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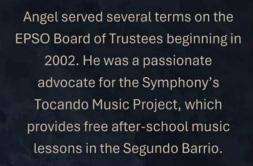


The El Paso Symphony Orchestra Association dedicates the

2025-2026 El Paso Symphony Season in memory of

Angel Beltran, Jr.

We are infinitely thankful and blessed to have had Angel in the EPSO family.



Angel and his wonderful wife,
Rosalia, shared a love for
classical music and were
dedicated supporters of young

musicians. Together, they conceived "Tomatoville," a successful fundraiser for Tocando, which they hosted for many years in their beautiful garden.

He was a kind, compassionate, and generous man. His light shone brightly. We will miss him greatly.





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# **Director's Welcome**

The El Paso Symphony Orchestra is celebrating its 95th anniversary, a testament to nearly a century of musical excellence. This milestone reflects the dedication of its patrons, conductors, musicians, and staff, along with generous sponsors, all contributing to EPSO's vibrant history and ongoing success.

I want to take this opportunity to share some of the highlights of EPSO's past 95 years:

- The El Paso Symphony Orchestra's journey began in 1893, establishing itself permanently in 1931.
- On January 26, 1931, H. Arthur Brown conducted his first concert with the EPSO at the Scottish Rite Temple Auditorium.
- Local businessman and musician Dorrance D. Roderick founded the El Paso Symphony Orchestra Association after hearing Maestro Brown's final concert of his first season on the radio.
- In 1936, KTSM radio commemorated Texas' 100 years of independence by broadcasting an EPSO concert at the Plaza Theatre for a national audience through the NBC radio network.
- EPSO went on the air for the second time nationally when radio station KROD, a member of the CBS network, formally opened its station in June 1940.
- In 1941, EPSO concerts moved to Liberty Hall.
- In 1951, young Italian violinist and conductor Orlando Barera took over the podium for the next 20 seasons.
- William Kirschke took the helm in October 1972 for the next three seasons.
- In 1975, the EPSO moved to the Civic Center Theatre, now known as the Abraham Chavez Theatre.
- On March 1975, native son Abraham Chavez, Jr., was appointed as the new Music Director.
- Gürer Aykal succeeded Maestro Chavez in 1992.
- Led by Maestro Aykal, EPSO undertook its first European Tour in 1996, performing to sold-out houses in Germany, followed by a successful tour of Turkey in 2000.
- Sarah loannides became EPSO's first female conductor in 2005.
- El Paso Symphony Youth Orchestra was established in 2005. Since the beginning, 100% of all EPSYO seniors have graduated from high school and continue to college.
- In 2006, EPSO concerts moved to the historic Plaza Theatre.
- Following a 2-year search, Bohuslav Rattay was named EPSO's Music Director in 2013.
- EPSO launched the TOCANDO Music Project in 2013 as a free after-school program at Hart Elementary School, which now serves all elementary and middle schools in the Bowie High School feeder pattern.

As Texas's longest-running symphony, we are dedicated to preserving our legacy and proudly continue to serve the rich and diverse community of El Paso through beautiful music. Thank you for joining us tonight. Enjoy the performance by El Paso's finest musicians under the baton of our dynamic leader, Bohuslav Rattay!

Warmest regards,

Ruth Ellen Jacobson

Ruth Ellen Jacobson/Executive Director





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**Annual Fund Contributors** 

40

# **EPSO Season Calendar**

## **SEPTEMBER 13**

7:00 p.m. 95th Anniversary Gala — El Paso Country Club

Honoring Marlene Stewart, El Paso Patron

of the Arts Award

# **SEPTEMBER 17**

11:30 a.m. Gold Medal Piano Recital – 821 Rim Road

Aristo Sham, 2025 Cliburn Gold Medal Winner

## SEPTEMBER 19/20

6:30 p.m. "Opening Notes" — Philanthropy Theatre

7:30 p.m. "Van Cliburn Gold" — Plaza Theatre

Bohuslav Rattay, Conductor

Aristo Sham, Piano

# **OCTOBER 17/18**

6:30 p.m. "Opening Notes" – Philanthropy Theatre

7:30 p.m. "Space Odyssey" — Plaza Theatre Bohuslav Rattav. Conductor

UTEP Concert Chorale

## **NOVEMBER 2**

3:00 p.m. EPSYO Fall Concert — Abraham Chavez Theatre

#### **NOVEMBER 8**

7:00 p.m. Jurassic Park in Concert

Plaza Theatre

# **DECEMBER 5/6**

7:30 p.m.

6:30 p.m. "Opening Notes" – Philanthropy Theatre

"A Christmas Fantasia" — Plaza Theatre

Bohuslav Rattay, Conductor

UTEP Choral Union

## JANUARY 23/24

6:30 p.m. "Opening Notes" – Philanthropy Theatre

7:30 p.m. "Majestic Rhythms" – Plaza Theatre

Bohuslav Rattay, Conductor

Matthew Vera, Violin

# **FEBRUARY 1**

3:00 p.m. EPSYO Winter Concert — Abraham Chavez Theatre

# FEBRUARY 3/4/5

10:30 a.m. Young People's Concerts 12:30 p.m. Abraham Chavez Theatre

## FEBRUARY 27/28

6:30 p.m. "Opening Notes" — Philanthropy Theatre

7:30 p.m. "The Seventh Symphonies, Classical Poetry"

Plaza Theatre

Bohuslav Rattay, Conductor

# MARCH 7

11:30 a.m. Peter and the Wolf – Plaza Theatre

## MARCH 29

3:00 p.m. EPSO & EPSYO

Side by Side Concert — Abraham Chavez Theatre

# **APRIL 6** March Madness Fundraiser

11:00 a.m. GolfTournament

6:00 p.m. Dinner & NCAA Men's Basketball

Championship Game

# **APRIL 24/25**

6:30 p.m. "Opening Notes" – Philanthropy Theatre

7:30 p.m. "Carmina!" — Plaza Theatre

Bohuslav Rattay, Conductor

**UTEP Choral Union** 

## **MAY 17**

3:00 p.m. EPSYO Final Concert – Plaza Theatre



to upcoming EPSO concerts, reminders and parking alerts. Simply text the word "reminder" to (915) 532-3776

or scan QR Code



# **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 19, 29 and 37):

- 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 (915) 231-1100. The street address is:

The Plaza Theatre 125 Pioneer Plaza El Paso, Texas 79901 The Symphony Office, located at the Abraham Chavez Theatre, is open Monday through Friday from 9:00 a.m. to 4:30 p.m. The Symphony phone number is (915) 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 <a href="https://www.epso.org">www.epso.org</a>.

**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 (915) 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 (915) 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 (915) 532-3776 or mailing your tickets to the Symphony Office, P.O. Box 180, El Paso, Texas 79942.

# **EPSO ADMINISTRATION**

Ruth Ellen Jacobson, Executive Director Bohuslav Rattay, Music Director James Welsch, Associate Conductor Linda Fischer, Business Manager Rosemary Flores, Operations Manager Diana de la Torre, Ticket Manager Pamela Jean Kihnley, Director of Fund Development

# Chair's Greeting



On behalf of the El Paso Symphony Orchestra (EPSO), I am excited to welcome you to our 95th anniversary season. The El Paso Symphony Orchestra is the longest continuously running orchestra in the State of Texas. This would not be possible without the incredible management and leadership of Executive Director Ruth Ellen Jacobson and her professional staff. The EPSO is a unique gem in this binational community on the border, and we are proud of this distinction of bringing live music to the borderland for many generations of listeners.

I am honored to serve the EPSO, which greatly contributes to EI Paso's cultural image and quality of life. It celebrates our region's unique multi-cultural heritage through exceptional programming and exciting talent. The EPSO enhances the diverse fabric of EI Paso, making it more attractive as a growing destination in America.

The Board of Trustees and I are committed to ensuring that we have a vibrant symphony for years to come. We take our role as financial stewards very seriously. We are truly blessed to have such talented musicians in our community who come together to perform for the benefit of El Paso. Together with our extremely talented conductor, Maestro Bohuslav Rattay, and the EPSO Artistic Advisement Committee, we strive to create engaging entertainment for our community.

Additionally, EPSO fulfills a vital educational role through our many outreach programs, which reach over 90,000 adults, students and seniors each year. I am proud to have chaired the board of one of EPSO's two signature educational programs, Tocando Music Project, for a few years. Tocando provides free after-school music instruction in the heart of the Segundo Barrio. The other vibrant and largest EPSO youth component is the El Paso Symphony Youth Orchestras, which serves over 300 students annually. The students in both programs receive daily or weekly instruction and perform in various venues throughout the city.

On behalf of the EPSO Association Board of Trustees, thank you for your support of our incredible symphony. It is because of YOU that we continue to introduce new audiences to powerful live performances of the classics and more. We hope you enjoy this season, which promises to offer a rich cultural experience and bring you joy through the music of the El Paso Symphony Orchestra!

Warmest Regards,

Max Villaronga

Chairman, EPSOA Board of Trustees

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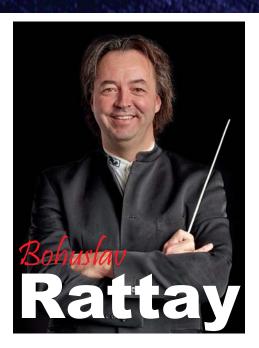
# STAGE MANAGER

Steve Ligorio

Lu Padula

<sup>\*</sup>October Concert

# **Music Director**



Celebrated Czech-American conductor Bohuslav Rattay emerges as a vibrant global envoy for classical music, enchanting audiences across the world with his masterful and inspired leadership of symphonic works. Presently holding the esteemed positions of Music Director for both the El Paso Symphony Orchestra and the Midland Symphony Orchestra of Michigan, he is widely regarded as a prodigious talent of his era. Mr. Rattay fuses passionate, virtuosic artistry with an unyielding dedication to bringing the beauty of music to every corner of society.

With an innovative vision, Mr.
Rattay seamlessly weaves together
the timeless traditions and bold

innovations of classical music, creating performances that are both electrifying and refreshingly original. He crafts imaginative concert programs, enhanced with interactive audience dialogues and cutting-edge multimedia, offering a captivating and immersive experience. His profound connection to the classics, especially the evocative musical legacy of his Bohemian roots, has earned him widespread acclaim. Critics have hailed his work with phrases like "Rattay is the quintessential quide for Tchaikovsky's Fourth" (Charleston Today) and the poetic tribute, "Observing him conduct is akin to watching an artist paint vivid scenes in sync with living music on a vast canvas" (El Paso Times). His thoughtfully diverse programming strikes a chord with a wide array of listeners, delighting devoted fans while cultivating a new wave of symphony enthusiasts.

Globally revered, Mr. Rattay is acclaimed for his inventive and deeply moving interpretations, earning praise for his "vibrant" performances and "refined flair" (Charleston City Paper), his orchestradirecting "contagious enthusiasm and dynamism" (Midland Daily News), and his distinctive artistry that imparts a "personal vision... destined to resonate for generations" (Duluth News Tribune). His commanding

presence has graced renowned stages as a guest conductor, including the Colorado Symphony, Duluth-Superior Symphony, Lubbock Symphony Orchestra, Bogotá Sinfónica de Colombia, Antalya Symphony in Turkey, Teplice Philharmonic, and Karlovy Vary Symphony in his native Czech Republic. Recent highlights feature collaborations with the Virginia Symphony, West Michigan Symphony, Irving Symphony Orchestra, Prague's Dvořák Symphony Orchestra, and the Charleston (SC) Symphony, where he received resounding critical acclaim. He has also led the National Symphony Orchestra through the National Conducting Institute and was selected for the prestigious Conducting Fellowship by the American Symphony Orchestra League.

A passionate advocate for education, Mr. Rattay inspires young musicians as a dedicated educator. Appointed to the music faculty at the University of Texas at El Paso, he has previously enriched the academic communities of the College of William and Mary, Ball State University, and numerous youth orchestras throughout the United States. His youthful vigor, combined with his extraordinary conducting expertise, positions him as a highly influential and motivating mentor.

Mr. Rattay's impressive educational background includes degrees from the Prague Conservatory, Rice University, and the Peabody Institute of Music. He attributes his remarkable growth to the profound influence of mentors Gustav Meier, Larry Rachleff, Benjamin Kamins, and Neeme Järvi.

Have you noticed the red bands around the conductor's podium and some orchestra chairs?

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Chair sponsorships not only support the EPSO operating budget, but helps our musicians feel valued and appreciated.

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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. JOIN US ON STAGE!

# **EPSYO 2025-2026 CONCERT SERIES**

**NOVEMBER 2, 2025** 

FALL CONCERT 3:00pm Abraham Chavez Theatre

FEBRUARY 1, 2026
WINTER CONCERT
3:00pm Abraham Theatre

MARCH 29, 2026

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

> MAY 17, 2026 FINAL CONCERT 3:00pm Plaza Theatre

# THE EL PASO SYMPHONY ORCHESTRA

is pleased to honor

# Marlene Stewart

# El Paso Patron of the Arts Award



In appreciation of her 40+ years of exemplary leadership, devotion and unwavering support of the arts in our community. We honor her contributions and celebrate her legacy.

Thank youl



# THE MARLENE & J.O. STEWART, JR. FOUNDATION SEPTEMBER CONCERT SPONSOR

A vibrant symphony orchestra is a valuable asset for any city, and El Paso has enjoyed over 100 years of exceptional concert music. The dedication of our musicians, along with the collaboration of our board of trustees, demonstrates the commitment of this important cultural effort.

The Stewart Family Foundation is proud to be part of this mission. The music education offered by our various independent school districts and the University of Texas at El Paso provides quality training in classical, jazz, pop, folk, rock, and the dynamic music of our traditional Hispanic culture that is second to none.

We want to express our gratitude to the educational boards, faculty members, private music teachers, and private sector supporters who make this possible. Congratulations to the El Paso Symphony Orchestra on its 95th anniversary! Thank you for gifting our great city with wonderful music!

# Marlene & James Stewart



# September Guest Artist



Gold Medalist – 2025 Van Cliburn International Piano Competition

Pianist Aristo Sham exudes astounding intellect and a deep emotional resonance; a cultivated sophistication and an immediately engaging presence; a penchant to take on the great monuments of the piano repertoire and a natural, infectious spontaneity. This makeup is fueled by a fascination with the world and its rich cultures: he was an international prodigy, is a voracious student of wide-ranging interests, and currently splits his time between three continents.

At the 2025 Van Cliburn International Piano Competition, Aristo found his breakthrough moment, taking home both the gold medal and the audience award. And the critics showered him with imaginative praise, calling him "a marvel of deft characterization," consistently authoritative," "a card-carrying risk taker," "a dapper, aristocratic figure on stage," "a pianist I look forward to hearing again" (The Dallas Morning News, Gramophone, Texas Classical Voice). In just two months, he was mentioned in more than 800 news articles, and his Cliburn performance videos were streamed 2 million times across 125 countries.

Aristo was featured in the 2009 documentary The World's Greatest Musical Prodigies on Channel 4 (UK) and has performed for royalty including King Charles. He has concertized across Asia, Europe, and the United States, with major highlights including the London Symphony Orchestra under Sir Simon Rattle, Hong Kong Philharmonic Orchestra under Edo de Waart, Orchestre de Chambre de Lausanne, and Minnesota Orchestra, His 2025-2026 debut season as Cliburn winner includes a major tour of Asia through Hong Kong, Taiwan, China, and South Korea, and recitals across the United States.

Aristo Sham is represented by the Cliburn.

# **Scan to Buy Tickets**



# September Program

Friday, September 19, 2025 Saturday, September 20, 2025 7:30 p.m. Plaza Theatre

BOHUSLAV RATTAY, Conductor ARISTO SHAM, Piano

# MIKHAIL GLINKA

Ruslan and Ludmilla Overture

## **EDVARD GRIEG**

Piano Concerto in A minor, op. 16
Allegro molto moderato
Adagio
Allegro moderato molto e marcato

# INTERMISSION

# PYOTR ILYICH TCHAIKOVSKY

Symphony No. 4 in F minor, op. 36
Andante sostenuto
Andantino in modo di canzona
Scherzo: Pizzicato ostinato
Finale: Allegro con fuoco

Mr. Sham appears by arrangement with the Cliburn.

Programs and artists are subject to change.

Generously sponsored by

# The Marlene & J.O. Stewart, Jr. Foundation

With the support of the Museums and Cultural Affairs Department, the Texas Commission on the Arts and the National Endowment for the Arts.

# **September Program Notes**

## Mikhail Glinka

Born June 1, 1804 – Novospasskoe, Russia Died February 15, 1857 – Berlin, Germany

# Ruslan and Ludmilla Overture

Opera is art on the grandest scale, a combination of them all on one stage: Vocal music, instrumental music, choreography, visual art, and literature. It is a remarkable achievement of human creativity, but it can be a double-edged sword. Even the lightest, most efficient opera productions can require immense preparation, which in and of itself should be celebrated. The result is an unmatched medium that comes at the price of manpower and patience.

Fortunately for opera lovers, the genre has crept into other channels of the art music industry. Opera overtures, non-staged music-only introductions, have become some of the most popular ways to open symphony orchestra concerts. They also offer hors d'oeuvres for what we might find across the street at the opera house.

Mikhail Glinka's four-and-a-half-hour Ruslan and Ludmilla (1842) is not performed much today, but its overture has become a modern delight. This five-minute spitfire of an overture has been extensively recorded and remains ever-reliable programming for both youth and professional orchestras.

A great overture is a priceless tool for a composer; it grabs the audience's attention and prepares them for the full story. In the case of *Ruslan and Ludmilla*, it is a Russian take on a damsel in distress and a knight in shining armor.

# **Edvard Grieg**

Born June 15, 1843 – Bergen, Norway Died September 4, 1907 – Bergen, Norway

Piano Concerto in A minor, op. 16

Today's pop music industry revolves around catchy singles that can top Billboard charts for extended periods of time, seeing millions, if not billions, of plays on music streaming services. However, before the era of recordings, when music was only experienced live and face-to-face, another sort of music was getting listeners excited.

Concertos offer an impressive spectacle as well as a sonic experience. Obsession with technique and physical possibilities has been a mainstay of music for hundreds of years, leading to a modern industry driven by tremendous talent. It can be difficult to find a symphony orchestra concert that doesn't have a concert on the bill, and that's just what makes classical music such a precious commodity. There are things you can experience in the concert hall that simply aren't thought of much in modern pop music production.

Many of the world's most famous concerti have been scored for the piano. Being an instrument of nearly unlimited technical capability and an enormous range, the piano fits the bill for any occasion, especially one that is meant to impress. Piano concerti of Mozart, Beethoven, Tchaikovsky, and Rachmaninoff remain some of the most exciting classical music today and can be heard live easily year-round. However, occasionally there are works that achieve success through unconventional means, or in this case, not trying to impress "too" much.

Edvard Grieg's Piano Concerto in A Minor, op. 16 is a gem. Composed in 1868, it is the Nordic pianist's only piano concerto, written while he was still a student. Today, it remains Grieg's most popular piece, right alongside his timeless Peer Gynt Suite No. 1.

Grieg's *Piano Concerto* relies on melody to deliver its charm. Yes, a

# September Program Notes

live performance is impressive to behold, but the work's brilliance is not in the skills it requires of its pianist, but in its musical storytelling. It is an effortless listen as each movement communicates its emotions clearly and concisely. Approachable is an understatement — Grieg achieved a rare feat, music that is so charming it transcends its genre and makes you forget you're there to be impressed.

# **Pyotr Ilyich Tchaikovsky**

Born May 7, 1840 – Votkinsky, Russia Died November 6, 1893 – St. Petersburg, Russia

# Symphony No. 4 in F minor, op. 36

Tchaikovsky's symphonies represent an unfortunate reality in today's programming practices within the genre. Having composed seven in total, fewer than half of Tchaikovsky's symphonies see regular performance. Today, composers across the classical, romantic, and modernist periods have fallen victim to this pattern.

The classical era sees this pattern as well, a perfect example being the prolific Joseph Haydn, whose contribution of one hundred and four works within the symphony genre alone makes him one of the greatest contributors to Western music. Out of all those symphonies, it would be a challenge for an enthusiast to name just ten that they may have heard live.

The only major symphonist who has avoided this fate is Beethoven, whose nine symphonies all see programming. This is understandable, being they provide an audible timeline for one of history's most crucial periods of musical transformation.

Pyotr Ilyich Tchaikovsky's symphonies take this practice to a bizarre level. Contrary to popular belief, Tchaikovsky composed seven symphonies, not six. Most are not familiar with Manfred: Symphony in Four Scenes, or simply the Manfred Symphony. It was completed in 1885, lying between the composer's fourth and fifth symphonies. Although Tchaikovsky himself considered Manfred a full-fledged symphony, it is rarely performed today and is often ignored completely when discussing the composer's other symphonies.

Out of Tchaikovsky's six well-known symphonies, numbers four, five, and six are programmed far more than the first three. This separation can be attributed to Symphony No. 4 in F Minor, op. 36, completed in 1878. The fourth symphony marks a turning point in Tchaikovsky's output — a grand collection of high emotion and drama that would remain the composer's staple until he died in 1893

Symphony No. 4 is a superb example of the evolving romantic style. Its vast first movement contains endless dramatic assaults that can make its nearly 20-minute run time feel like an entire first act of an opera. And separate from the context, Tchaikovsky pushes the limits of musical construction, taking the guidelines and boundaries of the traditional "sonata-allegro form" and pushing them further than ever before.

Like the many other composers with several symphonies to choose from, nothing negative is preventing Tchaikovsky's earlier opuses from seeing more limelight. However, the thirst for what many see as Tchaikovsky's signature style is difficult to overcome.

**Nathan Black** is the music director of the El Paso Symphony Youth Orchestras and a section cellist in the El Paso Symphony Orchestra. In addition, he produces and hosts 88.5 FM KTEP's *El Paso Symphony Orchestra Broadcast* and is the resident lecturer of EPSO's "Opening Notes" series.



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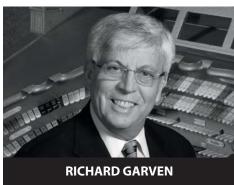


# October Special Guest



Dr. Flisa Fraser Wilson is Director of Choral Activities at The University of Texas at El Paso, where she conducts the Concert Chorale and Chamber Singers and directs the graduate program in choral conducting. She is also conductor of the UTFP Children's Choir and chorusmaster for the El Paso Symphony Orchestra and El Paso Opera. Dr. Wilson has conducted numerous collegiate, secondary, and community choirs, including children's, jazz and show choirs, and is a regular clinician/adjudicator for local, regional, and national festivals. She has coordinated and directed choruses for UTEP performance residencies in the kingdom of Bhutan and Leeds, England, and her choirs have been invited to perform at the Big 12 Trombone Conference and the TMEA Annual Clinic/ Convention. Dr. Wilson completed degrees in Choral Music Education, Voice Performance, and Choral Conducting and Literature from the University of Illinois at Urbana/Champaign (BS and DMA) and Wichita State University (MM).

Dr. Wilson will direct the UTEP Concert Chorale at the El Paso Symphony's October Classical Concerts and the UTEP Choral Union in the December and April Classical Concerts.



Richard Garven is a third-generation El Pasoan and Organist-Choirmaster Emeritus at the Church of St. Clement after serving 40 years. He also taught instrumental music for the El Paso Independent School District for 37 years. He holds a Bachelor of Arts degree from Pasadena College (Point Loma University) and a master's from the University of North Texas. Rick also earned the A.A.G.O. degree from the American Guild of Organists and did postgraduate study at Westminster Choir College. He is a member of the American Guild of Organists and the Association of Anglican Musicians. He is also the organist for the El Paso Symphony Orchestra and performs annually in the El Paso Community Plaza Classic Film Festival.

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# October Program

Friday, October 17, 2025 Saturday, October 18, 2025 7:30 p.m. Plaza Theatre

# BOHUSLAV RATTAY, Conductor UTEP CONCERT CHORALE

## **JOHN WILLIAMS**

Adventures on Earth (E.T.)

## FRIC WHITACRE

Deep Field: The Impossible Magnitude of our Universe with film

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## RICHARD STRAUSS

Also sprach Zarathustra, Op. 30
Sonnenaufgang (Sunrise)
Von den Hinterweltlern (Of the Backworldsmen)
Von der großen Sehnsucht (Of the Great Longing)
Von den Freuden und Leidenschaften (Of Joys and Passions)
Das Grablied (The Song of the Grave)
Von der Wissenschaft (Of Science and Learning)
Der Genesende (The Convalescent)
Das Tanzlied (The Dance Song)
Nachtwandlerlied (Song of the Night Wanderer)

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# October Program Notes

## **John Williams**

Born February 8, 1932 - Flushing, New York, NY

# Adventures on Earth (E.T.)

It should not need to be said: John Williams is a remarkable human being. As we travel through life we often hear music come and go, some of it managing to cement itself into our culture and spend its brief life dominating the realms of music's popular sphere. However, no one living has managed to match the musical immortality of John Williams. He has immersed himself in our daily lives, whether we know it or not, with scores that bring us immense joy as we practice a great pastime: watching movies. Whether it be Indiana Jones, Star Wars, or E.T. the Extra-Terrestrial, you know his music, and he's made your life better.

John Williams is 93, which means your first introduction to his music will depend on how far back your memory can stretch. Many consider the music of *Jaws* in 1975 to be his debut, but that is merely William's first collaboration with the great Steven Spielberg. His true roots reach all the way back to the 1950s when he studied classical piano at the Juilliard School and played jazz as Johnny Williams in the evenings.

He would go by Johnny until the late '60s and would land his debut film music gig in 1958. *Daddy-O*, directed by Lou Place, along with the majority of Williams' film music over the next 20 years, goes largely unmentioned today. But his work as "Johnny Williams" for the many years before the big films of the Spielberg era is just as prolific as his music in the megablockbuster films like *Home Alone, Jurassic* 

Park, and Harry Potter.

## **Eric Whitacre**

Born June 15, 1843 - Bergen, Norway

# Deep Field: The Impossible Magnitude of our Universe

Grammy Award-winning American composer Eric Whitacre's symphonic work *Deep Field* was inspired by the world's most famous space telescope, the Hubble Space Telescope, which celebrated its 30th year in orbit in 2020, and its greatest discovery — the iconic Deep Field image. The film *Deep Field: The Impossible Magnitude of our Universe* illuminates the score by combining Hubble's stunning imagery, including never-before-seen galaxy fly-bys, with bespoke animations to create an immersive, unforgettable journey from planet Earth to the furthest edges of our universe.

The film is a first-of-its-kind collaboration between composer and conductor Eric Whitacre and scientists and visualizers from the Space Telescope Science Institute. The score and film paint the incredible story of the Hubble Deep Field. Turning its gaze to a tiny and seemingly dark area of space (around one 24-millionths of the sky) for an 11-daylong period, the Hubble Space Telescope revealed over 3,000 galaxies that had never previously been seen, each one composed of hundreds of billions of stars. Source: deepfieldfilm.com

# **October Program Notes**

# **Richard Strauss**

Born June 11, 1864 – Munich, Germany Died September 8, 1949 – Garmisch-Partenkirchen, Germany

# Also sprach Zarathustra, Op. 30

Richard Strauss wrote close to 300 works, but is recognized today for only a small handful. 26 of Strauss' pieces see the stage today, 16 of them being operas. However, Strauss' legendary status within late romanticism comes primarily from his most groundbreaking music: tone poems.

Tone poems are themed music performed by an orchestra, free from staging. Often based on preexisting material such as books, poems, or plays, their concept revolves around providing music to source material that never had it, and the genre would rise in popularity throughout the 19th century. No one would show dominance of the tone poem more than Richard Strauss; not for number, but for explosive technique and sonic assault.

One of Strauss' tone poems stands out due to its place within popular culture. In 1968, Stanley Kubrick released his science-fiction film 2001: A Space Odyssey, which developed a reputation as a pillar within the sci-fi genre and set a new standard for visual effects. The film's opening credits featured a sunrise set to the music of Richard Strauss; the introductory measures of Also sprach Zarathustra, a tone poem composed in 1896.

2001: A Space Odyssey had an unexpected consequence for Also sprach Zarathustra. The science fiction aspect of the film bled

over into assumptions about the music, leading to *Also sprach Zarathustra* being tied to themes of outer space. A common mistake.

Being a great lover of literature, Richard Strauss took inspiration from Friedrich Nietzsche. Also sprach Zarathustra: Ein Buch fur Alle und Keinen (Thus Spoke Zarathustra: A Book for All and None) saw its final form published in 1885. It was a philosophical fiction released originally in four separate volumes, noteworthy for introducing Nietzsche's most famous ideas, including the "death of God." Strauss' musical setting of Also sprach Zarathustra is played continuously without breaks, but contains multiple movements titled after different major plot points within Nietzsche's fiction.

**Nathan Black** is the music director of the El Paso Symphony Youth Orchestras and a section cellist in the El Paso Symphony Orchestra. In addition, he produces and hosts 88.5 FM KTEP's El Paso Symphony Orchestra Broadcast and is the resident lecturer of EPSO's "Opening Notes" series.



Want to learn more about the program, composers and artists?

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

OPENING NOTES

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The El Paso Symphony Orchestra has been the cultural cornerstone in our community for 95 years. As we look to the future of the EPSO, we are encouraged by those who support our talented musicians and the high musical standards they uphold.

Judy and I are proud to have supported the El Paso Symphony Orchestra for over 30 years. Judy served as president of the El Paso Symphony Guild during the 1987-1988 season and was the chair 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 to supporting the cultural arts that enrich our lives.

Congratulations El Paso Symphony Orchestra on your 95th Anniversary Season!

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Photo Credit: The Hubble Deep Fields



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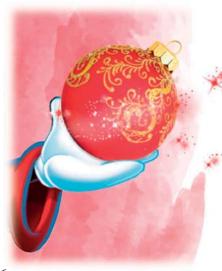


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We are thrilled to sponsor this year's December celebration,
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We wish you and your family a beautiful holiday season!

Bill & Becky
Holmes

# **December Program**

Friday, December 5, 2025 Saturday, December 6, 2025 7:30 p.m. Plaza Theatre

BOHUSLAV RATTAY, Conductor UTEP Choral Union

Experience the enchanting fusion of Fantasia and the spirit of Christmas in a whimsical holiday concert that will transport you to a world of wonder featuring the UTEP Choral Union directed by Dr. Elisa Wilson!

Programs and artists are subject to change.

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### **Patron Information**

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 4:30 p.m. Monday through Friday. The Symphony Office phone number is (915) 532-EPSO (3776).

**The Plaza Theatre Box Office** phone number is (915) 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 (915) 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
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Want to learn more about the program?

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

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Foundation is a simple and essential way to ensure the legacy of the
El Paso Symphony Orchestra for future generations.

Keep the Music Playing!

**Foundation Legacy Fund** established to support annual operating needs and priorities.

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**Musician Development Fund** created to ensure resources are available to maintain musician salaries, endow chairs, recruit and train new musicians, and maintain our music library.

The Julian Sadowski Violin Fund

**Young Artists Fund** created to support the operating and capital needs of the El Paso Symphony Youth Orchestras.

The Robert & Sara Shiloff Fund

With a minimum donation you can create your own named fund. Grow your fund through continued personal gifts or invite your family and friends to contribute to your fund. Let us help you get started! Give our office a call at (915) 532-3776.

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The El Paso Symphony Orchestra Classical Season is presented with the support of the Museums and Cultural Affairs Department, the 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 after-school program that provides music learning and performing opportunities to elementary, middle and high 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 2017-2018, concentrating on schools in the feeder pattern of Bowie High School.

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



Tocando programming takes place after-school Monday through Thursday at Guillen Middle School in El Segundo Barrio.



Tocando provides opportunities to perform in the community on many stages including the Plaza Theatre.

www.tocandomusicproject.org













Dáddarío Foundation



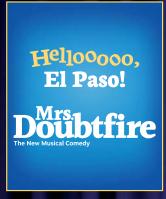




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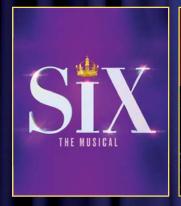
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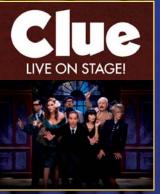


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