June 11, 2006

"New Day Dawning" for orchestra

Dominic Dousa, University of Texas at El Paso

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EPSYOS
EL PASO SYMPHONY YOUTH ORCHESTRA
Benjamin Loeb, Music Director

THE REGION’S BEST YOUNG MUSICIANS

CONCERT
SUNDAY, JUNE 11, 2006 5:00 PM • PLAZA THEATRE
EL PASO SYMPHONY YOUTH ORCHEstras
FINALE CONCERT
SUNDAY, JUNE 11, 2006
5:00 P.M.
PLAZA THEATRE
BENJAMIN LOEB, MUSIC DIRECTOR

EL PASO YOUTH ORCHESTRA

Biedermeier Overture

EL PASO YOUTH STRING PHILHARMONIC

Rigaudon (from Suite No. 5)

Dory's Waltz

H. Purcell, arr. Herfurth

R. Stephan

EL PASO YOUTH STRING ENSEMBLE

Sonata da chiesa Op. 1 No. 2 in e minor

Serenade, KV 525 “Eine kleine Nachtmusik”

Romanza

Menuetto

A. Corelli

W. A. Mozart

EL PASO YOUTH SYMPHONY

New Day Dawning

Symphony in b minor “Unfinished”

Allegro moderato

Suite No. 2 from “L’arlesienne”

Intermezzo

Farandole

D. Dousa

F. Schubert

G. Bizet

INTERMISSION

EL PASO YOUTH ORCHESTRA

Concerto for Violoncello and Orchestra, Op. 104 in b minor

John Koen, cello

An American in Paris

A. Dvořák

G. Gershwin
Message from the Music Director

I am so happy that you are all here at the Plaza Theatre to share the final concert of the El Paso Symphony Youth Orchestras' inaugural season with us. I am amazed, as I know you will be, too, by what each of the groups has accomplished in just over five months!

One of the missions of the EPSYOs is to include new works by young composers and to invite guest artists who will inspire our members to greater success. This program features two World Premieres (with a Harvard connection) and a soloist with roots in El Paso. The El Paso Youth Orchestra will perform an Overture by Noam Elkies, who I met when he came to Harvard to pursue his doctoral studies in Mathematics. He subsequently completed his degree and was immediately appointed Professor (the youngest in Harvard history). Aside from his mathematical acumen, Noam is a phenomenal pianist and composer, whose music I have been performing now for almost 20 years. This is my third World Premiere of a piece by Noam.

When I was forming the EPSYOs, I asked Dominic Douza, composition professor at UTEP and Harvard graduate, to serve as the Composer-in-Residence. I wanted him to write a piece for the El Paso Youth String Ensemble. After I received the music, I realized that the piece may be even better if winds and brass could be added which would give us the opportunity to combine the EYPSE with the El Paso Youth Symphony. I know you will enjoy his music (we have one more piece to perform next year for the two groups), and I know you will also enjoy seeing the spectacle of both the EYPSE and the EPYS on stage performing together.

Finally, I am honored that I can invite John Koen down from the Philadelphia Orchestra to perform the Dvorák Cello Concerto. I met John when he was studying in Dallas more than 20 years ago, but his roots are tied to El Paso. He played under Ida Steadman at Coronado High School and studied cello privately with George Weber. You can see in his biography what an impressive career he has had since. I think he shows to the young musicians of El Paso what is possible if you work very hard (and listen to your teachers).

Next season looks even more exciting, if that's even possible. In October, the EPSYOs will present a special Halloween concert in the Chavez Theatre. In March the EYPO will perform alongside the El Paso Symphony Orchestra in Bernstein's West Side Story Symphonic Dances as well as presenting Arturo Marquez’s Danzon #2. Also, the EPSYOs will hold a Concerto Competition for its members as well as piano and voice student affiliates of El Paso Music Teachers Association. The winners will perform with the El Paso Symphony Orchestra on the same concert. We will also present concerts in December and June.

Next April we will be sharing violinist Kurt Nikkanen with El Paso Pro Musica. He will perform a recital for EPPM and then he will solo with the EYPO. The week of his residency, he will give master classes and lessons to EPSYOs members.

We will still have EPSO and other local musicians run sectionals, and guest conductors will come to conduct occasional rehearsals. We are also developing programs to give EPSYOs members easier access to private lessons, too.

I would like to thank the Boards of both the EPSYOs and the EPSO for all of their support during the process of starting up these groups. Their foresight and encouragement were instrumental in not only getting the EPSYOs off the ground, but also in helping us reach the level of success you will hear today. I would also like to thank the music teachers in the El Paso region schools. Your dedication, skill and inspiration are clearly represented by the love and talent these young musicians bring to the stage. No one should underestimate the great work you are doing for our young musicians. We are so grateful the EPISD Board of Trustees granted us a room usage fee waiver so that we could rehearse at Chapin High School. Without that waiver, we would not have been able to afford the practice room. Everyone at Chapin High – especially Donna Mullens, Artie Uribe, and Nancy Bickley – were so accommodating to all of our needs there.

I look forward to today's concert. The future is bright for El Paso's best young musicians!

[Signature]

Benjamin Loeb
Music Director, El Paso Symphony Youth Orchestras
EL PASO YOUTH STRING ENSEMBLE (EPYSE)

VIOLIN I
Marisol Cardenas, Slider MS, concertmaster
Jennifer Archuleta, Ross MS, asst. concertmaster
Ramon Acosta, El Dorado HS
Isabella Alcazar, Horneado MS
Mayela Aldaz-Cervantes, Colegio Hispanoamericano
Haena Chung, Sierra MS
Krystel Esquivel, Horneado MS
Mariene Garcia, Henderson MS
Cara Orji, Morehead MS
Frankie Ornelas, El Dorado HS

VIOLIN II
Amber Chavez, Chapin HS, principal
Caitlin Dunston, Coronado HS, asst. principal
Mary Esmeralda Fuentes, Scottsdale ES
Jessica Gutierrez, Edgemere ES
Micheline Hallou, Horneado MS
Amanda Lujan, Rio Bravo MS
Lucero Maldonado, Rio Bravo MS
Emilie Merritt, Immanuel Christian
John Munoz, Home School
Ricardo Myers, Morehead MS
Taylor Peña, Horneado MS
Andrea Sanchez, Scottsdale ES
Elias Sanchez, Myrtle Cooper ES
Chanel Woodhouse, Vista Hills ES

VIOLA
Nathan Greuenwald, Ysleta MS, principal
Courtney Schexnaydre, Parkland HS, asst. principal
Othoné Hermosillo, Scottsdale ES
Ifechi Nduka, Horneado MS
Victor Provencio, Horneado MS

CELLO
Rima Afifi, Morehead MS, principal
Chelsea Shugert, Eastwood HS, asst. principal
Phillip Benavides, Desert View MS
Greg Castillo, Chapin HS
Paige Cole, Horneado MS
Dennae Dominguez, Horneado MS
Lindsey Gerson, Horneado MS
Stephanic Gomez, Horneado MS
Luis Loya, Terra Heights MS
Daniella Luana, Horneado MS
Diego Maureira, Socorro HS

BASS
Ezequiel Gardea, Henderson MS, principal
Samir Gupta, St. Clements, asst. principal
Anthony Camacho, Mitzi Bond School
Pablo Pizarro, Bowie HS

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The sales, marketing, product development, engineering, creative services, accounting, data processing, and purchasing operations are handled here; over half of the thousands of products we make are shipped from our El Paso warehouse to retailers throughout the United States.

As part of our commitment to the cultural excellence of the community, we are honored to be a sponsor of the El Paso Symphony Youth Orchestra.
EL PASO YOUTH SYMPHONY (EPYS)

VIOLIN I
Sergio Ramos, El Dorado HS, co-concertmaster
Jensine Caranto, Hemenuey MS, co-concertmaster
Antonio Jose Cifuentes, Franklin HS
Tiffany Griffith, Franklin HS
Kelly Kim, Las Cruces HS
Marisol Luna, Franklin HS
Momoko Nozaki, Hemenuey MS
Daniel Rivera, Eastwood MS
Ellen Smith, Hemenuey MS
Jessica Torres, Franklin HS
Diego Vazquez, Coronado HS
Jennifer Wardell, Hanks HS

VIOLIN II
Nadia Herrera, Coronado HS, principal
David Rubio, Clarke MS, asst. principal
Analaura Almeda, Franklin HS
Kiefer Bohn, Home School
Carissa Castelo, Hemenuey MS
Rubi Castillo, Clarke MS
Veronica Marinelarena, Hemenuey MS
Andrea San Martin, Chapin HS
Jesus Rodriguez, Coronado HS
Gabriela Soria, Austin HS
Shaina Valenzuela, Franklin HS
Monét Woodhouse, Eastwood HS

VIOLA
Mara Arredondo, Hemenuey MS, principal
Jorge Valdes, Andress HS, asst. principal
Ray Arreola, Hemenuey MS
Miriam Bustamante, Hemenuey MS
Michelle Cordero, El Dorado HS
Matthew Cox, Morehead MS
Elizabeth Leahey, Hemenuey MS
Uju Nduka, Hemenuey MS
Karen Rodriguez, Hemenuey MS
Amanda Vicario, El Dorado HS
Zachary Young, Hemenuey MS

CELLO
Christopher Gomez, Andress HS, principal
Cecilia Jensen, Andress HS, asst. principal
Daniela Armendariz, Hemenuey MS
Brittney Goldstein, Hanks HS
Kaylon Griffith, Parkland HS
Zoei Hantzopoulos, El Paso HS
Michael Hwang, Chapin HS
Francisco Rodriguez, Americas HS
Edna Vazquez, Clarke MS
Sofia Young, El Dorado HS

FLUTE
Ana Lisa Acosta, Franklin HS *
Michelle Duffy, Franklin HS #
Janella Saad, Franklin HS ^
Maria-Sarah Shin, Franklin HS

OBOE
Elsa Baumgardt, El Paso HS ^ # *

CLARINET
Mayra Gandara, Mountain View HS *
Andrea Godinez, Chapin HS #
Anais Lian, Eastwood HS ^
Peter Podruchny III, Oñate High

ALTO SAXOPHONE
Stephanie Munoz, Franklin HS

BASSOON
Cristina Galvez, Del Valle HS ^
Alexandra Von Wolff, Mayfield HS # *

HORN
Jared Chumways, Lincoln MS
Erin Collins, Chapin HS
Stephanie DeWitt, Coronado HS
Sebastian Granados, Silvia Magnet ^ *
Jorge Tena, Bel Air HS #

TRUMPET
Steven Beatrice, Eastwood HS *
Ryan Matthews, Franklin HS
Daniel Montelongo, Hanks HS ^ #

TROMBONE
Brian Chapman, El Dorado HS ^
Aaron Landis, Coronado HS # *
Thomas Corral, Mountain View HS, bass

TIPANASI
Michael Montelongo, Hanks HS

PERCUSSION
Chris Honeycutt, Franklin HS
Aaron Matthews, Franklin HS

PIANO
Sonya Boureslan, UTEP

^ Principal, Doula
# Principal, Schubert
* Principal, Bizet
Program Notes

Eine kleine Nachtmusik

Wolfgang Amadeus Mozart (1756-1791) was a great composer. He was very passionate about his work. He is considered to be one of the most talented composers of all time because he wrote so many pieces of music and all in a very short life. The Serenade for strings in G major (K. 525), or, as it is more commonly known, Eine kleine Nachtmusik (A Little Night Music) is one of Mozart’s most familiar compositions. It is also one of his most mysterious pieces. To this day we do not know for whom or why Mozart wrote this piece. It was finished on August 10, 1787 in Vienna. During this time he was also trying to finish the second act of his famous opera, Don Giovanni.

Eine kleine Nachtmusik is a fun playable serenade for strings; probably composed for smaller string groups than those we hear playing it today. The piece has four movements and though short, only about 16 minutes, it is as perfect in its form as a big symphony. It is Mozart! There are few parallels in musical history that so identify a piece with its composer.

The second movement, the Romanze, has three themes. The first theme, graceful and pure, moves toward a more rhythmically agitated middle section, then returns to the first theme, followed by the third darker, heavier theme and concludes the movement with the serene main melody.

The third movement is a robust Menuetto. It is a dance-like movement in A-B-A form. It begins and ends with the minuet, and is balanced by a smooth, easy theme in Trio.

Emilia E. Merritt, Immanuel Christian, EPYSE

Sonata da chiesa Op. 1 No. 2 in e minor

Arcangelo Corelli (February 17, 1653 – January 8, 1713) was born at Fusignano, in the current-day province of Ravenna, Italy. Even though little is known about his childhood, there’s surely a lot to know about this inspiring great musician. Corelli was an Italian violinist and Baroque music composer. His studies in music started early in his life serving as Bassani’s and Matteo Simonelli’s apprentice. Later Corelli would realize that music would drive and rock his world as he gained fame throughout Europe shortly after a performance in Paris at the age of nineteen.

Out of the immense variety of compositions composed by Corelli some of his greatest compositions can be considered to be the 6 Sonatas da Chiesa, Op.1 composed in the early 17th century. Sonatas are instrumental compositions of three or more movements. There are two main forms of sonata -- the sonata da camera and the sonata da chiesa. The sonata da camera (chamber sonata) is often more lively and represents a dance theme, while the sonata da chiesa is more sombre (suited to a church).

Sonata da Chiesa Opus 1 No. 2 in E minor is composed of four movements: Grave, Allegro Moderato, Adagio, and Allegro. The piece starts with a heavy introduction in which the low strings take over and later throughout play in unison along with the high strings. Then follows an Allegro Moderato, in which the orchestra rejoices in an alternating melody. The third movement is an Adagio in which the tempo of the piece slows down and changes to 3/4 time. Finally ending with a 3/8 time Allegro bringing a much faster mood to the piece. This piece is surely one of the best of Corelli works and without doubt will impress the audience with an old but yet intriguing sensation, and from a cellist’s point of view, this is a great piece to rock those low strings and take over the orchestra itself.

Greg Castillo, Chapin High School, EPYSE

New Day Dawning

New Day Dawning is the first piece that I have written in my new role as Composer-in-Residence for the El Paso Symphony Youth Orchestras. This work celebrates the beginning of a “new day” for the EPSYO’s, a musical organization that will provide wonderful performing opportunities for its participants and will enrich the musical life of our El Paso community.
The piece opens calmly with a melody that gradually unfolds, like the peaceful beginning of a day as the sun slowly warms the landscape with its light. A faster, more animated section follows, expressing the excitement of a new beginning. Variations of these two sections alternate until the piece concludes serenely and confidently.

**Schubert Symphony No. 8 “Unfinished”**

Franz Schubert (1797-1828) was an Austrian composer and considered the last master from the Viennese Classical School. He wrote about six hundred love songs, and some symphonies, operas, and string quartets. Unfortunately Schubert died at the young age of 31. He grew up in a small town outside of Vienna, and was the son of a parish schoolmaster. His mother was a cook before her marriage to his father. Out of their fifteen children, ten died in infancy and only five survived.

Schubert’s Symphony No. 8 in B minor is more commonly known as the “Unfinished” symphony. It’s called so because Schubert died before he could complete it. Only the first two movements were written: the Allegro Moderato, and the Allegro con moto. The first movement starts in the key of B minor, and then modulates to the key of G major only after three measures. This was a very unusual key in the Romantic era. Although it was written in 1822, it wasn’t performed until 1865. Many believe that it is a part of his Symphony No. 7 because that one is also incomplete. The “Unfinished” is a very moving piece and ranges in dynamics, and reflects the turmoil in Schubert’s life.

**Suite No. 2 from L’Arlesienne**

Georges Bizet was born in Paris, France on October 25, 1838. He was enrolled in the Paris Conservatoire at the age of 10. Bizet’s exceptional powers as a composer are apparent in the products of his Conservatoire years, notably the Symphony in C. Bizet also wrote incidental music for Daudet’s play L’Arlesienne. L’Arlesienne Suite Number Two was published four years after Bizet’s death in 1879. There are four movements in the second suite. The second movement, Intermezzo, features utilization of low tones and begins with the wind section. The fourth movement, Farandole, returns to the themes of the first suite then to the opening movement of the second suite. In the beginning sequences of Intermezzo one senses hateful and angry emotions flowing through the music. As the piece progresses, the melody becomes peaceful. Farandole is happier and lighter with a bright melody.

**Biedermeyer Overture**

Schumann once said that all one must do in order to compose is remember a tune that nobody else has heard before. In 1985 I seized an opportunity for such a “recollection” towards the end of a seminar devoted to the early Romantic overtures of Weber, Mendelssohn, Schumann, and their contemporaries. In about a week I wrote a piece that I could play in class as the piano reduction of a never-before-heard overture that (but for the clear forensic evidence to the contrary) might have just come to light in a rediscovered manuscript.

Two decades later, Benjamin Loeb, who knew my music since his undergraduate years at Harvard, wrote me with the news that he was now music director of the El Paso Symphony Youth Orchestras, asking if I had written anything that one of these orchestras could premiere. The only suitable piece I could think of that hadn’t already been played was this yet-unnamed overture from more than half a lifetime ago. Even with instrumentation notes on the short score, the orchestration would take more time to complete than the week it took to conceive the piece and write the piano score, but it could be done in time for the June concert. Ben read through the piano score and asked me to write out the orchestration, which I finished in mid-April.

The overture follows the familiar plan of a sonata-allegro framed by slow introduction and coda. Several of the overtures we studied in the seminar use trombones to suggest under- or other-worldly scenes -- a convention going as far back as the first extant opera, Monteverdi’s L’Orfeo. My overture’s introduction thus begins with an ominous trombone trio in D-minor. The sonata-allegro contrasts a fanfare tune in D-major for full orchestra with a lyrical second theme, hinted at in the introduction and introduced here by solo winds. The trombone trio returns, taking us to the remote key of E-flat, where the cellos pick up the
About the Artists

Benjamin Loeb, a native Texan and El Paso resident, is an accomplished conductor, piano soloist and accompanist, and arranger. His projects range from creating and conducting arrangements of 16th century madrigals for Yo-Yo Ma and accompaniments for the rock singer Lisa Loeb to conducting Bruckner and Beethoven Symphonies around the world. As a pianist, Loeb is in demand as a soloist having recently performed Beethoven’s Emperor Concerto with the Orchestra Symphony of Michoacan and the New Symphony Orchestra in Sofia, Bulgaria and as a collaborator with many of the young stars of his generation. He is Founder and Artistic Director of the International Conducting Workshop and Festival.

He can be heard on CD’s with such violinists as Joseph Lin, Takako Nishizaki, and Judy Kang. Loeb began his studies at Harvard College and later received a Masters in Music from the Curtis Institute of Music, a Doctorate of Musical Arts in accompanying from The Juilliard School and a Graduate Performance Degree in Conducting with Gustav Meier at the Peabody Conservatory.

Loeb’s far-ranging interests do not limit him to music. He has directed plays, cooked gourmet meals for 65 persons, and enjoyed almost every sport. He lives in El Paso, Texas with his wife Quyen who is a dentist working at the La Fe Clinic downtown, and their daughter Anna Sofia.

Dominic Dousa, a native of Rochester, Minnesota, joined the faculty of the University of Texas at El Paso Department of Music in August of 2004. He holds degrees in music from Ball State University (D.A., 2003), Central Michigan University (M.M., 2000), and Harvard University (A.B. summa cum laude, 1995) and in statistics from Iowa State University (M.S., 1998). He also has studied composition in Prague (1995-96). His primary composition teachers include Jody Nagel, David Gillingham, Craig Weston and Milan Slavicky.

Before coming to UTEP, Dousa held teaching positions at St. Mary’s University in Winona, MN (aural skills, music appreciation) and Rochester (MN) Community and Technical College (business & economic statistics). As a graduate student, he also has taught music courses at Ball State University, Anderson (IN) University, and Central Michigan University, and statistics courses at Iowa State University.

Dousa’s compositions have received performances in the U.S., Canada, Mexico, Peru, China, the Czech Republic, and Finland. Events where his works have been presented include the 2000 World Saxophone Congress in Montreal, the 7th Annual Bach Festival in Trujillo, Peru (2000), and a concert series in Toluca, Mexico that was sponsored in part by the Mexican Institute of Culture (2001).

Two of Dousa’s song cycles, With a Song in My Heart and Six Songs on the Poetry of Langston Hughes, have been recorded by baritone Gerald J. Blanchard (with Dousa at the piano) and released on the CD “With a Song in My Heart” by Blue Griffin Recording. This CD features art songs set to texts of African American poets.

In addition to his activities as teacher and composer, Dousa has remained active as an accompanist and chamber musician.

Noam D. Elkies is professor of mathematics at Harvard and the youngest person ever tenured at the University. His work on elliptic curves, lattices and other aspects of the theory of numbers has been recognized by such prizes and awards as the Presidential Young Investigator Award of the National Science Foundation and the Prix Peccot of the College de France.

Alongside his mathematical career, Elkies has been playing the piano and composing since the age of three. Born in New York, he studied piano with A.Vardi in Israel, and with J.Carlson at the Juilliard Pre-College after returning to the States in 1978; his composition teachers have included Sadai, Davidovsky and Kirchner. His solo performances include Beethoven’s Choral Fantasy with the Harvard-Radcliffe Chorus, and his own Rondo Concertante, with the Greater Boston Youth Symphony Orchestras’ Repertory Orchestra in Boston’s Symphony Hall. His compositions, often but not always in styles that recognizably flow from traditional idioms, include the abovementioned Rondo Concertante, the “Brandenburg Concerto #7”, commissioned and premiered by the Metamorphosen Chamber Ensemble; and Yosses Salovey, an opera staged in 1999.