

CENTER FOR THE PERFORMING AND CINEMATIC ARTS
Boyer College of Music and Dance

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

March 26, 2021
Presented Virtually

Friday
7:30 pm

Program

The Hebrides Overture, Op. 26

Felix Mendelssohn (1809-1847)

Wood Notes

II. Autumn Night

William Grant Still (1895-1978)

Kensho Watanabe, conductor

| Intermission |

Serenade for Strings, Op. 22

I. Moderato

II. Tempo di Valse

Antonín Dvorák (1841-1904)

Serenade for String Orchestra, Op. 20

I. Allegro piacevole

II. Larghetto

III. Allegretto

Edward Elgar (1857-1934)

Starburst

Jessie Montgomery (b. 1981)

José Luis Domínguez, conductor

| Intermission |

En Chasse, Mazurka Élégante

Eugène Dédé (1867–1919)
orchestrated by Edmond Dédé
ed. Richard Rosenberg

Coriolan Overture, Op. 62

Ludwig van Beethoven (1770–1827)

Le Tombeau de Couperin

Maurice Ravel (1875–1937)

- I. Prelude
- II. Forlane
- III. Menuet
- IV. Rigaudon

Kensho Watanabe, conductor

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

Mendelssohn & Grant Still Orchestra

VIOLIN I

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

VIOLIN II

Dakota Kievman,
 Principal
Jane Pelgon
Esmeralda Lastra

VIOLA

Priscille Michel,
 Principal
Shumei Ding

CELLO

Jordan Brooks,
 Principal
Gabriel Romero
Gevon Goddard

BASS

Jonathan Haikes,
 Principal
Coby Lindenmuth
Jiayu Liu

FLUTE/PICCOLO

Ashley Oros,
 Principal
Jill Krikorian

OBOE

Geoffry Deemer,
 Principal
Amanda Rearden

CLARINET

Abbegail Atwater,
 Principal
Cameron Harper

BASSOON

Rick Barrantes,
 Principal (Mendelssohn)
Collin Odom,
 Principal (Grant Still)

HORN

Lucy Smith,
 Principal
Isaac Duquette

TRUMPET

Anthony Casella,
 Principal
Dan Hein
Noah Gordon

TROMBONE

Jeffrey Dever,
 Principal
Samuel Johnson

HARP

Katherine Ventura

CELESTE

Madalina Danila

TIMPANI/

PERCUSSION

Griffin Harrison
Myungji Kim
Zachary Strickland

Elgar, Dvorák, & Montgomery Orchestra

VIOLIN I

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

VIOLIN II

Christopher Smirnov,
 Principal
Patience Wagner
Nicholas Sontag
Rachel Wilder

VIOLA

Adam Brotnitsky,
 Principal
Anthony Stacy

CELLO

Harris Banks,
 Principal
Mark Egan
Marcela Reina

BASS

Zacherie Small,
 Principal
Giselle Pereira

Dédé, Beethoven, & Ravel Orchestra

VIOLIN I

Samuel Nebyu,
 Concertmaster
Irina Rostomashvili
Samuel Allan-
 Chapkowski
Suhan Liang
Sendi Vartanovi

VIOLIN II

Margaret Ciora,
 Principal
Carly Sienko
Kevin Quintanella

VIOLA

Gia Angelo,
 Principal
Rebecca Mancuso

CELLO

Samuel Divirgilio,
 Principal
Max Culp
Brannon Rovins

DOUBLE BASS

William Valencia,
 Principal
Guinevere Connor
Ashleigh Budlong

FLUTE/PICCOLO

Bianca Morris,
 Principal
Allyson Starr

OBOE

Geoffry Deemer,
 Principal
Amanda Rearden

CLARINET

Abbegail Atwater,
 Principal
Alyssa Kenney

BASSOON

Tracy Nguyen,
 *Principal (Dede,
 Beethoven)*
Rick Barrantes,
 Principal (Ravel)

HORN

Danielle O'Hare,
 Principal
Etienne Kambara

TRUMPET

Justin Vargas,
 Principal
Noah Gordon

TROMBONE

Jeffrey Dever,
 Principal
Samuel Johnson
Omeed Nyman,
 bass trombone

TUBA

Christopher Liounis

HARP

Katherine Ventura

**TIMPANI/
PERCUSSION**

Caleb Breidenbaugh
Zack Strickland

Program Notes

The Hebrides Overture, Op. 26

Felix Mendelssohn

Felix Mendelssohn was a child prodigy. He began composing at a very young age, and although most of his early works do not have the level of musical invention of his later compositions, they are often more refined in conception and surer in execution than the music many prominent mature composers of his time were producing.

In August 1829, when Mendelssohn was just out of his teens, he and his friend Carl Klingemann, a poet acting as Secretary of the embassy that the short-lived little kingdom of Hanover maintained in London, sailed to the tiny, uninhabited Hebridean island of Staffa. “We were put out in boats,” Klingemann wrote to the Mendelssohn family, “and carried by the hissing sea to the famous Fingal's Cave. A greener roar of waves surely never rushed into a stranger cavern- its many pillars making it look like the inside of an immense organ, black, resounding, absolutely purposeless and entirely empty, only the wide, grey sea inside it and out.”

Mendelssohn did not record his impressions in words alone. In a postscript to Klingemann's letter, he wrote, “To understand how extraordinarily the Hebrides affected me, the following came to mind,” and he wrote out a sketch of the music that was to become the opening twenty-one measures of the overture. He finished this descriptive work in Rome on December 16, 1830, but was not satisfied with it and made many revisions. He succeeded in creating a general sonic impression of the Hebrides Islands and maybe even a bit of romanticizing of his experience. When he finished the first version, he titled it *Overture to the Lonely Island*. Five days later, in another version of it, he appended the name *The Hebrides*. On June 6, 1832, he had given it a different name, *Overture to the Isles of Fingal*, when he gave an autographed score to the Philharmonic Society of London.

Throughout the course of his finalizing the score he expressed his frustration, “The middle section is too stupid. The whole development has more counterpoint than sea gulls and salt fish, and must be changed.” He was ultimately successful in creating a vivid musical evocation of that strange and remote place. His work has enjoyed immense popularity since its premiere performance at the London Philharmonic Society on May 14, 1832. Yet if one did not know the work's title, a listener would probably not make programmatic identifications with either waves or storms as most of the early critics of the piece did.

The overture is scored for pairs of flutes, oboes, clarinets, bassoons, horns, trumpets, and timpani, plus strings.

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Wood Notes

William Grant Still

William Grant Still grew up in Little Rock, Arkansas, where he began studying 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 composition at Oberlin College, and toured as a member of the historic *Shuffle Along* orchestra with Eubie Blake and Noble Sissle. Following that, he continued his study of composition with George Chadwick at the New England Conservatory of Music and privately with Edgar Varèse in New York.

Still was inspired, after studying with Varèse, not to follow a European trajectory toward a more experimental and avant-garde modernism (just as Copland was after studying with Boulanger). Composers of Still's generation from America sought to create something distinctly American in the 20th century that would draw a wide audience and not turn out to be a pale imitation of European conceits.

The orchestral suite *Wood Notes* was originally cast in five movements, but the publisher chose to delete the final movement, creating the four-movement version. The work takes its inspiration from the American poet J. Mitchell Pilcher. Speaking of composing this work, Still commented: "Melody, in my opinion, is the most important musical element. . . I prefer music that suggests a program to either pure or program music in the strict sense. . . I am unable to understand how one can rely solely on feeling when composing. . . a fragment of a musical composition may be conceived through inspiration or feeling, but its development lies altogether within the realm of intellect." The second movement, *Autumn Night (Lightly)* conjures "rustling leaves and the song of the winds."

Wood Notes was composed in 1947; the premiere, conducted by Arthur Rodziński with the Chicago Symphony, occurred on April 22, 1948. Contemporary reviewers took note of the work's "pleasantness" and "personality." *Wood Notes* is dedicated to one of Still's Oberlin instructors, F.J. Lehmann and scored for full or small orchestra. Its manuscript includes a fifth unpublished movement, *Theophany*.

Wood Notes is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, three trumpets, two trombones, timpani, percussion, vibraphone, triangle, bells, drums, cymbals, harp or piano, celesta, and strings.

Program notes are copyright Susan Halpern, 2021.

Serenade for String Orchestra, Op. 20

Edward Elgar

Elgar's work put to rest the widespread belief that England was somehow an unmusical country. Among Elgar's early compositions were three pieces for string orchestra that may have been preliminary versions of the *Serenade*, one of Elgar's richest works and one of his earliest included in the standard repertory. The *Serenade* was an anniversary gift for his wife; he remarked that it was his favorite composition and called it "very stringy in effect." The work, published in 1892 but probably

written years earlier, was premiered on July 23, 1896 in Antwerp. It is reportedly the first work that Elgar said he felt content about.

The effective and idiomatic *Serenade* has a youthful charm, yet foreshadows Elgar's more mature style. The first of its three melodious movements is a wistful *Allegro piacevole*, which has an undercurrent of sadness characterizing its initial theme; the more spirited central section features short solo passages for the first violin.

The long second movement, an expressive *Larghetto* contains the finest and most mature writing. It starts by reusing and adapting ideas from the first movement before Elgar introduces a beautiful Romantic theme. A short contrasting section takes over until the Romantic theme returns in the whole orchestra. Finally, the movement comes to a very quiet conclusion.

The third, a short *Allegretto*, references the preceding movements but adds a bit of dance-like spirit and presents new material. The outer movements are moderately quick; the middle movement is slower and more intense.

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Serenade for Strings, Op. 22

Antonín Dvořák

This *Serenade for String Orchestra* is one of the earliest compositions that Dvořák retained in his permanent repertoire. Written in eleven days, between May 3rd and 14th, 1875, it was first performed on December 10, 1876, at a musicians' pension fund concert in Prague. Dvořák was in his early thirties when he composed the *Serenade*, a young composer still struggling desperately to earn a living. He worked on this score with renewed confidence in his creative powers, because he had recently won a government competition designed to discover and assist promising young creative artists in the Austrian Empire. Among the judges in the competition were Johannes Brahms and the powerful critic, Eduard Hanslick, whose interest in the talent of this little-known Czech musician soon helped launch him as a world figure.

The "serenade" takes its name from the word *sera*, which means "late" in Latin and "evening" in Italian, and was originally the name given to street-songs sung at night. In the middle of the eighteenth century, a serenade was a composition in several movements that mixed symphonic structures with marches and dances and was played by an instrumental ensemble at evening entertainments. In the late nineteenth century, composers used the term serenade as a catch-all title for almost any composition that was light in tone and not rigid in structure. Dvořák wrote two Serenades, of which this is the first.

The *E Major Serenade* is in five movements. The first, *Moderato*, is simple and smooth. The second is a graceful *Tempo di Valse*, with a lyrical contrasting middle trio section.

Program notes are copyright Susan Halpern, 2021.

Starburst

Jessie Montgomery

Jessie Montgomery is a contemporary American composer, violinist, and educator whose work includes solo, chamber, vocal, and orchestral works. *The Washington Post* has described her work as “turbulent, wildly colorful, and exploding with life.”

Montgomery, who frequently performs as a violinist, began studying violin at the Third Street Music School. She grew up on the Lower East Side of Manhattan, where her father, a musician who managed a music studio, and her mother, a theater artist and storyteller, were active in the culture of the local community, which provided her with formative experiences in performance, education, and advocacy. Throughout her childhood, she was surrounded by many different kinds of music that have informed her work: African-American spirituals, civil rights anthems, and modern jazz among them. She completed her education at the Juilliard School and New York University.

For twenty years, Montgomery has been affiliated with The Sphinx Organization, which supports young Black and Latinx string players; she has served as Composer-in-residence for the Albany Symphony and for the Sphinx Virtuosi. Montgomery is a founding member of the PUBLIQuartet and member of the Catalyst Quartet; she also has regularly appeared with the Silkroad Ensemble and the Sphinx Virtuosi. The New York Philharmonic Orchestra selected her as a featured composer for their Project 19, which marks the centennial of the ratification of the 19th Amendment of the Constitution, granting equal voting rights to women. She also received the Leonard Bernstein Award from the ASCAP Foundation. She has received grants and awards from Chamber Music America, American Composers Orchestra, the Joyce Foundation, and the Sorel Organization.

Starburst was commissioned by the Sphinx Organization and was premiered by Sphinx Virtuosi in 2012. This short piece (three minutes long) was originally scored for string orchestra. About it, Montgomery writes: “This brief one-movement work for string orchestra is a play on imagery of rapidly changing musical colors. Exploding gestures are juxtaposed with gentle fleeting melodies in an attempt to create a multidimensional soundscape. A common definition of a starburst: ‘the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly’ lends itself almost literally to the nature of the performing ensemble who premieres the work, The Sphinx Virtuosi, and I wrote the piece with their dynamic in mind.”

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En Chasse, Mazurka Élégante

Eugène Dédé

New Orleans-born violinist, conductor and composer, Edmond Dédé emigrated to Belgium in the mid-1850s as hostilities against African Americans were becoming untenable. In 1864, after studies at the Paris Conservatoire de Musique with Jacques-François Halévy, Edmond settled in Bordeaux with his French bride, Sylvie Leflet. There he formed the orchestra of the Theatre l’Alcazar, which still exists today as the Orchestre National Bordeaux Aquitaine. In addition to performing light music at the Folies Bordelaises, especially by Rodolphe Kreutzer, Edmond performed a plethora of

his own salon works, marches, ballets, polkas, chamber works, at least one symphony and several operas.

Edmond's and Sylvie's son, Eugène Dédé (also called Eugène Defoisidé) was born in Bordeaux and followed in his father's (and grandfather's) footsteps. Eugène's primary music instruction was by his father. Known to have published at least 560 works, Eugène was, as was his father, much in demand as a conductor.

Although he later orchestrated his own works, Eugène Dédé's 1891 Mazurka, *En Chasse* (On the Hunt) was orchestrated by his father as part of his ongoing musical home-schooling.

Créole composers achieved great success in Rouen, Caen, Paris and especially Bordeaux, France (and a few of them subsequently in South America and Portugal), but remained virtually unknown in the United States. In 1998 I spent a week at the Bibliotheque Nationale in Paris, where I found a wealth of printed music by Edmond and Eugène Dédé, Lucien Lambert (father and son), Sidney Lambert and several of their colleagues. What I found had never been heard outside of France, and had not been performed at all for at least ninety years. I reconstructed the orchestral music (which existed only in poorly edited, nearly illegible sheet music) into performance editions, and thirty-eight orchestral, chamber, vocal and piano works of these composers were given their modern premiere in 1999. What I found in the Bibliotheque Nationale represents merely a sample of these composers' output, and I hope that it will spur other musicians to research and perform more of these delightful pieces.

Program notes by Richard Rosenberg, National Music Festival.

Coriolan Overture, Op. 62

Ludwig van Beethoven

Although Coriolanus is often identified with Shakespeare, Plutarch first told the story of the legendary Roman general, Gaius Marcus Coriolanus, who in around 500 B.C. vanquished the Volscian tribe, captured their capital city Corioli, and took its name as his. When Coriolanus came home from battle to find that the privileges of his patrician class had been diminished, he was enraged, defected to the enemy, and led the Volscian troops against his own people. Only the pleading of his wife and mother persuaded him not to destroy Rome. His mother succeeded when no one else could, wearing down his pride and determination. He finally yielded and withdrew, abandoning his conquest and, in the end, took his own life.

Beethoven's contemporary, the popular Austrian dramatist Heinrich Joseph von Collin (1772-1811), inspired him to write the *Overture to Coriolan*. Coriolanus' story appealed to Beethoven because of its themes of freedom for the individual as well as daring, pride, and the power of persuasion. Love and patriotism were qualities which Beethoven admired. The play *Coriolan* (in German) was first performed in 1802 and was very popular for several seasons, but when Beethoven wrote the *Overture* in 1807, it was no longer frequently performed; nevertheless, the composition quickly became a popular concert piece. It premiered in Vienna in March 1807, at the palace of Beethoven's patron, Prince Lobkowitz.

Beethoven intended this dark, dramatic overture to present a musical portrait of the play's hero. The first theme outlines the impulsive mood of Coriolanus's complex emotions; the more lyrical second theme may depict the pleading of the general's wife and mother. The quiet ending of the work mirrors Coriolanus's despair and resignation to death.

The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

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Le Tombeau de Couperin

Maurice Ravel

During the outbreak of the First World War in 1914, Ravel decided that he would express his love for his country by writing *Suite Française* for piano. He based it not on patriotic songs but on old French dances of the kind used in the many harpsichord suites by François Couperin (1668–1733), the favorite composer of the “Sun King,” Louis XIV. In 1916, while the work was still in progress, he was accepted in the army, served for a few months as a truck driver under extremely hazardous conditions and then was discharged because of his failing health. He began to compose again, and in November 1917, finished his *French Suite* for piano.

Ravel renamed his work *Le Tombeau de Couperin* (literally “*The Tomb of Couperin*” or “*Couperin's Tombstone*”), after the 17th and 18th century French practice of using the word *tombeau* in the title of memorial compositions. *Tombeau* also refers to a collection of works in memorial to a deceased person. Ravel wrote that the piece was “really less a tribute to Couperin himself than to 18th century music in general.” Although his original intentions changed dramatically after he witnessed World War I's horrors, the music is not somber. Influenced by traditional baroque dance styles, Ravel instead celebrates the joy and warmth of his friends, dedicating each of the six movements to friends who had died in the war. The great French pianist Marguerite Long, to whose late husband the *Toccata* of the original suite was dedicated, performed the premiere on April 11, 1919.

Ravel orchestrated four of the movements in 1919. This orchestral version was used for a very successful production by the Swedish ballet of Paris and is much more often heard in concert now than the original piano suite.

The work takes the form of a suite of dance movements, a common configuration for instrumental Baroque music. It begins with a lively *Prelude*, based principally on the opening running figure and dedicated “To the memory of Lieutenant Jacques Charlot” (who transcribed Ravel's four-hand piece *Ma Mère l'Oye* for solo piano). Next comes the *Fugue* followed by the graceful *Minute*, a minuet. The finale of the Suite is a spirited *Rigaudon*, a lively dance from Provence.

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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 Métropolitain 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 Cámara de Chile (Chamber Orchestra 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 Sinfónica 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 Díaz, 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).