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

Hunt Companies 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.

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EPSYO 2022-2023 CONCERT SERIES

NOVEMBER 6, 2022 FALL CONCERT
3:00pm Plaza Theatre

JANUARY 29, 2023 WINTER CONCERT
3:00pm Plaza Theatre

MARCH 26 2023 SIDE BY SIDE CONCERT
3:00pm Abraham Chavez Theatre
featuring EPSO, EPSYO and TOCANDO

MAY 21, 2023 FINAL CONCERT
3:00pm Plaza Theatre
We’re inspired every day by our members and our strong, vibrant community. In line with our heritage, we’re passionate about knowledge and growth.

Being proud of our El Paso roots and our rich history supporting the arts community, we’re growing to help our members move into the future.

We have big plans and would love you to join us.
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 our 2022-2023 season.

The last several years have been a challenge for everyone. Last season you showed us that together we can overcome anything. You came out and supported EPSO, making our 90th anniversary season a big success. You are the reason we can make a claim no other symphony orchestra in Texas can – we are the longest continuously running symphony in the Lone Star State!

Our 2022-2023 season has seen new and exciting sounds, legendary classics, and passionate and bold artists to our stage. The fall opened in September with the 2022 Van Cliburn Gold Medalist, Yunchan Lim. For the first time in EPSO history, the October concerts featured the theremin, an electronic musical instrument controlled without physical contact by the player. The December concerts featured the warm and familiar “Sounds of the Holidays” with America’s Got Talent runner-up Bárbara Padilla, and the Youth Opera of El Paso.

EPSO rings in the New Year in January classical guitarist Jason Vieaux performing the exquisite Concierto de Aranjuez by Joaquín Rodrigo presented in collaboration with El Paso Pro-Musica. In February, we celebrate Mozart with this choral masterwork, Requiem, in an all-Mozart program. Pianist Natasha Paremski returns in April for a smashing season finale featuring Rachmaninoff’s Rhapsody on a Theme of Paganini and Berlioz’ Symphonie fantastique.

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

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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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-EP SO (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 or ticketmaster.com
<table>
<thead>
<tr>
<th>DATE</th>
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| SEPTEMBER 10 | 7:00 p.m. Rock the ’80s – El Paso Country Club  
                2022-2023 Season Celebration                                      |
| SEPTEMBER 20 | 11:30 a.m. Gold Medal Piano Recital  
                Yunchan Lim, Piano                                                |
| SEPTEMBER 23/24 | 6:30 p.m. “Opening Notes” – Philanthropy Theatre  
                       7:30 p.m. “Van Cliburn Gold” – Plaza Theatre  
                       Bohuslav Rattay, Conductor  
                       Yunchan Lim, Piano                                                   |
| SEPTEMBER 30 | 5:30 p.m. Tomatoville  
                5035 Country Club Pl.                                               |
| OCTOBER 21/22 | 6:30 p.m. “Opening Notes” – Philanthropy Theatre  
                       7:30 p.m. “Spellbound” – Plaza Theatre  
                       Bohuslav Rattay, Conductor  
                       Rob Schwimmer, Theremin                                            |
| NOVEMBER 6   | 3:00 p.m. EPSYO Fall Concert – Plaza Theatre                           |
| NOVEMBER 12  | 7:00 p.m. Harry Potter and the Sorcerer’s Stone™ in Concert – Plaza Theatre |
| NOVEMBER 13  | 2:00 p.m. Harry Potter and the Sorcerer’s Stone™ in Concert – Plaza Theatre |
| DECEMBER 2/3 | 6:30 p.m. “Opening Notes” – Philanthropy Theatre  
                       7:30 p.m. “Sounds of the Holidays” – Plaza Theatre  
                       Bohuslav Rattay, Conductor  
                       Bárbbara Padilla, Soprano  
                       Youth Opera of El Paso                                              |
| JANUARY 20/21| 6:30 p.m. “Opening Notes” – Philanthropy Theatre  
                       7:30 p.m. “Classical Chords” – Plaza Theatre  
                       Bohuslav Rattay, Conductor  
                       Jason Vieaux, Guitar                                                  |
| JANUARY 25/26/27 | 10:30 a.m. El Paso Electric Young People’s Concerts –  
                       12:30 p.m. Abraham Chavez Theatre                                      |
| JANUARY 29   | 3:00 p.m. EPSYO Winter Concert – Plaza Theatre                          |
| FEBRUARY 17/18 | 6:30 p.m. “Opening Notes” – Philanthropy Theatre  
                       7:30 p.m. “All-Mozart” – Plaza Theatre  
                       Bohuslav Rattay, Conductor  
                       UTEP Choral Union                                                    |
| FEBRUARY 24  | 8:00 p.m. The Music of Led Zeppelin – Plaza Theatre                    |
| MARCH 26     | 3:00 p.m. EPSO & EPSYO  
                       Side by Side Concert – Abraham Chavez Theatre                    |
| APRIL 3      | 11:00 a.m. Golf Tournament  
                       6:00 p.m. Dinner & NCAA Men’s Basketball Championship Game         |
| APRIL 21/22  | 6:30 p.m. “Opening Notes” – Philanthropy Theatre  
                       7:30 p.m. “Rhapsody in Passion” – Plaza Theatre  
                       Bohuslav Rattay, Conductor  
                       Natasha Paremski, Piano                                              |
| MAY 21       | 3:00 p.m. EPSYO Final Concert – Plaza Theatre                          |
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, 32, 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  
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The Symphony Office, located at the Abraham Chavez Theatre, is open Monday through Friday from 9:00 a.m. to 5:00 p.m. The Symphony phone number is 532-3776.

**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](http://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. Flex Tickets 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 of 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, it is my pleasure to welcome you to a year of wonderful music. 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 92 years. We applaud your support! We hope you enjoy our 92nd 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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*January & February
**April
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 in Michigan. 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,
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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Friday, February 24, 2023  8pm Plaza Theatre
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Guest Conductor Brent Havens and Vocalist Randy Jackson
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The orchestra had people dancing in the aisles and screaming for more.
-The Times-Union, Jacksonville, Fl.

TICKETS AT EPSO.ORG TICKETMASTER (915) 532-3776
January Guest Artist

Grammy-winner Jason Vieaux is described by NPR as “perhaps the most precise and soulful classical guitarist of his generation.”

Jason’s multiple appearances for San Francisco Performances, Caramoor Festival, Ravinia Festival, PCMS, 92Y, and others, have cemented his reputation as one of the world’s leading guitarists. Overseas performance venues include Amsterdam’s Concertgebouw, Seoul Arts Center, Shanghai Concert Hall, Sala Sao Paolo, and Teatro Colon. Vieaux has performed as soloist with over 100 orchestras, including Cleveland, Toronto, Houston, Nashville, and Orchestra of St. Luke’s, working with conductors such as Giancarlo Guererro, Jahja Ling, Gerard Schwarz, and Michael Stern.

Vieaux has a strong presence on radio and streaming services. In 2022, his long-awaited *Bach Volume 2: Works for Violin* was released in April on Azica Records to critical acclaim. *Shining Night*, a CD featuring his duo with violinist Anne Akiko Meyers, was released in May. His Sony Classical recording of Michael Fine’s “Concierto del Luna” for flute and guitar (with flutist Alexa Still) is yet another spring release. Vieaux recently recorded Pat Metheny’s “Four Paths of Light,” a solo work dedicated to him by Pat, for Metheny’s 2021 album *Road To The Sun*.

Jason has performed world premieres from composers Jeff Beal, Avner Dorman, Vivian Fung, Pierre Jalbert, Jonathan Leshnoff, David Ludwig, Mark Mancina, Dan Visconti, and many more. Of his Grammy-winning 2014 solo album *Play*, *HuffPost* declared that *Play* is “part of the revitalized interest in the classical guitar.”

Vieaux’s regular collaborators include Escher String Quartet, Grammy-winning mezzo-soprano Sasha Cooke, Grammy-nominated harpist Yolanda Kondonassis, accordion/bandoneon virtuoso Julien Labro, and violinist Anne Akiko Meyers. He holds faculty positions at Curtis Institute of Music and Cleveland Institute of Music.

For more information, visit www.jasonvieaux.com.
January Program

Friday, January 20, 2023
Saturday, January 21, 2023
7:30 p.m., Plaza Theatre

BOHUSLAV RATTAY, Conductor
JASON VIEAUX, Guitar

MENDELSSOHN
The Hebrides, op. 26 (Fingal’s Cave)

RODRIGO
Concierto de Aranjuez
Allegro con spirito
Adagio
Allegro gentile

INTERMISSION

MAHLER
Symphony No. 5 in C-sharp minor
Trauermarsch
Stürmisch bewegt
Scherzo: Kräftig, nicht zu schnell
Adagietto
Rondo-Finale

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Presented in collaboration with the El Paso Pro-Musica Chamber Music Festival.

With the support of the City of El Paso Museums & Cultural Affairs Department, the Texas Commission on the Arts and the National Endowment for the Arts.
Felix Mendelssohn  
Born February 3, 1809 - Hamburg, Germany  
Died November 4, 1847 - Leipzig, Germany  

**The Hebrides, Op. 26 (Fingals Cave)**  
During the summer of 1829, a 20 year-old Mendelssohn left Berlin to visit Britain. His former teacher, Bohemian pianist Isaac Ignaz Moscheles, planned to help him meet members of the British aristocracy and expand his audience and lead to a more cosmopolitan career. While there, he visited his long-time friend Karl Klingemann, a diplomat in London. The two men set off on an extended tour of Scotland - a trip that significantly affected the young composer, who recorded the journey with sketches. Though Mendelssohn suffered from sea sicknesses when the men visited the Northwest Isles of the Hebrides, he found the beauty of the area to be very moving. In keeping with Romantic era sentimentality, Felix Mendelssohn was so moved by the feelings stirred in him that he sketched the first few measures of what would become this Overture and sent them to his sister, Fanny Mendelssohn, a great composer in her own right.  

While the piece would come to be known as *Hebrides, Overture to the Hebrides*, or even *Fingal’s Cave*, the exact itinerary of his trip with Klingemann remains a bit dubious, and there is undoubtedly nothing particularly Scottish in the music. Whatever the specific or unspecific nature of Mendelssohn’s visits, and whichever caves he explored, the effect of the stormy waves and the landscape comes through quite clearly from the opening theme. Mendelssohn avoids direct references to the cave, with no illustrative program notes other than the title. Still, the unpredictability of sailing over the Hebrides Sea becomes clear when painted in the language of Mendelssohn.  

Throughout the overture, Mendelssohn exploits the ceaseless sound available in the string sections, which takes turns, in sections, acting as the busy flurry of waves and seafoam while the winds and brass soar. The development, with its contrasting textures of staccato winds and bouncing, spiccato strings over the rolling percussion, provides the listener an image of the harshness of his voyage. Soon, Mendelssohn grounds the listener, giving the first theme to a duo of clarinetists who sing their peaceful melody over the soft strings. The piece ends, of course, in a thrilling flurry, befitting its namesake.  

Joaquín Rodrigo  
Born November 22, 1901 - Sagunto, Spain  
Died July 6, 1999 - Madrid, Spain  

**Concierto de Aranjuez**  
Valencian composer Joaquín Rodrigo grew up mostly without sight, having lost it at the age of 3, and dedicated himself to music at 8 years old. He was primarily a pianist, but throughout his time studying in Spain and Paris, he composed for numerous instruments, including guitar, violin, and even orchestra, using a musical system of braille that would be transcribed for distribution and performance. The young composer lived a simple but contented life. However, the 1930s were tumultuous in Europe, to say the least. In 1939, with the rise of fascism in Italy and Germany,
nationalistic dictators leading Spain and Portugal, competing economic ideologies pulling in allies from across the Atlantic, and war on the horizon, Rodrigo and his wife Victoria Kamhi, a pianist from a prominent Jewish family in Turkey, had to find a safe haven for their family and their creative pursuits. Unable to provide a stable living in Spain and having recently lost a child, the couple ended up in Paris, where they first met while students. Here Rodrigo found himself able to compose easily, and it is here that the *Concierto de Aranjuez* was written.

According to his own writing, the themes of the *Allegro con spirito* are the only material in this concerto that did not come to Rodrigo through spontaneous inspiration. It is carefully crafted, opening with a series of repetitive chords – a galloping rhythmic theme and dancing melody in the guitar, accompanied or accented by winds. A second musical motif is drawn from the strings, with interjections from the winds. Rodrigo writes for the winds in fanciful ways, with flourishes and ornamentation typical of the Spanish style, always maintaining the conversation style between the soloist and the orchestra. After the statements of his first themes Rodrigo gives the first theme to a solo cellist, transposed to a minor key. This flamenco energy is continued by the guitar soloist and winds before the winds guide the orchestra back to the second major melodic theme. This time the orchestra carries the theme while the soloist dances over them. The spirited movement concludes with the same rhythmic insistence it began.

The *Adagio* is ushered in by gentle chords from the guitar before the English Horn croons, which is perhaps the best-known theme in the guitar repertoire. The strings hold soft chords behind the highly ornamented conversation between the two instrumentalists. As the soloist carries on a simple but insistent theme, Rodrigo invites more instruments to join in, swinging between somber statements by the soloist and solo winds and emphatic interjections by the strings. Suddenly, a descending and whirling outburst is heard from the flutes, landing in the bassoon and finally giving way to the guitar soloists’ cadenza. The cadenza ends with emphatic strumming and pedal tones by the orchestra, before the ensemble restates the theme in full. The rhythmic insistence of a Holy Week procession is imitated in the low strings, grounding the otherwise romantic tunefulness of this theme. Finally, in reference to the opening conversation between wind players and the soloist, the work concludes in a seemingly prayerful dialogue between the soloist and the winds, supported by whispering strings.

In striking contrast to the pious energy of the *Adagio*, the *Allegro Gentile* begins with a dancing, childlike theme. In this movement, Rodrigo evokes both a folksy quality and a more medieval sentiment of the troubadour - the traveling musician. The movement skips jauntily between a two- or three-step feeling, shifting between duple and triple meter. In continuity with the rest of the concerto, he maintains the conversational style, particularly between the winds and the guitarist. Still, he allows the strings to play a more important role in the thematic development and offers a playful expansion of textural elements through trills and rapid strumming styles. Though the tempo of the movement remains unhurried, as implied by *the gentile*
indication, Rodrigo, at times, creates the illusion that the orchestra and the soloist are whirling rapidly - all the way to the concerto’s subtle conclusion with three notes from the soloist.

Gustav Mahler
Born July 7, 1860 – Bohemia, Czech Republic
Died May 18, 1911 - Vienna, Austria

Symphony No. 5, C-Sharp Minor

With his studiousness and forward-thinking musical sensibilities, Gustav Mahler had achieved great success by the year 1901, marking what historians now refer to as his “middle period.” In addition to attaining renown with his numerous successful compositions, including rich artsongs and four lengthy and intricate symphonies (three of which included vocal soloists or choirs), he had been named director of the Vienna Court Opera and Subscription Conductor for the Vienna Philharmonic Orchestra several years before. Mahler’s direction, however, was not always well received by the musicians in the orchestra. As Clemens Hellsberg, former Vienna Philharmonic Orchestra chairmen, said, “The burdens of directorship of the Opera, as well as the psychologically difficult situation, as Philharmonic subscription conductor, dependent on the democratic decision-making process of the same musicians who in the opera were his subordinates, led Mahler to resign the direction of the concerts in 1901.” Despite the resignation, Mahler continued to collaborate with the orchestra until 1907.

The Fifth Symphony is reflective of this time of development for Mahler. Lines could easily be drawn between Mahler and those composers he most admired - such as Beethoven, who he seemingly acknowledges in the five-movement structure of the work and the opening musical ideas of the first movement, or his teacher Anton Bruckner, whose expansive symphonic works inspired Mahler. From these inspirations Mahler spun his harmonies and in a new direction, offering a bridge to the harmonic revelations of the 20th century.

The work is divided into three parts, across five movements. A trumpet fanfare introduces the first movement, followed by an outburst from the orchestra. What follows is a highly emotive funeral march (Trauermarsch), with menacing moments of fury contrasted against elongated, more introspective phrases. The “Vehimently Stormy” (Stürmisch bewegt, mit größter Vehemenz) second movement seems to be constructed on the furies of the first movement. The movement offers cinematic textural contrast, giving a beautiful melody to the low strings before expanding upon it in the full orchestra. The storm seems to be paused in these moments of peace, but they are fleeting, and the movement ends in a resoundingly dark mood.

Part two commences with the Scherzo, introduced by another fanfare, this time in the horns. In this movement, Mahler draws on Austrian folk dances and the elegant Viennese waltz. The Scherzo is buoyant and balanced, taking the listener through dense passages in the strings and setting them against lengthy, refined melodic calls in the brass and woodwinds.

In the Adagietto, which is the beginning of part three, Mahler emphasizes that
the diminutive “etto” should not be taken too seriously, adding “very slowly” (sehr langsam) to the tempo indication. This movement has become one of the most well-loved pieces of music Mahler ever wrote and is often performed on its own. Sometimes said to have been a love letter to Mahler’s wife, Alma, the movement has a rich harmonic texture and unrelenting romantic sound.

Part three ends with the Rondo-Finale (Allegro), where he once again employs a horn call to draw in the rest of the orchestra. It is a spritely movement, reminiscent in some ways of the dancing character of the third movement, that employs many solos and delicate counterpoint. The movement reprises the chorale of the second movement, wrapping it in the jubilant energy of a victorious finale!

— Jessie O’Hara Maestas (M. Mus.) is the Director of Tocando Programs, a division of the El Paso Symphony Orchestra which offers diverse music ensemble opportunities free-of-charge to young people in Tornillo and El Paso’s Segundo Barrio.

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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.

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Meaghan Heath is an Australian-American mezzo-soprano who has performed as a concert soloist and recitalist as well as sung roles for multiple opera and musical theater companies in the U.S., Australia, Italy, and Finland. She has performed with Sarasota Opera, TriCities Opera, Charlottesville Opera, Tacoma Opera, Lone Star Lyric, Opera Vista, Geneva Light Opera, Sugar Creek Opera, Austin Lyric Opera, Opera in the Ozarks, Viviana Theater, Tacoma Musical Playhouse, the Italian Operatic Experience, the Sibelius Academy, and Vox Amadeus.

Notable operatic and musical roles have included Hansel from *Hansel and Gretel*, Nancy from *Albert Herring*, Meg from *Little Women*, Cherubino from *Le Nozze di Figaro*, Dorabella from *Cosi fan Tutte*, Third Lady from *Die Zauberflöte*, Siebel from *Faust*, Riina from *House of the Sun*, Zulma from *L’italiana in Algeri*, Maddalena from *Rigoletto*, Zita from *Gianni Schicchi*, La zia Principesa from *Suor Angelica*, Bloody Mary from *South Pacific*, Nemo from *Little Nemo in Slumberland*, Pitti-sing from *The Mikado*, Miss Sandra from *All Shook Up*, and Cinderella’s Mother from *Into the Woods*. She has also performed as the mezzo-soloist for Handel’s Messiah and Vivaldi’s *Requiem*. She most recently performed the role of Margaret from Andrew Schneider’s new opera *Happy Endings* and will be performing the role of Bradamante from *Alcina* for Operativo in Houston, Texas.

Meaghan has a Master of Music in Opera Performance from the University of Texas in Austin and a Bachelor of Music in Voice and Opera performance and a Certificate in Musical Theater Performance from Northwestern University. She currently resides in Houston, Texas with her husband and two sons.
ANGELO FERRARI, TENOR

Italian tenor Angelo Ferrari has been performing professionally for over 30 years, delighting audiences throughout the world. Trained in the Italian art of bel canto, Angelo has specialized in the dramatically and vocally challenging roles written by composers such as Bellini, Donizetti, and Puccini, that few tenors have undertaken successfully.

Debuting as Nemorino in L’elisir d’amore with Bellas-Artes in Chihuahua when he was just 18, Angelo was one of the youngest tenors to take the professional stage. His career took off with invitations to perform with prestigious opera companies all over the world and renown directors resulting in stellar reviews and includes highlights such as winning first prize in the 2007 International Mario Del Monaco Foundation Competition.

Mr. Ferrari’s repertoire is focused primarily on opera and he has performed to critical acclaim the leading tenor role in La Bohème, La Fille du Régiment, Rigoletto, Don Pasquale, Elisir D’Amore, Amico Fritz, La Sonnambula, La Favorita, Il Trovatore, I Puritani, I Pescatori di Perle, and La Traviata. He is also in great demand as a soloist for oratorios, both from the early music period as well as modern pieces such as the world premiere of the Missa Bosniensî. Recent performances include collaborations with the Texas Bach Festival. Mr. Ferrari has also specialized in concerts featuring classic arias, zarzuela, Italian songs and famous melodies. His concerts Serata Lirica and Passione are always exiting and well received.

LEVI HERNANDEZ, BARITONE

Baritone Levi Hernandez’s 2022-2023 season brings him to North Carolina Opera as Lescaut in Manon Lescaut, Kansas City Symphony as soloist Handel’s Messiah, to El Paso Symphony as soloist in the Mozart Requiem, and to The Metropolitan Opera covering productions of The Magic Flute and L’elisir d’amore. In the 2021-2022 season, Mr. Hernandez returned to Lyric Opera of Chicago as Alvaro in Florencia en el Amazonas, reprised the title role in Gianni Schicchi with Tulsa Opera, debuted with Hawaii Opera Theater as Sharpless in Madama Butterfly, and performed Mahler’s Songs of a Wayfarer with Cheyenne Symphony Orchestra.

In recent seasons, he has continued his longstanding relationship with the work of composer Daniel Catan, appearing as Rappaccini La Hija de Rappaccini with Chicago Opera Theater, sang Tonio in I Pagliacci with Opera Colorado and El Paso Opera, and Aba in El milagro del recuerdo Houston Grand Opera. He has sung Pa Joad in The Grapes of Wrath with Michigan Opera Theatre, Opera Theatre of St. Louis, Virginia Opera, Nashville Opera, Arizona Opera, and Chattanooga Symphony & Opera.

He recently debuted with Opera Colorado as Marcello in La bohème, Inspector Kildare in Elizabeth Cree with Chicago Opera Theater, Alvaro in Florencia en el Amazonas with San Diego Opera and Madison Opera, and Ford in Falstaff with Intermountain Opera.
February Program

Friday, February 17, 2023
Saturday, February 18, 2023
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UTEP CHORAL UNION, Dr. Elisa Wilson, Director
CRISTINA JONES, Soprano
MEAGHAN HEATH, Mezzo-soprano
ANGELO FERRARI, Tenor
LEVI HERNANDEZ, Baritone

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Wolfgang Amadeus Mozart
Born January 27, 1756 - Salzburg, Austria
Died December 5, 1791 - Vienna, Austria

Requiem in D Minor, K. 626

The man who had shown masterful composition in all the popular musical forms of his day had quite a lot going on in 1791. He was hard at work on two of what would become his most popular operas, Die Zauberflöte (The Magic Flute) and La Clemenza di Tito (The Clemency of Titus). However, Mozart worked on commission, so when he was brought an opportunity to compose a requiem mass, he took it. Mozart was not aware that the Count Franz von Walsegg had made this request and that it would honor Walsegg’s late wife, and it is documented that a legal agreement was signed by Mozart stating that he would ensure no additional copies of the work were created. History has revealed that Count von Walsegg was an ardent admirer of great music but did enjoy occasionally passing off another composer’s work for his own.

Although he was young, Mozart was already battling illness and seemed to be struck by fevers with greater frequency. Though much has been speculated about the cause of his illness and death, he was likely suffering from infections typical of the era. As he grew sicker, he prioritized the completion of the two operas and, in the end, left the Requiem unfinished. Since there was a contract in place for the work Mozart’s wife, Constanze, was concerned that the unfinished work might lead to financial trouble. Ultimately, the Mass was completed by Mozart’s student, Franz Xaver Süssmayr. To this day, neither listeners nor historians can be sure whether any of Mozart’s original sketches and plans for the incomleted movements were retained by Süssmayr. He rewrote the entire work in his handwriting, falsely dated the completion as having been before Mozart’s death, and submitted it to the Count without arousing any suspicion.

Mozart’s Requiem follows the traditional form for a mass for the deceased, a form with which he would have been familiar both as a Catholic and as a composer. The Requiem aeternam and Kyrie both create the first movement of the work, titled Introitus. What follows are the Sequence, Offertorium, Sanctus, Agnus Dei, and Communio. Throughout the Mass, it is easy to hear how Mozart’s deft use of emotive composition in his operas translated to the elevation of the meaning of the Latin text.

In the Introitus, the only complete movement left by Mozart, the listener can hear the direct relation between Mozart’s composition and Baroque contrapuntal style and form. The music is a display of Mozart’s time spent studying the music of Handel and J. S. Bach, amongst others. It includes both a fugue, when a musical theme is passed around, deconstructed, remade, and finally brought back, in the Requiem aeternam, and a double fugue (with two musical themes) in the Kyrie.

The Sequence, which includes the Dies irae, Tuba mirum, Rex Tremenda, Recomdate, and Lacrimosa, is intended to describe the final judgment of the dead. In the Dies irae, Mozart depicts the “day of wrath” with emphatic brass, ceaseless rapid movement in the strings, and emphasizes the most frightening images in the text with percussion.

A trombone, rather than a trumpet (the Latin “tuba”) opens the Tuba mirum movement and supports the bass soloist as he sings in Latin, “The trumpet will send its wondrous sound throughout earth’s sepulchers and gather all before the throne.”
This movement provides a reprieve from the fury of the Dies irae, and the orchestration is intentionally homophonic or, perhaps, thinner to allow the delicate text to be clearly heard.

The Rex Tremendae enters with an appropriately regal sentiment. The entire choir calls out “Rex!” or “King!” four times before continuing the verse, layering voices over one another as they sing, “King of tremendous majesty, who freely saves those worthy ones…” The movement is stately and optimistic, and Mozart employs the brass and percussion for emphasis. The strings then lead the orchestra in a descent into a softness, and the sopranos enter with their prayer “Salva me” or (save me). All voices join in polyphony to sing “salve me, fons pietatis” (save me, fount of mercy.)

The longer phrases and gentle rolling themes of the Recordare offer the listener a rest as the soloists sing, “Recordare, Jesu pie, quod sum causa tuae viae; ne me perdas illa die. Quaerens me, sedisti lassus, redemisti crucem passus; tantus labor non sit cassus.” (Remember, kind Jesus, my salvation caused your suffering; do not forsake me on that day. Faint and weary, you have sought me, redeemed me, suffering on the cross; may such great effort not be in vain.) The lengthy and poetic verse of the Recordare is interspersed with the original theme, possibly left from Mozart’s sketches.

The Confutatis abruptly interrupts the peace of the Recordare, with insistent pounding rhythms in the strings. The tenor and bass voices sing, “Confutatis maledictis, flammis acribus addictis” (When the accused are confounded, and doomed to flames of woe…) Suddenly the fury and concern stop and gentle homophonic strings accompany the soprano and alto voices in their plea “voca me cum benedictus” (call me among the blessed). Here Mozart paints an auditory picture of the chasm between the underworld and the heavens, pitying the threats of doom from below against the call for a blessing from the high heavenly voices. The texture remains sparse as the choir intones the rest of the prayer, “Oro supplex et acclinis, cor contritum quasi cinis, gere curam mei finis” (I kneel with submissive heart, my contrition is like ashes, help me in my final condition).

The Lacrimosa remains one of the most well-known movements of Mozart’s Requiem Mass, and it is sometimes said that these first few sorrowful measures of the Lacrimosa were the last things he wrote before his death. This motif is an inversion of the optimistic, upward-reaching motif found in the Introit. The movement follows the stilted, sighing pattern left by Mozart for the first part of the text “Lacrimosa dies illa, qua resurget ex favilla judicandus homo reus.” If translated, it might come across as someone trying to sing through their sobbing. “That day of tears and mourning, when from the ash…es shall a… rise, all humanity to be judged” and it is easy for the listener to get caught up in the emotive and breathlessness intended by the weeping in this rhythmic pattern. The voices all come together again for “Huic ergo parce, Deus, pie Jesu Domine, dona eis requiem.” (Spare us by your mercy, Lord, gentle Lord Jesus, grant them eternal rest.) With profound confidence, the entire orchestra lifts the choir for the final “Amen,” bringing the Sequence to an optimistic conclusion.

The Offertorium is divided into two sections. In the Domine Jesu Christe, the momentum and harsh contrast of the Dies irae is employed. “Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum…” Lord Jesus Christ, King
of glory, liberate the souls of the faithful). When the verse begins “ne absorbeat eas tartarum…” (That hell may now swallow them) there begins a complex fugue, calling back some of the form and ideas of the earlier movements of the Introit. The next movement, Hostias, opens as a calming contrast to the busy texture and dense textures of the Domine Jesu Christe. With confidence, the choir sings “Hostias et preces tibi, Domine, laudis offerimus. Tu sucipe pro animabus illis, quaram hodie memoriam facimus” (Sacrifices and prayers of praise, Lord, we offer to You. Receive them in behalf of those souls we commemorate today). The whole movement, even as it gains momentum, uplifts to the optimistic text.

The final three movements of the work are claimed by Süssmayr. However, most music scholars disagree, as the choral writing bears Mozart’s well established stylistic traits, and it is known that there were sketches and outlines for several of the other movements. It is likely that much or all of the choral writing had been completed by Mozart, and Süssmayr created orchestration based on these outlines. The melody for the Benedictus is, in fact, based on a sketch found in the lesson book of another of Mozart’s students.

The Sanctus opens with the homophonic style of most of the other hopeful movements, with the choir and orchestra playing the same chords before commencing in a traditional fughetta “Sanctus, sanctus, sanctus. Dominus Deus Sabaoth! Pleni sunt coeli et terra gloria tua, Hosanna in excelsis!” (Holy, holy, holy, The Lord God of Hosts! The heavens and the earth are full of Thy Glory, Hosanna in the highest!)

In the Benedictus, the melody is first introduced in the violins before being repeated by the alto soloist, with the text “Benedictus qui venit in nomine Domini…” (Blessed is he who comes in the name of the Lord). The soprano soloist and then both the tenor and bass soloists enter, floating above the orchestra’s long phrases and homophonic texture. There is a brief interlude of the winds and strings in conversation before the bass soloist enters with the same text. The movement is one of the longest in the Mass, and the full choir is joined by the soloists for another fughetta at its conclusion.

In the Agnus Dei a gentle, if insistent rhythm in the orchestra is contrasted with long phrases in the choir as they sing “Agnus Dei, qui tollis peccata mundi, dona eis requiem” (Lamb of God, who takes away the sins of the world, grant them eternal rest). There are a few moments of striking dynamic contrast, where the ensemble is nearly silenced, reminiscent of the earlier movement. Still, the thematic materials (melodies and harmonic ideas) remain consistent throughout the movement. The Communio emerges from the silence of the Agnus Dei and uses the music from the Introitus, as Mozart had requested. Reusing this music allows the whole Mass to reach a profoundly fulfilling conclusion, as the choir offers the most hopeful verse of the Requiem Mass: Requiem aeternum dona eis, Domine, et Lux perpetua luceat eis, cum Sanctus tuis in aeternum, quia pius es. (Grant them eternal rest, Lord, and let perpetual light shine on them, as with Your saints in eternity, because, You are merciful.)

Jessie O’Hara Maestas (M. Mus.) is the Director of Tocando Programs, a division of the El Paso Symphony Orchestra which offers diverse music ensemble opportunities free-of-charge to young people in Tornillo and El Paso’s Segundo Barrio.
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Dorrance Roderick began his career in El Paso as publisher of the *El Paso Times*, and later became president of the Newspaper Printing Corporation, which included the *El Paso Times* and the *El Paso Herald-Post*. In 1940, he expanded into broadcasting, founding KROD radio. In 1952, he established KROD (now KDBC) television.

An astute businessman, Mr. Roderick had a lifetime love of the arts. In April 1928, he heard the El Paso Symphony Orchestra on his car radio and drove immediately to the Scottish Rite Auditorium to meet the conductor. Several years later, Dorrance Roderick became the first president of the El Paso Symphony Orchestra Association, a position he held for 37 years. He had aspired to be an opera singer, and on several occasions sang with the El Paso Symphony.

Olga Roderick shared her husband’s love of the symphony. She encouraged several of her dear friends to join with her to establish the Women’s Committee of the Symphony.

Their daughter, Frances Roderick Axelson, continued their philanthropic traditions through the El Paso Community Foundation, both as a 37-year board member and donor. “Frannie” passed away in 2014. Through her ongoing generosity, she has left a lasting legacy with the El Paso Symphony Orchestra and the city she loved. The Plaza Theatre’s lobby is named for her. The Roderick Artspace Lofts downtown is named for Frannie and her parents.

Mr. and Mrs. Roderick left a large family of grandchildren and great-grandchildren, some who live in El Paso and contribute generously to projects enriching all of our lives. They also left a philanthropic legacy, with a family of a dozen funds in the El Paso Community Foundation, which support a variety of endeavors. They are a tribute to the loving and compassionate personalities of Dorrance and Olga Roderick.
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Pianist NATASHA PAREMSKI reveals astounding virtuosity and voracious interpretive abilities with her consistently striking and dynamic performances. She generates excitement from all corners as she wins over audiences with her musical sensibility and powerful, flawless technique.

Natasha is a regular return guest of many major orchestras, including Minnesota, San Francisco, the Grant Park Festival, Winnipeg, Oregon, Colorado, Buffalo Philharmonic, and the Royal Philharmonic Orchestra, with whom she has performed every year since 2008. She has performed with major orchestras in North America, including Dallas, Los Angeles Philharmonic, Toronto Symphony, Houston, and Nashville. She has toured Europe with orchestras such as Vienna’s Tonkünstler Orchester, the Royal Scottish National Orchestra, and Moscow Philharmonic, working with conductors such as Peter Oundjian, Andres Orozco-Estrada, James Gaffigan, JoAnn Falletta, and Andrew Litton. In addition, she has toured with Gidon Kremer and the Kremerata Baltica in Europe and and the National Taiwan Symphony Orchestra in Taipei.

A passionate chamber musician, Natasha is a regular recital partner of Grammy-winning cellist Zuill Bailey of El Paso, with whom she has recorded a number of CDs. Their Britten album on Telarc debuted at No. 1 on the Billboard Classical Chart, remaining there for several weeks. She has been a guest of many chamber music festivals.

Natasha was awarded several prestigious prizes at a very young age, including the Gilmore Young Artists prize in 2006 at the age of 18, the Prix Montblanc in 2007, and the Orpheum Stiftung Prize in Switzerland. In September 2010, she was awarded the Classical Recording Foundation’s Young Artist of the Year. Her first recital album was released in 2011 to great acclaim, topping the Billboard Classical Charts, and was rereleased on the Steinway & Sons label in September. In 2012 she recorded Tchaikovsky’s Piano Concerto No. 1 and Rachmaninoff’s Paganini Rhapsody with Royal Philharmonic Orchestra and Fabien Gabel.

With a strong focus on new music, Natasha’s growing repertoire reflects an artistic maturity beyond her years. In the 2010-11 season, she played the world premiere of a sonata written for her by Gabriel Kahane, which was also included in her solo album. Natasha continues to extend her performance activity and range beyond the traditional concert hall.

Natasha began her piano studies at age 4 with Nina Malikova at Moscow’s Andreyev School of Music. She studied at San Francisco Conservatory of Music before moving to New York to study with Pavlina Dokovska at Mannes College of Music, from which she graduated in 2007. Natasha made her professional debut at age 9. At 15 she debuted with Los Angeles Philharmonic and recorded two discs with Moscow Philharmonic Orchestra.

Born in Moscow, Natasha moved to the United States at age 8, becoming a U.S. citizen shortly thereafter. She is now based in New York.
April Program

Friday, April 21, 2023
Saturday, April 22, 2023
7:30 p.m., Plaza Theatre

BOHUSLAV RATTAY, Conductor
NATASHA PAREMSKI, Piano

WAGNER
Overture to Die Meistersinger

RACHMANINOFF
Rhapsody on a theme of Paganini, op. 43

INTERMISSION

BERLIOZ
Symphonie fantastique, op. 14
Rêveries – Passions (Daydreams – Passions)
Un bal (A Ball)
Scène aux champs (Scene in the Country)
Marche au supplice (March to the Scaffold)
Songe d’une nuit du sabbat (Dream of a Witches’ Sabbath)

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April Program Notes

Richard Wagner
Born May 22, 1813 - Leipzig, Germany
Died February 13, 1883 - Venice, Italy

Overture to Die Meistersinger

Wagner's overture to *Die Meistersinger* presents itself like a fully symphonic work—more closely related to the symphonic tone poem than the sort of gently enticing *music-sampling* method of composition more commonly found in the overtures of Mozart or of Rossini, both of whom famously composed at least two of their overtures under duress and pressure from opera managers during the hours prior to their premieres.

This overture was composed in 1862 before Wagner began work on the rest of the opera and was performed as a standalone work later that year in Leipzig. It would be another six years before the four-and-a-half-hour opera would be premiered. In it, Wagner presents the listener with several themes from the opera's end, along with smaller themes and musical ideas, which most certainly serve as the *leitmotivs* for the rest of the opera. The *leitmotiv* is one of Wagner’s most important contributions to music, and that is still with us in movie scores and musical theater today. Each important emotional or physical character is given a musical theme that returns and is transformed throughout the opera depending on whether or not it is contrasted against other *leitmotivs*.

The story of *Die Meistersinger von Nürnberg* (*The Mastersinger of Nurnberg*) is set in 16th century Nurnberg, where a competition of the singers guild, which had strict rules for singing and songwriting, would compete for the title of Master Singer. In this comedic opera, young noble Walther von Stolzing has recently come to town and fallen in love with Eva, the daughter of the wealthy mastersinger Pogner. Eva explains to Walther that her father has promised her hand in marriage to the man who wins the mastersinger contest the next day. Thus, Walther embarks on the comedic and impossible task of instantaneously becoming a mastersinger.

The Overture expresses the comedic and colorful nature of the opera, with its celebratory brass and regal themes befitting the mastersingers. The sweeping strings, horn calls, and delicate woodwind accentuations carry the listener away in the romance between Walther and Eva. Still, they are interrupted by the harried themes of the mastersinger apprentices, which Mahler narrates through trills and buoyant staccato. The dazzling and jaunty tunes within Mahler's Overture captured audiences immediately in the nineteenth century and continue to thrill today’s listeners.

Sergei Rachmaninoff
Born April 1, 1873 - Starorussky Uyezd, Russia
Died March 28, 1943 - Beverly Hills, California

Rhapsody on a Theme of Paganini, Op. 43

Born in 1782, Niccolo Paganini was said to have sold his soul to the devil. He used to weaken his strings so they’d break in performance. He mastered the violin so thoroughly at such a young age that he had to elongate the violin fingerboard to accommodate the stratospheric range of the instrument required to play the 24 Caprices and several concertos. Still, a century later, he captivated the imagination of composers and performers. Franz Liszt found Caprice 24 interesting enough to transcribe for piano, and Johannes Brahms wrote a set of variations based on it. Thus, when Sergei Rachmaninoff set off to write a piece based on the 24th Caprice, he was in good company. His 24 thoughtful variations, most
April Program Notes

assuredly a play on the original work, explore the theme of Paganini’s Caprice in a sometimes angular and thrilling way and nod to the rumors about his devilish nature and affiliation. From the outset, the orchestra bombastically dissects the original theme, punctuated by heavy chords from the piano. In the third variation, Rachmaninoff sets the original theme in the violins in its complete and unaltered form while the piano casually pecks at the harmonic structure before spinning into a soft but jabbing harmonic play on the theme.

What follows is a series of deconstructions, and inversion, in which Rachmaninoff exploits the orchestra for its full textural capacity. In the ninth variation, the familiar and “devilish” Dies Irae theme, accompanied by the high strings and winds by the rhythmic elements of the original theme, begins. Ultimately, the dark theme gives way to a series of romantic variations, culminating in the lyrical and symphonic eighteenth variation. A sharp contrasting nineteenth variation, full of angular scale figures and proclamations, bolstered by the winds and brass, brings the listener back to the darker side of Rachmaninoff’s interpretation.

In the final variations, Rachmaninoff pushes the listener to the edge of discomfort, withholding harmonic resolutions and offering familiar fragments of Paganini’s original theme, his own romantic themes, extreme dynamic contrasts, and conversational style between the orchestra and soloist. In the final variation, Rachmaninoff brings the listener in a dizzying spiral toward a grand restatement of the Dies Irae, followed by a near-cinematic boiling of tension. Then, suddenly, the energy is gone. The work ends in two casual chords as Paganini’s theme returns to the piano.

Hector Berlioz
Born December 11, 1803 - French First Republic
Died March 8, 1869 - Paris, France

Symphonie Fantastique, Op. 14
(Fantastic Symphony: Episode in the Life of an Artist, in Five Parts)

In September of 1827, a young Irish actress Harriet Smithson played the role of Ophelia in a performance of Hamlet at the Odéon-Théâtre de l’Europe in Paris. Berlioz was immediately transported by Shakespeare’s work and quickly fell entranced by Ms. Smithson’s beauty and talent. Berlioz wrote of his experience watching the play: “My heart and whole being were possessed by a fierce, desperate passion in which love of the artist and of the art were interfused, each intensifying the other.”

Berlioz’ fixation on Ms. Smithson was the foundation of an impressive first symphony by the young composer and, later, for an ill-fated marriage between the two young artists. Whatever the personal ramifications of Berlioz’ obsession, his Symphonie Fantastique continues to stand out as one of the most well-recognized and oft-performed examples of programmatic music. Standing in contrast the to the absolute music works (music offered without need for notes or intended interpretation from the composer), of Johannes Brahms or the largely absolute works by Beethoven, by whom he was inspired, Berlioz offered explicit and illustrative notes of his own for the performances of this work. These notes are below:

Part One: Reveries, Passions—The author imagines that a young musician, afflicted with that moral disease that a celebrated writer [Chateaubriand] calls ‘the surge of passions,’ sees for the first time a woman who embodies all the charms of the ideal being of whom he has dreamed, and he falls hopelessly in love
with her. Through a bizarre trick of fancy, the beloved image always appears in the mind’s eye of the artist linked to a musical thought whose character, passionate but also noble and reticent, he finds similar to the one he attributes to his beloved. The melodic image and its human model pursue him incessantly like a double idée fixe. This is the reason for the constant appearance, in every movement of the symphony, of the melody that begins the first allegro. The passage from this state of melancholic reverie, interrupted by a few fits of unmotivated joy, to one of delirious passion, with its movements of fury and jealousy, its return of tenderness, its tears, its religious consolation—all this is the subject of the first movement.

**Part Two: A Ball**—The artist finds himself in the most varied situations—in the midst of THE TUMULT OF A FESTIVITY, in the peaceful contemplation of the beauties of nature; but wherever he is, in the city, in the country, the beloved image appears before him and troubles his soul.

**Part Three: Scene in the Fields**—Finding himself in the country at evening, he hears in the distance two shepherds piping a ranz des vaches in dialogue [a ranz des vaches is a tune sung or played by a Swiss herdsman]. This pastoral duet, the scenery, the quiet rustling of the trees gently disturbed by the wind, certain hopes he has recently found reason to entertain—all these come together in giving his heart an unaccustomed calm, and in giving a brighter color to his ideas. He reflects upon his isolation; he hopes that soon he will no longer be alone. . . But what if she were deceiving him! . . . This mixture of hope and fear, these ideas of happiness disturbed by black presentiments, form the subject of the ADAGIO. At the end, one of the shepherds again takes up the ranz des vaches; the other no longer replies. . . . The distant sound of thunder . . . solitude . . . silence.

**Part Four: March to the Scaffold**—Having become certain that his love goes unrecognized, the artist poisons himself with opium. The dose of the narcotic, too weak to kill him, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed the woman he had loved, that he is condemned, led to the scaffold, and that he is witnessing HIS OWN EXECUTION. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled noise of heavy steps gives way without mediation to the most noisy clangor. At the end of the march, the first four measures of the IDÉE FIXE reappear like a last thought of love interrupted by the fatal blow.

**Part Five: Dream of a Witches’ Sabbath**—He sees himself at the sabbath, in the midst of a frightful assembly of ghosts, sorcerers, monsters of every kind, all come together for his funeral. Strange noises, groans, outbursts of laughter, distant cries which other cries seem to answer. The beloved melody appears again, but it has lost its character of nobility and reticence; now it is no more than the tune of an ignoble dance, trivial and grotesque: it is she, come to join the sabbath. . . . A roar of joy at her arrival. . . . She takes part in the devilish orgy. . . . Funeral knell, burlesque parody of the DIES IRAE, SABBATH ROUND-DANCE. The sabbath round and the Dies irae combined.

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* Jessie O’Hara Maestas (M. Mus.) is the Director of Tocando Programs, a division of the El Paso Symphony Orchestra which offers diverse music ensemble opportunities free-of-charge to young people in Tornillo and El Paso’s Segundo Barrio.
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- Jane Austen

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September Guest Soloist

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We honor the talent and dedication of each member of the symphony that brings music and delight to our ears.

The Fountains at Farah congratulates the El Paso Symphony Orchestra on its 91st year of making beautiful music.
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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 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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