911 the Ballet Russes were so popular that they were touring Europe all year and in 1912 Daphnis et Chloé finally received its staged performance. Relegated to end-of-season performances and a revival during 1914, sandwiched between hugely popular and controversial ballets by Stravinsky, the ballet wasn’t one of the more successful productions of the company. The scores lives on in concert halls however, because Ravel had reimagined the work for orchestra by 1913, composing two suites, the second of which remains the most popular.

In this second suite, Ravel depicts some of the most tender and dramatic moments of Daphnis, the goat herder and Chloé the shepherdess, who were simultaneously abandoned at birth, found by kind strangers, and raised near one another. Just as they are realizing their love for one another they are torn apart - Daphnis kidnapped by pirates and Chloé taken by bandits. This suite extracts music from the happiest part of their story, as the two are reunited with the help of the god Pan. In thanks they act out the story of Pan and his love Syrinx, and ultimately the event ends with a raucous dance.

A master orchestrator, Ravel seems to find the essence of tone color, dynamic range, and expressive power for each instrument and employ them strategically to express the scenes in this tale of identity, love, and peril even without the dancers and painted sets. The work opens with breezy arpeggios and scale fragments in the winds and harp, supported by the strings. Then, surprisingly, the first bit of melodic elements emerge from the depths of the orchestra, with the basses. The winds then transform into a chorus
of birds, chirping and trilling - the upper string instruments respond in kind, then sink delicately into the fog of scales. The depth of this scene continues to be explored with melodic impetus from the viola, cello, and bass - Ravel layers more and more instruments until the whole orchestra has erupted into a beautiful, pleading melody. This exchange of softness and sincerity takes on many nuanced iterations throughout the piece. At times, Ravel employs the uniquely haunting sounds of harmonics in the strings, and at other moments seamlessly blends the warmth of brass with the sweetness of solo violin. With repeated, insistent, themes expanded each time through the addition of percussion, the final Bacchanalian dance is nothing short of thrilling; a fitting ending to a dramatic tale.

**Bolero**

While it is certainly true that a great many muses must be at work in order for any artist to create, the joy of conquering an unusual task is what led Ravel, ever the scholar and perpetual perfectionist, to compose *Bolero*. In 1928 Madame Rubinstein, artistic director of her own ballet company, commissioned Ravel to orchestrate a few pieces from *Ibéria* by Spanish composer Isaac Albéniz for an upcoming work by her company. It was soon discovered, however, that Albéniz had sold exclusive rights of orchestration to Spanish musician and composer Enrique Fernández Arbós and Ravel would be unable to use the works in any form. Thus, Ravel took it upon himself to write a work on a single, perpetual theme. The original dance from which *Bolero* derives its name ought to be much faster than Ravel indicates in his composition. Concerned only with the “effect” of the work, he was not dissuaded by critiques of the tempo. In fact, in a performance in Paris in which Ravel was present, acclaimed conductor Arturo Toscanini performed the work at a much faster tempo, creating arguably less tension but a thrilling climactic experience. Ravel was furious at the liberties the conductor had taken and refused to acknowledge the applause, later telling the great conductor that he had, essentially, betrayed the integrity of the piece. Toscanini is not alone in having argued for a swifter pace through the work, but it is difficult to say whether critics of his time would have hailed *Bolero* as “an amazing wager of virtuosity” were it not for the persistent, relentless, weighty, almost monotonous, development, with its miles long crescendo and rousing conclusion.
A healthy symphony orchestra is a major asset for any city. El Paso has experienced over 100 years of great concert music. The role played by the musicians in working with our board of directors over these years demonstrates the commitment of all El Paso to this endeavor.

The Stewart Family Foundation considers it a privilege to be part of this process. The music education provided by our various independent school districts and the University of Texas at El Paso provides a quality of musical training in classical, jazz, pop, folk, rock and the exciting music of our traditional Hispanic culture that is second to none in Texas.

We express our appreciation to those educational boards, faculties, private music teachers and the private sector supporters who make it all possible. Thank you El Paso Symphony Orchestra for providing our great city with wonderful music!

Marlene & James Stewart
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♦ The Youth Orchestra Program is the largest component of the EPSO’s educational mission. The El Paso Symphony Youth Orchestra (EPSYO) serves over 300 students each year. EPSYO students participate in weekly rehearsals and perform concerts in El Paso’s finest concert halls. Their relationship with the EPSO allows EPSYO members access to the musicians of the EPSO through coaching, rehearsals, and the annual Side-by-Side concert.

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♦ The Young People’s Concerts are annual concerts held each year for the past 81 years. Six concerts are presented free of charge to 12,000 5th grade area students.

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♦ Our Kids for Klassics offers over 400 free tickets to each of the classical subscription concerts to area school districts for students at various schools. Backstage tours and a pre-concert lecture designed specifically for students are provided.

♦ Free Angel tickets to the El Paso Symphony classical concerts are available for students.

♦ Free tickets to the classical concerts are provided to our Symphony Seniors, which targets low-income elderly residents.

♦ Opening Notes are lively and insightful discussions designed to enhance the enjoyment of each classical performance. These talks are presented one hour prior to the classical concerts in the Philanthropy Theatre.

♦ Golden Notes targets elderly citizens who are unable to attend classical concerts. This outreach program presents on-site concerts by small groups of musicians at area nursing homes, retirement villages and adult day care centers.
El Paso Music Teachers Association

The El Paso Music Teachers Association, an affiliate of Texas Music Teachers Association and Music Teachers National Association, is a professional organization composed of local music teachers. The following activities are available to member teachers and their students:

- Solo Festival
- Boys Recital
- Baroque Contest and Recital
- Sonata/Sonatina Festival
- Local Annual Recitals (several at Chamizal Theatre)
- World of Music-Music Appreciation Course
- State Theory Tests
- Original Composition Contest
- Ensemble Programs for the Texas Music Teachers Association Contest
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For pianist Dzmitry Ulasiuk’s Carnegie debut, a critic wrote, “There are times when a reviewer simply decides to put pencil and paper away and enjoy the music, and this was one of those times.” Dzmitry has a zest for life that transfers into musical panache, amazing audiences since 1998. He has performed solo recitals in Ukraine, Russia, Poland, Germany, Lithuania, Belarus, Estonia, Croatia, China, Japan, Spain, Costa Rica and the United States.

Dzmitry was raised in an environment of classical music in Minsk, Belarus. Within one year of professional studies at the Belarusian State Academy of Music, he made his solo debut with an all-Chopin program in his hometown. A year later, he appeared internationally in the Beethoven Festival in Bonn, Germany, performing Beethoven’s Symphony No. 7 as arranged for piano solo by Franz Liszt.

Dzmitry has performed world-wide and is “capable of making a huge quasi-orchestral sound” as well as “captivating lightness” (Fanfare Magazine). Dzmitry has performed with orchestras such as the Meadows Symphony in Dallas, Northwest Florida Symphony Orchestra, the Arthur Rubinstein Philharmonic Orchestra (Poland), Croatian Radio-Television Symphony Orchestra, Zagreb Philharmonic Orchestra (Croatia), the National Odessa Philharmonic (Ukraine), Belarusian Philharmonic Orchestra, and Classic-Avantegard Chamber Orchestra of Minsk, in addition to solo performances in Carnegie Hall, Steinway Hall in New York, the Shanghai Oriental Art Center in China, Saint-Petersburg Philharmonic Hall in Russia, Warsaw Philharmonic Hall in Poland, and Lisinski Concert Hall in Croatia, among others.

A winner or laureate of multiple international piano competitions, Dzmitry has experienced considerable success, including First Prize in the Svetislav Stancic International Piano Competition in 2007; Grand Prize Winner, 2017 25th Fryderyc Chopin International Piano Competition, Corpus Christi, Texas; 2018 Grand Winner (from a field of nearly 2,000 applicants from 88 countries), Kaleidoscope International Music Competition, Los Angeles, California; 2nd Prize, 2011 Chopin International Piano Competition USA, Hartford, Connecticut; 3rd Prize, 2005 International Karol Szymanowski Piano Competition, Lodz, Poland; 4th Prize, 2009 Bremen Piano Competition, Bremen, Germany; and 5th Prize, 2003 Emil Gilels International Piano Competition, Odessa, Ukraine, to mention a few.

Dzmitry is known for his exquisite interpretations and performances of all genres of classical music. With his first CD of Prokofiev and Rachmaninoff released in 2019 (Centaur Records), Dzmitry presented a “strong calling card in the form of this impressive solo CD debut” (Gramophone) and received critical acclaim for his fresh interpretations, lyricism and musicality. His playing “brims with rhythmic swagger… and lush, lyrical themes mesmerize… it is his style of interpretation that sets him apart” (MusicWeb International). He recently recorded a second CD of mazurkas and sonatas by Alexander Scriabin, which was released in 2021. His third CD features French piano music, recorded in the summer of 2021.
Dzmitry earned a bachelor’s degree, a master’s degree, and a concert artist’s diploma from the Belarus State Academy of Music. He was recruited to study in the United States, receiving the prestigious Lili Kraus Scholarship to study in the artist diploma program at Texas Christian University. He also has a performers diploma from the Meadows School of the Arts at Southern Methodist University, where he was named a Legacy Artist of the Joaquín Achúcarro Foundation. He currently lives in Fort Worth after holding a teaching fellowship while completing his doctorate degree in piano performance from the University of North Texas.

dzmitryulasiuk.com

A third generation El Pasoan, Jamille Lea received her master’s degree from the University of Texas at El Paso. She received her undergraduate degree in vocal performance from the University of North Texas where she studied with tenor Richard Croft. During her undergraduate career she performed the roles of Lucy in The Three Penny Opera, Oberto in Handel’s Alcina and was a featured soloist during the A Cappella choir tour of South Korea. Jamille has been a member of the Gilbert and Sullivan Company of El Paso for many years and has performed lead roles in The Pirates of Penzance, The Mikado, The Sorcerer, Patience, The Gondoliers and Trial By Jury. She also made her debut as Cosette in the UTEP Dinner Theater’s production of Les Misérables in the spring of 2014. Jamille served as a Young Artist with El Paso Opera for two years under the direction of Justin Lucero and David Holloway where she performed the roles of Zweite Dame and Papagena in El Paso Opera’s production of Die Zauberflöte. Jamille is currently pursuing her doctorate at the University of Illinois at Urbana-Champaign under bass-baritone, Ricardo Herrera.

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Cherry Duke, mezzo-soprano, has performed over 60 principal roles with opera companies and orchestras throughout the U.S. and abroad. An avid performer of contemporary works, she created the role of The Captain in the critically-acclaimed opera Dog Days in 2012 and later performed it with Los Angeles Opera, Fort Worth Opera, the Prototype Festival, and on the original cast album.
She has performed as a vocal soloist in major orchestral works with Missouri Symphony Society, Symphoria, Mid-America Productions, Distinguished Concerts International and many more. Recently in El Paso, she was a soloist with the El Paso Symphony Orchestra in “A Night at the Met,” played Julia Child in El Paso Opera’s production of Bon Appétit!, and Dolly Levi in the UTEP Dinner Theatre’s production of Hello, Dolly! In 2015, Cherry Duke joined the music faculty at the University of Texas at El Paso, where she teaches voice and directs the opera program. Ms. Duke is also an Artistic Associate with El Paso Opera.

Brian Downen, tenor and assistant professor of voice at the University of Texas at El Paso, has sung leading roles in more than 70 productions for opera houses worldwide. Mr. Downen is known for his portrayals of leading men in the bel canto operas of Mozart and Rossini, including numerous productions of Il barbiere di Siviglia, La Cenerentola, L’Italiana in Algeri, Don Giovanni and Die Zauberflöte. He made his debut at the Metropolitan Opera in 2016 in Roberto Devereux and has since returned as Triquet in Eugene Onegin and as understudy for the four servants in Les contes d’Hoffmann. Recent engagements include the New York City premieres of Hasse’s Piramo e Tisbe and Britten’s Owen Wingrave with Little Opera Theatre of New York; Tamino in The Magic Flute and Beppe in I Pagliacci with El Paso Opera. Upcoming engagements include Il Re Pastore with Little Opera Theatre of New York, Beethoven’s Symphony No. 9 with El Paso Symphony Orchestra and Brahms’s Libeslieder Walzer with Market Square Concerts in Harrisburg, PA.

Jorge Martin writes in all major genres: opera, orchestral, chamber, choral, vocal, and solo works. Concert Artists Guild, Close Encounters With Music and the Vermont Contemporary Music Ensemble are among those to commission his music. In 2019, the Cecilia Chorus of New York featured his One Hour to Madness and Joy to celebrate the Whitman bicentennial. Some of his awards include the Vermont Music Teachers commission award; twice a generous Cintas Fellowship for creative artists of Cuban descent; and the American Academy of Arts and Letters’ prestigious Academy Award in Music. He was awarded...
a fellowship by the Bogliasco Foundation in Genoa, and residencies at Yaddo, an artists’ colony in Saratoga Springs NY, three times. The Fort Worth Opera Festival presented the world premiere of Martín’s first full-length large-scale opera, Before Night Falls, in the spring of 2010; the recording was released in 2010 on Albany Records. Florida Grand Opera revived the production in 2017. The Vermont Symphony Orchestra commissioned Romance for its “Made In Vermont” tour of ten towns throughout the state in the fall of 1999; the orchestra revived the work in an expanded orchestration to celebrate its 75th anniversary in 2009. In the spring of 2000, baritone Sanford Sylvan toured the premiere of The Glass Hammer, an hour-long song cycle on poems by Andrew Hudgins, with pianist David Breitman. Carnegie Hall presented Mr. Sylvan in May of 2000 at Weill Recital Hall in a performance of that work. The duo has recorded the cycle, available on the Koch International Classics label. There are numerous commercially available recordings of his music.

The composer was born in Santiago de Cuba in 1959. His family settled in the U.S. in 1965. At age 4 he began piano lessons. He attended Yale College and earned master’s and doctoral degrees in music composition from Columbia University. Mr. Martín is a member of A.S.C.A.P. Visit jorgemartin.com for more information.

### Friday, October 22, 2021

### Saturday, October 23, 2021

7:30 p.m. Plaza Theatre

BOHUSLAV RATTAY, Conductor
DZMITRY ULASIUK, Piano
UTEP CHORAL UNION
JAMILLE LEA, SOPRANO
CHERRY DUKE, MEZZO-SOPRANO
BRIAN DOWNEN, TENOR
JAMES CARNEY, CELLO

### TCHAIKOVSKY

Concerto for Piano and Orchestra No. 1 in B-flat minor, op. 23

Allegro non troppo e molto maestoso

Andantino semplice

Allegro con fuoco

Intermission

### JORGE MARTIN

El Paso Requiem [World Premiere]

I. The Dreamer (Genesis 37: 19–20)
II. Requiem aeternam
III. Kyrie eleison
IV. Dies irae
V. Se oyó una voz en Ramá (Matthew 2: 18 & Jeremiah 31: 15)
VI. Lux aeterna

El Paso Requiem is commissioned by Communities for Peace; a historic partnership of El Paso Opera, El Paso Pro-Musica, El Paso Symphony Orchestra and the University of Texas at El Paso Music Department, in tribute to the victims and survivors of the August 3, 2019 attack in El Paso.

Programs and artists are subject to change.

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Jessie O’Hara (M. Mus.)

Pyotr Ilyich Tchaikovsky
Born May 7, 1840, Votkinsk, Russia
Died November 6, 1893, Saint Petersburg, Russia

Concerto for Piano and Orchestra No. 1 in B-flat minor, op. 23

While many of his earlier works remain lesser known, art songs and operas hidden under the mountains of recordings, literary analysis, and critical acclaim of his most popular pieces, Tchaikovsky was still relatively early in his career when he began composing his first piano concerto in 1874. After successfully publishing numerous works for solo piano, Tchaikovsky remained sensitive as ever and, in keeping with a tradition of deference, he offered his newest work to his dear friend and mentor, conductor and pianist Nikolai Rubinstein. Unfortunately for the tender composer, Rubinstein wasted few words in proclaiming the work “clumsy and unplayable, when not vulgar and chaotic.” In a defining moment, Tchaikovsky took his rejection from Rubinstein and refused to make any alterations, offering the piece to another virtuosic colleague, German musician Hans von Bülow.

While on tour in the United States von Bülow premiered the concerto, where it was enthusiastically received. Over the years Tchaikovsky conceded to flaws in the piece and eventually made substantial changes to the solo part... while Rubinstein ultimately discovered that by borrowing from the emotionality and expansiveness of symphonic works, Tchaikovsky had created a work that, at its soul, was brilliant. Rubinstein would go on to conduct and perform the concerto throughout his career.

The concerto opens with a grand call from the horns and followed by punctuated chords showing the expansive tonal and textural range of the piano while the strings overflow with a deeply emotional melody of the young composer. The Allegro non troppo e molto maestoso expresses a weightiness, with elongated phrases, endless sequences, and dense unisons articulated by brass interjections. In the second movement, Andantino semplice, Tchaikovsky explores the tenderness and warmth of the orchestra, highlighting a more delicate side of the winds between playful dancing themes. The final movement, Allegro con fuoco, enters furiously, prompted by the timpani. Tchaikovsky balances the fiery opening theme with another memorable, tuneful, melody exchanged between the strings and piano. In his conversational style, the orchestra continues their exchange of melodic ideas while the piano twinkles above, driving the work toward its thrilling conclusion.

Jorge Martín
Born 1959, Santiago de Cuba, Cuba

El Paso Requiem [World Premiere]

The blurring of lines between the concert hall and the cathedral has allowed many audiences outside the Catholic tradition to experience the power of the requiem mass. While early written requiems were strict liturgical ceremonies intended for the dead, composers later infused the work with their own musical signatures. W.A. Mozart and Giuseppe Verdi’s requiems, dramatic and fittingly operatic, are widely performed as strict concert works or to memorialize the dead. By the 19th Century composers...
were experimenting with the text and traditional form of the requiem mass - omitting movements that did not serve their depiction of the afterlife, as Gabriel Faure did in omitting the Dies Irae, or using the text from religious books of protestant faiths, as did Johannes Brahms. 20th Century composers went even further in using the form as a canvas for the expression of grief, joy, and confusion over death, as Benjamin Britten did in his War Requiem. This tradition has continued throughout the 21st Century.

“La vida es un sueño...life is a dream, and we are all dreamers,” said composer Jorge Martín. “Grief is a very personal thing and everyone has their own because grief is love. And everyone's love is unique.” As he sought to create a work that would be both honest and healing, he used a number of numerological devices to honor the 23 souls lost, incorporating that number throughout the music, through repetitions of phrases, sounds, or the musical structures of individual movements. In the work Martín weaves together some of the traditional Latin text alongside English and Spanish words, in a tapestry that feels deeply comforting to anyone familiar with that dynamic, diverse dialect of the border. While some composers have used the requiem as a means to soothe listeners as they consider what happens after death, he expressed that the tragedy of August 3, 2019 needed to be met with reverence, delving deeply into the uncomfortable emotions of guilt, grief, and remembrance. “This is not Faure. [With all its] fire and brimstone, it goes back to my operatic instinct...This is closer to the Verdi [requiem.] The work is about catharsis.”

El Paso Requiem is commissioned by Communities for Peace; a historic partnership of El Paso Opera, El Paso Pro-Musica, El Paso Symphony Orchestra and the University of Texas at El Paso Music Department, in tribute to the victims and survivors of the August 3, 2019 attack in El Paso, Texas.

The composer has dedicated this work with love to the memory of José O. Vilanova

TEXT and translations:

I. The Dreamer (Genesis 37: 19-20)
Behold, here comes the dreamer. Let us slay him, And see what becomes of his dreams.
— Genesis 37:19-20

II. Requiem aeternam
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Exaudi orationem meam,
ad te omnis caro veniet.

Grant them eternal rest, O Lord,
And may Your constant light shine upon them.
Hear my prayer,
For all flesh will one day come to You.
III. Kyrie eleison
Kyrie eleison.  
Señor, ten piedad.  

Lord, have mercy.

IV. Dies irae
Dies irae, dies illa,  
Solvet saeclum in favilla  
Teste David cum Sybilla.  

The Day of Wrath! That day  
will dissolve the world in ashes,  
As David and the Sybil both foretold.

Quantus tremor est futurus  
Quando judex est venturus  
Cuncta stricte discussurus!  

What dread the future holds,  
when the Judge has come,  
To render His strict sentence!

Liber scriptus proferetur  
In quo totum continetur  
Unde mundus judicetur.  

The book will be entered into evidence,  
in which all has been recorded,  
And by which the world will be judged.

Judex ergo cum sedebit  
Quidquid latet apparebit  
Nil inultum remanebit.  

So when the Judge takes His seat,  
all that was hidden shall be revealed,  
and no wrongs will remain unpunished.

Lacrimosa dies illa  
Qua resurget ex favilla  
Judicandus homo reus.  

That Day will be full of tears,  
when from the ashes there rises  
the guilty one, to meet his sentence.

V. Se oyó una voz en Ramá (Matthew 2: 18 & Jeremiah 31: 15)
Se oyó una voz en Ramá,  
llantos y grandes lamentos.  
Era Raquel, que lloraba por sus hijos,  
y no quería ser consolada,  
porque ya eran muertos.  

A voice was heard in Ramah  
lamenting and grieving deeply.  
It was Rachel, weeping for her children,  
and she would not be consoled,  
because they were dead.

— Matthew 2:18 & Jeremiah 31:15

VI. Lux aeterna
Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum  
quia pius es.  
Exaudi orationem meam.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat  
eis in aeternum.  

May the eternal light shine on them, O Lord,  
With your saints in eternity,  
for you are merciful.  
Hear my prayer:  
Grant them eternal rest, O Lord,  
and may Your constant light  
shine upon them forever.

In paradisum deducant angeli,  
chorum angelorum te suscipat.  

May angels lead you into paradise,  
May choirs of angels there receive you.

Amen.  

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Jan. 28 - Feb. 13, 2022
Tickets On Sale December 7

Apr. 22 - May 8, 2022
Tickets On Sale March 22

July 8 - 24, 2022
Tickets On Sale June 7

SIDE DISH: STUDENT PRODUCTION
Nov. 30 - Dec. 5
Tickets On Sale Nov. 2

For More Information Call 915-747-6060 or Visit our Website at www.utep.edu/udt
The El Paso Symphony Office is located on the northeast side of the Abraham Chavez Theatre.

**One Civic Center Plaza**  
**El Paso, Texas 79901**

Office hours are 9 a.m. to 5 p.m. Monday through Friday. The Symphony Office phone number is 532-EPSO (3776).

The Plaza Theatre Box Office phone number is 231-1100. It is active during concert days only.

**Conditions of entry.** Destination El Paso reserves the right to conduct an inspection on any bags, clothing, or other Items at entry point or within any of their venues at any time. Searching for restricted items is a condition of entry to protect the safety of all patrons attending an event at any of the Destination El Paso venues. Use of hand held metal detectors (HHMDs) will be administered after completion of initial bag check. (All items must be removed from pockets and held in hands; with arms spread at shoulder height) Failure to comply with bag checks and HHMD checks will result in denial of entry into any Destination El Paso Venue.

**An Elevator** is located in the Axelson Lobby of the Plaza Theatre.

**Restrooms** are located on all three levels in the theater.

**Smoking** is not permitted in the theater.

**Refreshments** are available in the theater lobby.

**Medical aid** is available by contacting any theater usher.

**Persons who are hearing impaired** may notify the Symphony Office for hook-up to the TDD.

**The use of recording devices and cameras** is strictly prohibited at all performances. The theater reserves the right to confiscate such equipment to be returned following the performance.

Emergency medical personnel should leave their name and seat number with the theater manager. All beepers, radios, pagers and telephones must be left with the attendant on duty. This service is provided for emergency medical personnel only! Fire exits are located throughout the theater. In case of an emergency, please use only those doors with a lighted red exit sign for leaving the theater. Do not use elevator in case of an emergency.

**Parking** is available in the Convention Center parking garage and Mills Plaza parking garage for a fee. Free street parking is available in various locations near the theater. Please allow ample time for parking. Theater doors open an hour-and-a-half prior to the start of the performance.

**Lost or stolen property** is not the responsibility of the theater or the El Paso Symphony. Should something be lost or stolen, please notify theater security at 534-0626.

As a courtesy to other audience members and the performers, **no children under 4 years of age** will be admitted to Classical Subscription Concerts. Children will not be admitted even if tickets have already been purchased. We thank you for your cooperation.

**BEFORE THE DOWNBEAT, PLEASE REMEMBER TO TURN OFF ANYTHING THAT BEEPS, BLINKS OR RINGS – CELL PHONES, PAGERS, WATCHES, AND VIDEO GAME DEVICES. OTHER MEMBERS OF THE AUDIENCE AND THE PERFORMERS THANK YOU FOR YOUR COOPERATION.**

Want to learn more about the program?

Join us 6:30pm in the Philanthropy Theatre prior to each classical concert for

**OPENING NOTES**

Follow us on
Receiving international acclaim with her fifth album, *Laura Tate: Live From El Paso* was filmed and recorded at El Paso’s McKelligon Canyon Amphitheater. The concert was a fundraiser for the El Paso Community Foundation’s, Laura Tate Fund for the Arts, which provides arts education for the underserved. Her album continues to receive international airplay and amazing music reviews. It maintained the No. 1 spot on the Roots Music Reports for over six months and was named a Global Music Bronze Medal winner. Nominated for the Independent Blues Awards for Best Live Album and best jazzy blues song, *I Need a Man*, the album was recently nominated for a Grammy Award. Laura has signed a record deal with Nola Blue Records/Sony International and has been working with her band and producer in Los Angeles on her sixth album to be released in spring 2022.

Laura has a passion for, and a long history of, volunteerism in El Paso with various organizations including the Junior League of El Paso for which she served as president. She was the Co-Chair of UTEP’s Centennial celebration, which evolved into a four-year volunteer commitment for the University. She is on the El Paso Community Foundation board of directors. Laura grew up in Dallas and has worked and lived in LA, New York and Nashville and loves her adopted city of El Paso. She is devoted to giving her volunteer time to this special community.

She is so thrilled and honored to be performing with conductor Bohuslav Rattay and the talented El Paso Symphony Orchestra.

“Tate’s beautiful voice as well as the jazzier side of her repertoire, “Live from El Paso,” Laura Tate proves that she can turn her hand to any genre and do it well.”

Blues Matters. 1/21, Adam Kennedy
The Holidays

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Call EPSO at (915) 532-3776 and check off everyone on your holiday gift list in one call.

Friday, December 3, 2021
Saturday, December 4, 2021
7:30 p.m. Plaza Theatre

BOHUSLAV RATTAY, Conductor
UTEP CHORAL UNION
LAURA TATE GOLDMAN

WILLIAMS
Home Alone Suite

HANDEL
Messiah
Hallelujah Chorus

CHRISTMAS FAVORITES
with Laura Tate Goldman

Programs and artists are subject to change.

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With the support of the City of El Paso Museums and Cultural Affairs Department, the Texas Commission on the Arts and the National Endowment for the Arts.
December Program Notes

Jessie O’Hara (M. Mus.)

John Williams
Born February 8, 1932, Floral Park, New York

Home Alone Suite

Few composers have entranced our hearts and captured our imaginations as frequently and as thoroughly as John Williams. For nearly five decades Williams has created scores for numerous memorable films such as: E.T. The Extra-Terrestrial, Jurassic Park, and the Jaws and Star Wars films, among numerous others. In Home Alone, director Chris Columbus tells the story of the McCallister family, who, in a frenzy, forget their youngest son Kevin at home when they leave Chicago for a Christmas vacation to Paris. Kevin, believing himself the recipient of a wish to make his aggravating family disappear, enjoys his time alone, even when robbers threaten his safety. Inventive and optimistic, Kevin fends for himself but, in the end, both he and his family have a newfound appreciation for one another.

In his score for Home Alone, Williams encapsulates the whimsy of winter and enduring joy of the holiday spirit through his incomparable usage of instrumental color. Bringing out the expected Christmas arsenal of sweet bells, holy chimes, jolly brass, delicate winds, and twinkling pizzicato strings simply isn’t sufficient for Williams. Instead listeners are invited to experience the story, employing a technique known in the operatic world as leitomotiv, which associates characters, locations, or experiences with a specific musical theme or action.

John Williams uses the celeste, a keyboard instrument often associated with Tchaikovsky’s Nutcracker, to depict the most memorable theme from the work: Somewhere in My Memory, which listeners may recall is used repeatedly throughout the film when Kevin finds himself missing his family who has forgotten him. Glissandi (sliding notes) in the strings add a disturbing twist to the sounds of the celeste, indicating the entrance of the clumsy robbers. Throughout the film, as Kevin finds himself in tricky situations, Williams accompanies them with repetitive, sequential, scale fragments. Just as the McCallister family searches for ways to get back to Kevin, and Kevin searches for ways to make peace with his new independent life, listeners may find themselves searching for the familiar themes throughout the suite.

George Frideric Handel
Born February 23, 1685, Halle (Saale), Germany
Died April 14, 1759, London, United Kingdom

Messiah
Hallelujah Chorus

Originating in Italy, the oratorio was employed to share stories of the saints or biblical texts with lay religious practitioners while keeping musicians, banned from performing opera and similar works of spectacle during the weeks of Lent, employed in meaningful work. In its simplest form, oratorio is an opera on a sacred subject presented in a sacred space, without the costumes and acting of an opera. As the form developed throughout the early 17th
Century, greater emphasis was put on soloists, and early narrators were replaced with female vocalists, performing virtuoso arias.

Handel achieved a great deal of success as a composer of dramatic works, having written numerous operas with a cosmopolitan style, blending Italian arias, German recitative, and French dances and overtures. He had also spent years developing a new sort of oratorio that incorporated respected theatrical elements from Greece, England, France, and Germany. In his “English oratorios” Handel revived the chorus as an active character within the story. The choir might act as an omniscient narrator, or they might comment on the events of the story, as they would have in the tradition of Greek tragedy or German Passions - such as those sacred works of J.S. Bach. Through his oratorios Handel deepened the relationship between oratorio and its closest musical relative, the opera. While his oratorios remained true to form, without staging or costume, the subject matter and dramatic storytelling of his works would set him apart from his predecessors.

Despite his success and relative fame during his lifetime, Handel was at an inflection point when he began working on what would become his most famous work, the Messiah oratorio, in 1741. Some of his latest musical endeavors had been financial failures and he was in debt when he was invited to produce concerts in Dublin. Librettist Charles Jennens provided Handel with text for the work that did not follow the familiar path of a story of a saint or a biblical character. Instead, Jennens had written a libretto that traced the life of Christ, combining Biblical prophecy of the old and new testaments with reflections of his followers. Perhaps it was this inspired, less traditional, text that was the impetus for the works’ ultimate success. As music scholar Robert Manson Myers wrote of the Messiah and its departure from the early style of oratorio:

“From long operatic experience he developed a keen sense for stunning dramatic situations, and whenever his theme afforded him scope he invariably responded with directly theatrical music. Thus his “sacred” oratorios are neither liturgical nor ecclesiastical in tone, and even Messiah owes much of its charm and effectiveness to its theatrical garnish. Its musical structure and even its text have no connection with any liturgy…..Never therefore did he compose a work more fundamentally secular in spirit. Despite its theological subject Messiah is as much a hymn to joy as the Ninth Symphony [of Beethoven], and into its buoyant strains Handel poured an infinitely contagious delight in living that somehow suggests the fresh pagan world of old Greece.”

Even in Handel’s own time there were numerous questions about the appropriate setting for a piece that held sacred text, but was not itself a sacred story. Handel responded to some of this criticism by retitling the piece as A Sacred Oratorio for some of the early concert performances in London.

The text for the “Hallelujah Chorus” comes from the book of Revelations

“All that is for the Lord God omnipotent reigneth. And in his vesture and on his thigh a name written, King
of Kings, and Lord of Lords. And he shall reign for ever and ever."

Not to discount the spirituality within the work, one wonders if Jennens and Handel were simply ahead of their time. In creating a moving dramatic work that seems more personal and emotive, while being simultaneously less narrative, Handel created an oratorio that would continue to resonate with audiences in churches and concert halls for hundreds of years.

**Holiday Music Selections**

For many people, the sound of holiday music is like a time capsule, stirring our emotions and bringing up comforting memories. Hearing a familiar tune sends our minds right back to our family dinner tables, and brings up fond memories of childhood play and loved ones since departed. Sacred and secular works help each of us to reflect on the joy within this season and our own meaningful traditions. We invite you to reminisce and enjoy the sounds of the holidays.
Congratulations El Paso Symphony Orchestra on your 90th Anniversary Season! The El Paso Symphony Orchestra has been a cultural force in our community for 90 years and as we look to the future of the EPSO we are encouraged by those who support our fine musicians and by the high musical standards to which they perform.

Judy and I are proud to have supported the El Paso Symphony Orchestra for over 30 years. Judy was president of the El Paso Symphony Guild during the 1987-1988 season and the chairman of the El Paso Symphony Orchestra Board of Trustees during the 1999-2000 season.

We are committed to continuing to enhance the quality of life in our community and supporting the cultural arts that enrich our lives.

It is our wish that the El Paso Symphony Orchestra will continue to bring to El Paso their excellence for the many years to come.

Judy & Kirk Robison

We wish you and your family a beautiful holiday Season!
THE LIVING LEGACY OF MRS. ROBERT M. GRAHAM, SR.

In 2018, Mrs. Robert M. Graham, Sr. (BJ) setup up the Betty Jo and Robert Morris Graham, Sr. Charitable Endowment Fund which is laying the groundwork to ensure EPSO will perform for generations to come.

Mr. & Mrs. Robert M. Graham, Sr. began supporting EPSO in the mid-1980s, less than 10 years after arriving in El Paso. Their generous support and dedication to EPSO is unparalleled. Today, BJ continues her commitment to preserving EPSO’s future.

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Join us for our fabulous
upcoming concerts!

Cabaret Singer Shelly Watson
Sunday, October 24,
UTEP Fox Fine Arts
Recital Hall- 2:00 P.M.

Pianist Richard Dowling
Tuesday, December 7,
UTEP Fox Fine Arts
Recital Hall- 7:30 p.m.

For information and tickets
(915) 747-8163
www.eppm.org
WELCOME BACK!

Our Commitment to Safety

The El Paso Symphony is happy to return to the Plaza Theatre and downtown El Paso.

We would like to share with you some of the safety protocols in place at the Plaza Theatre to make the concert experience as safe as possible for all our patrons.

Mobile sanitizing stations are placed throughout the theater. Disinfection will take place after each use of the theater.

The Plaza Theatre's new air filtration system is star certified by the Global Biorisk Advisory Council, which helps organizations and businesses prepare for, respond to, and recover from biological threats, and biohazard situations and real-time crisis. The Plaza Theatre’s HVAC units have been outfitted with needlepoint bipolar ionization, which purifies the ambient air indoors.

We will follow all mandates set by the City of El Paso and El Paso Live.

We hope this information will help you enjoy your return to the theater and live music!
The El Paso Symphony Orchestra gratefully acknowledges the generous contributions of our sponsors for the 2019-2020 Season. Without the help of organizations such as these, the concert you are enjoying this evening would not be possible.

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The El Paso Symphony Orchestra Classical Season is presented with the support of the City of El Paso Museums and Cultural Affairs Department, Texas Commission on the Arts and the National Endowment for the Arts.
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The El Paso Symphony Orchestra’s Tocando Music Project is an in-school and after-school program that provides music learning and performing opportunities to elementary and middle school students.

Tocando’s mission is to empower children in challenging social and economic conditions to improve their sense of community and opportunity. Music is used as a vehicle for children to acquire valuable tools of teamwork, self-confidence, leadership, and academic success.

Tocando began in September 2013 at Hart Elementary School in El Segundo Barrio. Tocando expanded to Guillen Middle School in 17-18, concentrating on schools in the feeder pattern of Bowie High School. In January 2020, Tocando expanded to Tornillo, Texas with programming at the elementary and intermediate schools.

Collaborations with UTEP creates a pathway to college for students beginning in elementary school and continuing throughout their education careers.

Tocando is presented in partnership with the PlayUSA Initiative of Carnegie Hall’s Weill Music Institute. Lead support for PlayUSA is provided by the Fund II Foundation. The Weill Music Institute’s programs are made available to a nationwide audience, in part, by an endowment grant from the Citi Foundation.

Tocando is supported by the American Orchestra’s Futures Fund, a program of the League of American Orchestras made possible by funding from the Ann & Gordon Getty Foundation; Texas Commission on the Arts; and the City of El Paso Museums and Cultural Affairs Department.
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