CENTER FOR THE PERFORMING AND CINEMATIC ARTS

Boyer College of Music and Dance

Temple University Symphony Orchestra
Kensho Watanabe & José Luis Dominguez, conductors

October 2, 2020 **Friday**
Presented Virtually **7:30 pm**

Program

Symphony No. 1 in G Major, Op. 11 — Joseph Bologne, Chevalier de Saint-Georges (1745–1799)

I. Allegro
II. Andante
III. Allegro assai

Symphony No. 38 "Prague" in D Major, K. 504 — Wolfgang Amadeus Mozart (1756–1791)

I. Adagio–Allegro
III. Presto

Kensho Watanabe, conductor

|Intermission|

Serenade for Strings in C Major, Op. 48 — Pyotr Ilyich Tchaikovsky (1840–1893)

I. Pezzo in forma di sonatina: Andante non troppo–Allegro moderato
II. Walzer: Moderato–Tempo di valse
III. Elegie: Larghetto elegiaco
IV. Finale (Tema russo): Andante–Allegro con spirito

José Luis Dominguez, conductor

|Intermission|

Eighteenth performance of the 2020-2021 season.

Temple University

Can'tcha Line Em — William Grant Still (1895–1978)

Symphony No. 36 "Linz" in C Major, K. 425 — Wolfgang Amadeus Mozart (1756–1791)

I. Adagio–Allegro spiritoso
II. Andante
III. Menuetto
IV. Presto

Kensho Watanabe, conductor

Temple University Symphony Orchestra
Kensho Watanabe & José Luis Dominguez, conductors

Bologne & Mozart Orchestra

VIOLIN I
Shirley Xuan Yao,
Concertmaster
Zhanara Makhmutova
Yuan Tian
Phillip Watts
Zi Wang

VIOLIN II
Dakota Kievman,
Principal
Ana Hughes-Perez
Christopher Smirnov
Esmeralda Lastra

VIOLA
Priscille Michel,
Principal
Shumei Ding
Peter Wardach

CELLO
Jordan Brooks,
Principal
Gabriel Romero
Gevon Goddard

BASS
Jonathan Haikes,
Principal
Coby Lindenmuth
Jiayu Liu

FLUTE
Ashley Oros,
Principal
Kaitlyn Sibre

OBOE
Geoffry Deemer,
Principal
Brandon Lauffer

BASSOON
Collin Odom,
Principal
Rick Barrantes

HORN
Lucy Smith,
Principal
Isaac Duquette

TRUMPET
Anthony Casella,
Principal
Maria Carvell

TIMPANI
Zach Strickland

Tchaikovsky Orchestra

VIOLIN I
Shannon Lanier,
Concertmaster
Kyle Almeida
Jason Steiner
Jingwei Zhang
Jiyuan Yang

VIOLIN II
Jane Pelton,
Principal
Patience Wagner
Nicholas Sontag
Rachel Wilder

VIOLA
Adam Brotnitsky,
Principal
Anthony Stacy
Akhmed Mamedov

CELLO
Harris Banks,
Principal
Mark Egan
Marcela Reina
Matthew Polcer

BASS
Zacherie Small,
Principal
Giselle Pereira

Grant Still & Mozart Orchestra

VIOLIN I
Samuel Nebyu,
Concertmaster
Irina Rostomashvili
Samuel Allan-Chapkovski
Suhan Liang

VIOLIN II
Byron Pondexter-Lee,
Principal
Kevin Quintanella
Margaret Ciora
Carly Sienko
Cristopher Villicana-Ruiz

VIOLA
Gia Angelo,
Principal
Rebecca Mancuso
Brooke Mead

CELLO
Haocong Gu,
Principal
Samuel Divirgilio
Max Culp
Brannon Rovins

BASS
William Valencia,
Principal
Guinevere Connor
Ashleigh Budlong

FLUTE
Bianca Morris,
Principal

OBOE
Geoffry Deemer,
Principal
Amanda Rearden

CLARINET
Wendy Bickford,
Principal
Abbegail Atwater

BASSOON
Tracy Nguyen,
Principal, Grant Still
Joshua Schairer,
Principal, Mozart

HORN
Danielle O'Hare,
Principal
Etienne Kambara

TRUMPET
Justin Vargas,
Principal
Noah Gordon

TROMBONE
Jeffrey Dever,
Principal

TIMPANI/ PERCUSSION
Griffin Harrison

Program Notes

Symphony No. 1 in G Major, Op. 11 **Joseph Boulogne, le Chevalier de Saint-Georges**

Saint-Georges was probably the first Afro-Caribbean composer of European music. He was born the illegitimate son of a well-to-do French plantation owner and an enslaved African woman in Guadaloupe. His father gave him his family name, and he and his mother went to live in France, where Boulogne was educated in elite schools and received private lessons in music and fencing. Initially, he became known as a fencer: a disciple of the renowned La Boëssière. His fame as a fencer is commemorated in a painting showing a match between Boulogne and Chevalier d'Éon, which is now hanging at Buckingham Palace. For his fencing excellence, Louis XV named him Chevalier de Saint-Georges, after his father's noble title, even though, at the time France's Code Noir prohibited him from officially inheriting the title because of his African ancestry.

Boulogne also became a popular musical figure in Paris, where he studied with the best teachers and was soon acknowledged to be one of the finest violinists in all France. At the same time, he was a distinguished soldier, a formidable athlete and a champion swordsman. Saint-Georges studied violin and composition with Francois-Joseph Gossec, a prominent composer and conductor, whom he followed as concertmaster of the celebrated orchestra called Concert des Amateurs in 1769. His playing was known to be quite revolutionary, utilizing bold position changes and in his own works composed for the violin, bravura passages that gave them intensity and irresistibility.

Saint-Georges was quite a prolific composer; fortunately, his music has survived although it was mostly neglected for two centuries. He wrote songs, arias, several full-length operas, symphonies, violin concerti, and several other works. He enlarged the form of the solo concerto and was among the first in France to take up the form of the string quartet, writing twelve of them. All followed traditional form with fairly straightforward orchestration. His three sonatas for violin and keyboard treat the instruments as equals at a time when the Baroque tradition of basso continuo was still dominant practice.

His writing is cheerful, melodic, and pleasant without being complicated by harmonic novelties or innovations with form. In his writing, the French instrumental style, known as the *style galant*, predominates. "He was both eclectic and original," writes Dominique-René de Lerma, an American musicologist, who specializes in African American music. At times, his music betrays influences of the Mannheim composers, of older French contemporaries, and even of Gluck. Saint-Georges respected the music of Haydn and supported its publication in Paris, but the stylistic similarity one may occasionally note in the works of the two composers is more evidence of mutual influences. There is no evidence he had any personal contact with Mozart, who was also in France at the end of the 1770s. The American painter, Mather Brown, memorialized Saint-Georges in a portrait to which the poet Moline appended a caption:

Offspring of taste and genius, he
Was one of the sacred valley bore,
Of Terpsichore nursling and competitor;
And rival of the god of harmony,
Had he to music added poesy
Apollo's self he'd be mistaken for.

Two of his three symphonies are extant and were published together in 1799 as Opus 11 by the Chevardiere under the title *Deux Sinfonies a plusieurs instruments composée par M. de St.-Georges et exécutée au Concert de Mrs. Les Amateurs oeuvre XI*. The third exists to this day only in a piano reduction.

Symphony in G doubled as the overture of Saint-Georges' comic opera *L'amant anonyme*, a comedy in two acts, intermingled with ballet. It was first performed on March 8, 1780. It has three movements in a fast, slow, fast pattern. The first movement, *Allegro*, has a whimsical character in its first theme, while the second theme is more lyrical, graceful, and particularly interesting rhythmically. It is in a straightforward sonata form and calls for strings, two oboes, and two horns. With only a short development section, the movement is quite compact.

The more romantic and pure second movement, a graceful and lyrical *Andante*, is in a simple binary (AB) form that only uses strings. The exuberant finale, *Allegro assai*, again includes winds and is built on one theme. A jovial and energetic ritornello figure is attached to it each time the theme makes its appearance in this carefree and teasing movement. It has the vivacity and rhythm of a jig.

The symphony is scored for two oboes, two horns, and strings.

Symphony No. 38 "Prague" in D Major, K. 504 **Wolfgang Amadeus Mozart**

Prague was one of few cities to show sincere interest in Mozart's work during his lifetime. It was the capital of Bohemia at that time (now the Czech Republic). It enjoyed music and had a sincere appreciation of Mozart. Mozart's operas *Abduction from the Seraglio* and *The Marriage of Figaro* succeeded there. He composed *Don Giovanni* specifically for performance in Prague, and many of his symphonies and chamber works premiered there.

On December 10, 1786, Mozart's opera *The Marriage of Figaro,* which had only been received with moderate enthusiasm at its earliest performances in Vienna, was produced in Prague. Mozart had accepted an invitation from Count Johann Thun for the revival of the production in January 1787. In honor of the occasion, he wrote a new symphony, completing it on December 6th. It premiered in Prague on January 19th, 1787, with Mozart conducting. Its performance, too, was very successful, perhaps partially because Mozart quoted one of the last movement's themes from *Figaro* in this symphony.

For this occasion, Mozart brought his wife and brother-in-law to Prague with him and the city's most noble citizens entertained them. In his adult life he had seldom received the recognition that was his due, so this warm reception was especially gratifying to him. Mozart reported that it gave him great pleasure to see people dance at formal balls to the music of *Figaro* transformed for the occasion into quadrilles and to hear melodies from the opera whistled on the street.

The new *Prague Symphony* was a great success, too. When the applause called Mozart to the platform, he sat down at the piano and improvised for a half-hour. Called back again, he improvised a set of twelve variations on the aria "Non più andrai" from *Figaro*.

The positive reaction Mozart received for this symphony was not short-lived. During its first eleven years, the *Prague Symphony* was performed there more than a hundred times. Mozart, at this time, was starting to compose works that were difficult in conception and in execution, complex beyond what his contemporaries were composing. These works made increased demands upon performers. However, in this symphony, Mozart seems at first to have returned to an earlier approach, because the *Prague Symphony* has only three movements, not four. The *Prague Symphony* was the last of his symphonies to take this format, and it is sometimes called "The Symphony Without a Minuet," implying that all of Mozart's other symphonies have one. However, many 18th century symphonies have only three movements, having evolved from the three-movement Italian *sinfonia*. Critics often have considered the first movement to be "the greatest single symphonic movement ever composed by Mozart." Moreover, the writing, particularly for the winds, is extremely difficult and requires a level of expertise from the players that Mozart did not demand in his earlier works.

A long, slow, and imposing introduction to the first movement, like the one in this symphony, was common in the late works of Haydn, but only four of Mozart's forty-one symphonies have them. Here, Mozart begins with a protracted and slow passage, *Adagio*, which establishes a grave and serious mood. It is so complex that Mozart wrote preparatory sketches before composing it, something he rarely did. After the dramatic introduction, the movement becomes lighter and airier, with a very pleasant spirit. The body of the movement, *Allegro*, is rich in rhythmic and contrapuntal interest.

The absence of a minuet does not signal a return to the early Italian style of the three-movement symphony, and the symphony does not seem to be lacking anything without one. The short but exuberant third movement offers agreeable interchanges between the strings and woodwinds. Counterpoint and syncopated rhythm again play an important role in the *Presto*, the most animated and playful of the three movements; occasionally, however, Mozart interjects darker hints within this generally jovial movement. He composed this final movement before the others, possibly as a substitute last movement for another symphony. Within it he quotes his own principal melody from "*Aprite presto*," the duet of Cherubino and Susanna from *Figaro*. Considering how popular *Figaro* was then, the symphony's first audience most likely recognized the theme embedded in the last movement.

The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpet, timpani, and strings.

Serenade for String Orchestra, in C Major, Op. 48 **Peter Ilyich Tchaikovsky**

Tchaikovsky, the middle-class son of a mining inspector in the Ural Mountains, received a serious musical education as a child. Originally trained to be a lawyer, he chose a career in music only two years after his graduation from law school, returning to his student life at the then new St. Petersburg Conservatory. By the time he was in his mid-twenties, he had begun to compose music as well as teach harmony at the Moscow Conservatory. He soon became an active music critic, too, contributing articles to newspapers and periodicals. Even though he worked at all these various musical jobs, Tchaikovsky still had financial problems. He was most fortunate that a wealthy noblewoman, Madame von Meck, came to his rescue, commissioning some works at very high fees, and then arranging to pay him a generous annual annuity. This beneficence lasted thirteen years, during which Tchaikovsky and von Meck corresponded frequently, but never met.

In 1877, Tchaikovsky married, but only because he felt coerced. He was not temperamentally suited to the union, and soon he deserted his bride. He presumably attempted suicide by walking in the Moskva River, hoping he would contract pneumonia and die, but he did not succeed. He never cohabited with his wife again, although they never divorced; she, a music student, died in an insane asylum in 1917.

After his failed marriage, Tchaikovsky traveled throughout Europe and even to the United States, where he participated in the opening ceremonies for Carnegie Hall, and devoted the rest of his life to composition.

The word "serenade" has within its root the Italian word for evening, *sera*. Intended originally as either a vocal or instrumental work to be performed in the evening, usually for a lover's benefit, the serenade made its first appearance as a musical work in the Renaissance. By the 18th century, it had become a purely instrumental form, usually intended for small mixed wind and string ensembles. Serenades were most usually commissioned, and notably, Mozart and Beethoven each wrote quite a few. In the 19th century, the serenade maintained its popularity and had evolved into a composition for string orchestra; Brahms wrote two serenades, as did Dvorák.

In 1880, Tchaikovsky composed three of his most popular works: the *Italian Capriccio*, the *1812 Overture* and the *Serenade for Strings*. He wrote about them in a letter to Madame von Meck, "My muse has been generous lately. I have written two long works very quickly. The *Overture* will be very noisy and have no artistic value, but I wrote the *Serenade* from inner compulsion, from the heart." The *Serenade* was first performed on January 16, 1882; subsequently, it became a great favorite of Tchaikovsky's audiences as he traveled about the world conducting concerts of his own works.

This is a bright work that Tchaikovsky described to his publisher as an experiment with a composition somewhere between a symphony and a string quartet. The first movement, *Pezzo in forma di sonatina* (Piece in the Form of a Sonatina), begins with a slow chorale-like introduction, *Andante non troppo*, that is recalled later in the movement. Tchaikovsky said, "The first movement is my homage to Mozart. It is intended to be an imitation of his style, and I should be delighted if I

thought I had in any way approached my model." The main section, *Allegro moderato*, is based on two energetic contrasting themes.

Next comes a gracious Waltz, *Moderato*, an engaging movement that Tchaikovsky's audiences often demanded be encored. It has many harmonic shifts, some of which are quite sudden, but very skillfully crafted. The movement continues to be one of the most popular of all of his works.

The third movement is a grave Elegy (Elégie); this broad, lyrical but darker movement begins with a hint of nostalgic melancholy with tender, melodic writing in a chorale-like passage. The original mood becomes dissipated in the second theme, which has an overall cheerful and even joyous character. When the opening theme of the movement returns at the end, the whole orchestra uses mutes, producing an especially moving, veiled effect.

The Finale's (Tema Russo) begins with an introduction, *Andante*, with muted strings, based on a barge-haulers' work song from the Volga River region, after which comes a quick paced boisterous folk dance, *Allegro con spirito.* In the last movement, toward the end, some hints of the music of the introductory movement return in their original form, tying the whole piece together, but the *Serenade* actually concludes with an exuberant folk song, as the Russian dance theme returns.

Can'tcha Line Em **William Grant Still**

William Grant Still was the son of a bandleader who died when he was only three months old; subsequently, he moved with his mother, a high school English teacher, to Little Rock, Arkansas, where, at the age of fifteen, he began studying violin. (He taught himself to play clarinet, saxophone, oboe, double bass, cello, and viola). His stepfather nurtured his musical interest by taking him to concerts and operettas and buying him recordings of classical music.

When he was a pre-medical student at Wilberforce University, he organized a string quartet and soon found music engaging more and more of his attention. He worked with W. C. Handy in Memphis for a while, studied theory, and then studied composition at Oberlin Conservatory of Music. He toured as a member of the historic *Shuffle Along* orchestra with Eubie Blake and Noble Sissle, after which he continued his study of composition with George Chadwick at the New England Conservatory of Music and privately with Edgar Varèse in New York, although his studies never had the effect of making him sacrifice his folk and jazz-inspired sound. In New York, he lived in Harlem where he became involved in the Harlem Renaissance, which was then creating an unprecedented outpouring of African American creative works.

Still wrote over 200 compositions. In 1949, his opera *Troubled Island* about Jean Jacques Dessalines and the island of Haiti was performed by the New York City Opera and was the first opera by an African American to be performed by a major company in the United States.

When Still completed the score of his *Afro-American Symphony* in 1930, it was the first symphonic work written by an African American since the 18th century works of the French West Indian Joseph Boulogne Chevalier de Saint-Georges and the first by an African American to be performed by a major orchestra.

Still's short orchestral treatment of the African American work song, "Can'tcha Line 'Em," also known as "Linin' Track," or "Tie-Shuffling Chant," was sung by Gandy Dancers, a slang term for railroad workers who laid and maintained train tracks in the years before such work was completed by machines; this physical work of track maintenance was usually carried out under the direction of an overseer. The term itself refers to the dancing movements of the workers who used a special 5-foot "lining" bar, which came to be known as a gandy, which was used as a lever to align the tracks. Gandy dancers were following a tradition of singing songs to coordinate work; this task-related work chant is a good example of one in which the rhythm was helpful and sometimes even necessary to coordinate the work relating to a specific task and to help keep up the morale of the laborers. *Can'tcha Line 'Em* reflects Still's experience arranging popular music. Following a solo French horn's introductory call, the orchestra responds with a lively spirit and a jazzy nature.

Still, who has been called the "dean of African American composers," received many honors during a distinguished career, including two Guggenheim Fellowships and honorary doctorates from Oberlin College, Wilberforce University, Howard University, Bates College, the University of Arkansas, Pepperdine University, the New England Conservatory of Music, the Peabody Conservatory in Baltimore, and the University of Southern California.

Symphony No. 36 "Linz" in C Major, K.425 **Wolfgang Amadeus Mozart**

In August 1782, in Vienna, Mozart married Constanze Weber, who Mozart's family saw as their intellectual and social inferior. Mozart hoped that bringing his new wife for a visit with his father and sister in Salzburg would reconcile them to such an important development in his life, but their journey did not really succeed in its purpose, and Mozart's wife and sister developed a dislike for each other that lasted for the rest of their lives. While the young couple was away from home, their first child died, but they were not informed about it until their return. When the young couple started for home from Salzburg, they stopped in Linz at the residence of Count Thun, whose daughter-in-law was one of Mozart's faithful students and his supporter. The day after he arrived there, Mozart wrote to his father about the ease with which he and his wife moved in these elevated circles: "I really cannot tell you what kindness the family is showering on us. On November 4, I am to give a concert here, and as I do not have a single symphony with me, I am writing a new one, at breakneck speed, that must be finished by then. I really must get to work." For any other composer, the task Mozart set himself would probably have been impossible, but he was always storing musical ideas in his mind, and his new symphony was ready four days later. In the day remaining before the premiere, the orchestral parts were copied, and the musicians rehearsed the new work.

Mozart certainly proved that he could flourish under pressure: the *Linz Symphony* is one of his very finest works, brilliant, complex, fully developed and original. Musicologists have puzzled at the speed with which Mozart composed this remarkable work and generally concluded that it must have existed, more or less in completed form, in his head, perhaps planned for the upcoming season in Vienna. As Robert Gutman says in his biography, "Not even Mozart could, in a matter of four or five days, conceive, compose, copy (or arrange to have copied) rehearse, and conduct the Linz Symphony, a four-movement work on a grand scale and high level of inspiration . . .."

What Mozart had learned from Haydn in Vienna is distinctly evident in the symphony, but at the time Mozart completed it, Haydn had not yet written the final two-dozen symphonies that now define the style of his orchestral works for modern listeners. Mozart's simply organized first movement begins with a slow introduction that he had never used before in a symphony but had learned to appreciate from studying Haydn's works. This *Adagio* hints at what is to come in the main section of the movement, *Allegro spiritoso*. The two principal subjects are complex three-part organisms, each part differently orchestrated and presented at a different dynamic level, but they are only briefly developed and then restated, almost unchanged.

The lyrical but somber slow movement, *Andante* (in some editions *Poco adagio*) has a deep emotional urgency, its rich melody again recalling the music of Haydn. The movement begins with strings alone, but Mozart's use of trumpets and drums is unusual in a slow movement. Some music historians have even contended that Beethoven got his idea for using trumpets and drums in his *Symphony No. 1* from this movement.

The rhythmic play and the vigorous counterpoint of the cheerful and courtly *Minuet* is followed by a more rustic trio section, distinguished by the oboe playing an octave above the violins and the bassoon an octave below. The symphony closes with a short, rushing *Presto* finale in which, here and there, the festive happiness seems momentarily clouded over with a hint of the melancholy of the slow movement.

The *Linz Symphony* is scored for two oboes, two bassoons, two horns, two trumpets, timpani, and strings, a very large orchestra for Mozart's time.

About the Artists

Emerging onto the international stage over the past three years, **KENSHO WATANABE** is fast becoming one of the most exciting and versatile young conductors to come out of the United States. Most recently, Kensho was recognized as a recipient of a Career Assistance Award by the Solti Foundation U.S. He held the position of Assistant Conductor of The Philadelphia Orchestra from 2016 to 2019 and during this time made his critically acclaimed subscription debut with the Orchestra and pianist, Daniil Trifonov, taking over from his mentor Yannick Nézet-Séguin. He would continue on to conduct four subscription concerts with the Philadelphia Orchestra in 2019, in addition to debuts at the Bravo! Vail Festival and numerous concerts at the Mann and Saratoga Performing Arts Centres. Watanabe has previously been an inaugural conducting fellow of the Curtis Institute of Music from 2013 to 2015, under the mentorship of Nézet-Séguin.

Recent highlights include engagements with the London Philharmonic, Scottish Chamber Orchestra, Tokyo Philharmonic Orchestras, Orchestre National du Capitole de Toulouse, San Antonio Symphony Orchestra as well as his Finnish debut with the Jyväskylä Sinfonia. Kensho has also enjoyed collaborations with the Houston Symphony, Royal Scottish National Orchestra, Detroit Symphony, Brussels Philharmonic, BBC National Orchestra of Wales, the Seiji Ozawa Matsumoto Festival, and the Orchestre Metropolitain in Montreal. Highlights of the 2020-21 season include Kensho's debuts in Europe with the Luxembourg Philharmonic, Szczecin Philharmonic and Belgian National Orchestra at the Bozar in Brussels. In North America, he appears with the Sarasota Orchestra and Calgary Philharmonic Orchestra.

Equally at home in both symphonic and operatic repertoire, Mr. Watanabe has led numerous operas with the Curtis Opera Theatre, most recently Puccini's *La Rondine* in 2017 and *La bohème* in 2015. Additionally, he served as assistant conductor to Mr. Nézet-Séguin on a new production of Strauss's *Elektra* at Montreal Opera. During the 2020-21 season he will make his debut at the Metropolitan Opera conducting performances of Jake Heggie's *Dead Man Walking*.

An accomplished violinist, Mr. Watanabe received his master of music degree from the Yale School of Music and served as a substitute violinist in The Philadelphia Orchestra from 2012 to 2016. Cognizant of the importance of the training and development of young musicians, he has served on the staff of the Greenwood Music Camp since 2007, currently serving as their orchestra conductor.

Mr. Watanabe is a graduate of the Curtis Institute of Music, where he studied with distinguished conducting pedagogue Otto-Werner Mueller. Additionally, he holds a bachelor of science degree from Yale College, where he studied molecular, cellular, and developmental biology.

Chilean conductor **JOSÉ LUIS DOMÍNGUEZ** is a prominent talent on international orchestral and operatic stages. His conducting is described as "unrivaled, magnificent and with exemplary gesturing" (El Mercurio), and he frequents prominent stages across the globe.

José Luis currently serves as artistic director of the New Jersey Symphony Orchestra Youth Orchestras, and as Adjunct Conducting Faculty/Artist-in-Residence at Temple University's Boyer College of Music and Dance. He is a regular guest conductor with the Opéra Saint-Étienne and New Jersey Symphony Orchestra and is currently Artistic Director of the Musical Encounters International Music Festival in La Serena, Chile.

As a composer, he has recently commissioned the ballet *La Casa de Los Espíritus* (The House of Spirits) based on the bestselling novel by Isabel Allende. Its premiere in September 2019 at the Municipal de Santiago-Ópera Nacional de Chile with the Ballet de Santiago and the Orquesta Filarmónica de Santiago (which José Luis also conducted) was hailed as an "absolute triumph." In addition, Jason DePue, violinist of The Philadelphia Orchestra, commissioned José Luis to write a piece for violin and piano, *Aitona*, that will be included in DePue's upcoming 2020 debut solo album. His *Concerto for Oboe* premiered in early 2020 with oboist Jorge Pinzón and the Orquesta Filarmónica de Bogotá (Bogotá Philharmonic Orchestra), Colombia to critical acclaim. Upcoming commissions include a violin concerto, a harp concerto, and a cello concerto.

Future conducting engagements include the Orquesta Filarmónica de Buenos Aires (Buenos Aires Philharmonic Orchestra), the Orquesta Sinfónica de Chile (Symphony Orchestra of Chile), the Orquesta Sinfónica Universidad de La Serena (University of La Serena Symphony Orchestra), the Orquesta de Cámera de Chile (Chamber Orchesta of Chile) and the world-renowned Semanas Musicales de Frutillar (Frutillar Musical Weeks) held in Frutillar, Chile at Teatro del Lago. Recent appearances have included the Houston Symphony, New Jersey Symphony Orchestra, Orquesta Sinfónica Nacional de Colombia (National Symphony Orchestra of Colombia), Orquesta Filarmónica de Santiago (Philharmonic Orchestra of Santiago), Opéra Saint-Étienne, Orquesta Sinfónica Nacional de Peru (Lima University Symphony Orchestra in Peru), Staatsoper Orchester de Braunschweig in Germany, Orquesta Sinfonica UNCuyo (UNCuyo Symphony Orchestra) in Mendoza, Argentina, Orquesta Sinfónica del Principado de Asturias (Symphony Orchestra of the Principality of Asturias) in Spain, and the Temple University Symphony Orchestra in Philadelphia.

José Luis has collaborated with many noted artists including Renée Fleming, Andrés Diaz, Ray Chen, Sergio Tiempo, Ai Nihira, Verónica Villarroel, Luciana D'Intino, Woo-Yun Kim, and Daniel Binelli. He recently released two critically acclaimed Naxos recordings; one of his own composition, the ballet *The Legend of Joaquín Murieta*, and the other, the music of Enrique Soro with the Orquesta Sinfónica de Chile (Symphony Orchestra of Chile).