¡Un Saludo Musical a México!

Celebrating Mexico’s
Bicentenario de la Independencia
y
Centenario de la Revolución Mexicana

ASU Symphony Orchestra
Gary W. Hill, conductor
Gregory Gentry, guest conductor

Featuring Special Guest Artists
Jeff Nevin and Mariachi Champaña Nevín
And
The ASU Symphonic Chorale

Friday, October 8, 2010
7:30pm
ASU Gammage Auditorium

School of Music
Herberger Institute for Design and the Arts
Arizona State University
Program

El Salón México (1936)............................................................... Aaron Copland (1900-1990)

Tito’s Say (1990/2010), text by Alberto Álvaro Ríos............................. James DeMars (b. 1952)
I. The Industry of Hard Kissing
II. The Bath
III. Listening Into Night
IV. Her Secret Love, Whispered Late in Her Years
V. Ventura & Clemente

Allison Stanford, soprano soloist
Andrew Brigges, baritone soloist
Gregory Gentry, conductor

~Intermission~

Sinfonía India (1936)........................................................................ Carlos Chávez (1899-1978)

Concerto for Mariachi and Orchestra, “Pasiòn Mexicana” (1997)......... José L. Hernández & Jeff Nevin
I. Introducción - Introduction
   Fiesta de Sones – Festival of Sones
II. Serenata en Garibaldi – Serenade in Garibaldi
III. Jalisco Canta – Jalisco Sings

with Guest Artists Jeff Nevin & Mariachi Champaña Nevin

Out of respect for the performers and those audience members around you, please turn all pagers, cell phones, and watches to silent mode. Thank you.
Tito’s Say

*Tito’s Say* was commissioned by the Arizona Choral Society and received its premiere at St. Mary's Basilica in Phoenix in May of 1990 under the baton of guest conductor, John Daly Goodwin. For this cantata composer James DeMars selected passages from four poems by the acclaimed Arizona poet, Alberto ("Tito") Rios, who is known for an insightful "magical realism" infused with the border town imagery of his youth. The poems provide five aspects of love and life; from the gritty twist of a cheating spouse to the poignant reflections of old age, the sensual flirtations of tango, humorous reflections on aging and finally the imagined childhood love of his grandparents Ventura and Clemente. During the premiere performance at St. Mary's Basilica in Phoenix the frequently suggestive or disturbing text led to a most unusual chase scene as the producer (Richard Romero) moved quickly and quietly around the hall staying just a step ahead of the church authority who was furious about the perceived sacrilege and intent on finding Richard to cut the work from the concert. Fortunately Richard prevailed and the audience heard our new work. JD

I. The Industry of Hard Kissing

CHOR: The inquietude of this matter of love!
BASS: Oh. (obligato)
   Knocking cows over when they sleep,
   they get mad.
SOP: Oh. (obligato)
CHOR: Ordinary life falls the quickest,
   is easy to make breathe hard.
BASS: The quiet of a sad desire
   for someone you cannot have again,
   this small cancer of the happy soul!
CHOR: You cannot have again, again, again,
   Ordinary life falls the quickest,
   is easy to make breathe hard.
BASS: So we kiss! Kiss harder or not at all;
   Something saved for the other,
   for the whistles and the cheeses of another life, another mouth,
SOP: Another woman!
BASS: and a thousand new words are what you must say now,
SOP: So suddenly,
BASS: Instead of the other woman,
CHOR: You cannot have again,
BASS: there is no other woman,
CHOR: Yes, there is!
SOP: No, no, no…
BASS: there is no other woman, and there is.
SOP: Ah!
CHOR: Ordinary life falls the quickest,
   is easy to make breathe hard.
II. The Bath

The woman undressed and put her lashes on for decoration, so as to bather lavishly. She kept them in the water next to her bed where her teeth had been long ago. She floated in the water watching her skin fold again and again. These were her treasures, her only heirlooms left and she guarded them now like diamond earrings, She thought as she looked that she would like very much to be buried with them on. Slowly they float from her body as boats on the water.

III. Listening Into Night

Music drifts in from the street, Until it is the fourth wall of the room. So thin, maybe Brazilian, at first, A samba on the sand beneath the light. The quiet evening sun Settling all at once into shadow, Into the tight tango strain of a nervous night, Suddenly gathered at the neck, A flute, a clarinet, a girl who will cry, A thousand moons, a single sky.

I am sitting on a couch and dreaming of the outside, Ten things, ten songs, ten parts of a long, long woman, And the woman always walks tight, complex, Ten parts of a leg, the back of a head, The hair that she holds in her hand, Dreaming of the outside.

Dreaming of the music in the house, White curtains and the light, An open window, no morning here, Only late afternoons and that which follows, Always sand, and always clean and white and moveable, As if that part of an eye that is central and dark, That is for seeing into darkness is ignored, Suddenly swallows up itself, And the world it sways, It moves as is again, It is young and wants to be.
IV. Her Secret Love, Whispered Late in Her Years

Solo Soprano:
Gravity wants me.
Gravity can’t get enough of me.
Every time I try to leave, it finds a way to bring me back.
It shows up wherever I go.
It’s always been this way.
Sometimes catching me by surprise at the ankle,
trying to wrestle me to the ground.
It makes me laugh and I give in.
This thing that wants me,
This amorous creature,
This magnet to my body –it is a beast,
But I would miss it if it weren’t there.
When I was young, headstrong and full of stars,
Not ready for any embrace,
More than the necklace those stars made for me.
But gravity, not the stars, caught my tears.
Each time I was with child, it whispered my name in the night.
As I grew heavier through the years it only asked for me all the more.
It brought my hair down
And made my summer dresses fall from me.
In every step I have taken, long companion unswerving,
never leaving my side it has turned me.
Gravity wants me.
Gravity can’t get enough of me.
But now I am the one who’s drawn to its arms,
And I am the one who opened the door.
Now I am the one, I am the suitor.
I say very nice things.
I’m desperate these days,
I’m desp’rate and ready
To lie down with it.

V. Ventura & Clemente

Ventura had hair of the jungle, long, long
like words of the monkeys and parrots, long, long
like vines and the roots without end;
all pulled back, knotted and tight
with the help, the insistence of her mother;
her mother who had cheeks like persimmons,
her face always tasting the peel,
using the energy of their taste to pull
so the face of Ventura’s young girl-head
was skull white bone and big clack teeth like the cartoon,
unconnected.
WOM: Almost sounding like fat ducks
MEN: that every day she fed
WOM: clack, clack, clack-clacking so
MEN: after she stopped her work in the peeling secretariat
of a third but ambitious supervisor of federal railroads
CHOR: ev’ry day she fed them popcorn (“palomitas”)
   And one day she could not because of snow!
Snow for the first time that she could remember this early, this far to the south,
   they opened their mouths and ate the snow,
   the white bits, (“palomitas”) they thought had come from her,
Ventura, Ventura, Ventura’s young girl-head,
   she laughed and laughed
   and opened her mouth without making a sound in the late afternoon
so sacred in one freedom, the crickets stopped to listen, listen, listen,
   but no less than he….
Clemente, from behind the bougainvilleas
   had smoked his colored cigarette,
   watching her this moment then letting her go,
   simply letting her go,
   like smoke to its most secret place,
   to the place smoke always goes,
   this Ventura leaving a memory.
This Ventura, sweet like the cane in his eyes
   so that the rest of his body caught fire with jealousy.
MEN: The world had always erupted through him,
WOM: and always bad!
MEN: breaking through to the side of what might be,
CHOR: Wishing, wishing, wishing
   to whisper the Spanish love songs,
   breaking through to the side of what might be,
WOM: he dared no
MEN: nothing could be
WOM: he dared not
MEN: nothing could be
CHOR: nothing could be so, so simple!
   How he wanted her,
   he could not endure
   the inquietude of this matter of love!
Ventura had hair of the jungle, long, long
   like words of the monkeys and parrots,
   long, long, long, long, ah.
BASS: How she laughed out her true self
SOP: Ah!
CHOR: Ventura, Clemente, Ventura!
Concerto for Mariachi and Orchestra, “Pasión Mexicana”

I. Introducción - Introduction

¡De la tierra,
de la raza,
del cielo,
de la noche,
de la luna,
y del sol vengo yo! From the land,
from the people,
from the sky,
from the night,
from the moon,
and from the sun come I!

¡Soy la voz de mi pueblo,
de mis padres,
de su alma; I am the voice of my homeland,
of my ancestors,
of your soul;

Soy la voz Antigua,
lleno la historia de México
y la traigo,
de primera luz la traigo
al futuro, y hasta el fin de la vida! I am the ancient voice,
I carry with me the history of Mexico
and I bring it,
from first light I bring it
into the future, and until the end of life!

¡Soy Mariachi,
soy Mariachi,
soy la voz de México! I am Mariachi,
I am Mariachi,
I am the voice of Mexico!

Fiesta de Sones – Festival of Sones

¡Ay ay ay ay!
Estos sones tan sabrosos
son los sones que alimentan
a este pobre Corazon! Ay ay ay!
These “tasteful” sones
are the sones that nourish
this poor heart!

¡Ay ay ay ay!
Es el son tradicional
que se toca con el alma
ya a lo puro natural! Ay ay ay ay!
It is the traditional son
that is played with the soul
and purely naturally!

¡Ay ay ay ay!
Cuando canto mis canciones
siempre termino con sones
de mi tierra regional! Ay ay ay ay!
When I sing my songs
I always end up with sones
from my regional homeland!
II. Serenata en Garibaldi – Serenade in Garibaldi

Estos versos que te canto
te los canto con amor
porque tú eres a quien quiero
con todo mi corazón.

Son los versos de un mariachi
que por fin llegó a querer
aquel sueño de su vida
que ahora es su consentida
ya la dueña de su ser.

Ay amor, cuanto te quiero.
Ay amor, ya soy feliz.
¡Me has llenado el mundo entero
con tu amor que es verdadero
que ahora puedo ya vivir!

Esta noche en Garibaldi,
nunca se me olvidará
porque has dicho que me amas,
porque me entregaste tu alma
par siempre hasta el final!

Son los versos del mariachi
que te canta con amor.

These verses that I sing to you
I sing to you with love
because you are the one that I cherish
with all of my heart.

These are the verses of a mariachi
who has finally come to love
the dream of his life
who is now his one and only
and the owner of his being.

Oh my love, how much I cherish you.
Oh my love, I am now happy.
You have filled my entire world
with your love that is true
so that now I can live!

This Night in Garibaldi,
I will never forget you
because you have told me that you love me,
because you have handed me your soul
for ever until the end!

These are the verses of the mariachi
that sings to you with love.
¡Gracias le doy a mi tierra por brindarme su regalo
que es el son de mi mariachi que lo canto con orgullo y con todo el corazón!
¡Miren a lo que he llegado, gracias a mi tradición!
¡He vestido nuevos sones con las notas que del cielo llenan mi mundo de amor,
he vestido nuevos sones con las notas que del cielo llenan mi mundo de amor!

¡Ay, es la música de Dios!
¡La que nació en mi tierra, mi tierra bendita que llena de orgullo mi corazón!

¡Amo mi tierra!
¡Que es mi tierra consentida!
¡Y mi música les doy porque soy
¡El Mariachi!
¡El Mariachi!
¡El Mariachi soy!
¡Desde mi alma,
Jalisco Canta!

¡Lo que mi tierra me ha dado es mi alma Jalisciense
y una bella piel morena que se prende como el fuego cuando canto esta canción!
¡Mi vida es como el río que llega hasta el Mar de Dios!
Por eso le doy las gracias,
porque sé que un río sin agua es un mundo sin amor,
Por eso le doy las gracias,
porque sé que un río sin agua es un mundo sin amor!

¡Este es, es mi mundo,
mi mundo de amor!
¡El mundo de amor!
Jeff Nevin, Ph.D., is an award winning classical composer whose works have been performed by the San Diego Symphony, the La Jolla Symphony, the California EAR Unit, the Peninsula Symphony, Mariachi Sol de Mexico, the Sol de Mexico Symphony Orchestra, and many other ensembles. Also a skilled performer, he is the founder and Artistic Director of Mariachi Champaña Nevin, principal trumpet in the La Jolla Symphony, a frequent substitute with the San Diego Symphony and has performed with artists including Charlotte Church, Kenny Loggins, The Moody Blues, Garrison Keillor and Mariachi Vargas de Tecalitlan. Dr. Nevin's theater credits include Music Director for the world college premier of "Mariachi Quixote", the first musical with a full mariachi-music score, and Music Director for the La Jolla Playhouse Spanish and English productions of Lorca's "Blood Wedding".

Dr. Nevin received his Bachelor of Music degree in music theory and composition from the University of Illinois at Urbana-Champaign in 1990. He later studied at Arizona State University, where he received his Master of Music degree in music theory and composition in 1992. He earned his Ph.D. in music theory and composition from the University of California at San Diego in 1998. Dr. Nevin is currently Professor of Music and Director of Mariachi Activities at Southwestern College in Chula Vista, CA, where he is developing a mariachi curriculum that is the first such program of its kind. He has given lectures to music educators across the country on the subject of incorporating mariachi music into public school curricula, and he is the Artistic Director of the Mariachi Scholarship Foundation. Dr. Nevin's first book, *Virtuoso Mariachi*, was published by University Press of America in 2002 (available directly from University Press of America or Amazon.com) and he is currently writing a full line of method books that will allow mariachi music to be easily inserted into "traditional" music programs anywhere.

Mariachi Champaña Nevin is making a name for itself as a virtuoso ensemble of uncompromising quality with a multicultural aesthetic unique in the world of music. Led by accomplished classical and mariachi trumpeter, composer, professor and author Jeff Nevin, Ph.D., this ensemble's performances, recordings and workshops have thrilled and inspired mariachi and Classical-music enthusiasts alike. Turning effortlessly from classic, very traditional Mexican music to transcriptions of beloved works from Classical music literature, their skill and authenticity within both of these traditions is a thrill to behold.

With the creation of Symphonic Mariachi Champaña Nevin, Jeff Nevin has augmented the mariachi's string section, creating a lush sound that will truly delight and amaze. This is a unique ensemble of the finest "born and bred" mariachi musicians together with world-class classical musicians, combined to create a sound and spirit unlike any other. The only mariachi in the world of its kind, Symphonic Mariachi Champaña Nevin boasts current or former members of mariachis Vargas de Tecalitlan, Sol de Mexico, Los Camperos and others along with current or former principal strings and trumpets from orchestras such as the San Diego Symphony, Orquesta Filarmónica de la Ciudad de Mexico, Orquesta de Baja California, New Mexico Symphony, and many others.

Jeff Nevin and Mariachi Champaña Nevin have appeared on television in at least 7 countries, their recordings are programmed on the DMX Satellite Radio network that reaches 80 million daily listeners, they are featured in the recent documentary film "Viva el Mariachi", they recorded the theme song to the Televisa TV program "Viva California, Viva Mexico" which airs 12 times per week, and they have become frequent guests of KPBS radio and television in San Diego, both performing live in studio and conducting on-air interviews discussing various issues related to their work.

As soloists with major symphony orchestras, in recital performances, educational performances, on recordings or while conducting student workshops, Mariachi Champaña Nevin never fails to enthral and inspire!
Guest Librettist

Alberto Álvaro Ríos, born in 1952 in Nogales, Arizona, is the author of ten books and chapbooks of poetry, three collections of short stories, and a memoir. His books of poems include The Theater of Night, winner of the 2007 PEN/Beyond Margins Award, along with The Smallest Muscle in the Human Body, a finalist for the National Book Award, Teodoro Luna’s Two Kisses, The Lime Orchard Woman, The Warrington Poems, Five Indiscretions, and Whispering to Fool the Wind. His three collections of short stories are, most recently, The Curtain of Trees, along with Pig Cookies and The Iguana Killer. His memoir about growing up on the Mexico-Arizona border—called Capirotada—won the Latino Literary Hall of Fame Award and was recently chosen as the OneBookArizona 2009 selection.

Ríos, honored this year with the University of Arizona 2010 Outstanding Alumnus Award, is the recipient of the Western Literature Association Distinguished Achievement Award, the Arizona Governor’s Arts Award, fellowships from the Guggenheim Foundation and the National Endowment for the Arts, the Walt Whitman Award, the Western States Book Award for Fiction, six Pushcart Prizes in both poetry and fiction, and inclusion in The Norton Anthology of Modern Poetry, as well as over 200 other national and international literary anthologies. His work is regularly taught and translated, and has been adapted to dance and both classical and popular music.

His most recent book, The Dangerous Shirt, is just out from Copper Canyon Press.

Ríos is a Regents’ Professor at Arizona State University, where he has taught for over 28 years and where he holds the further distinction of the Katharine C. Turner Endowed Chair in English.

Faculty Composer

James DeMars, composer/conductor, belongs to a generation that is revealing a new integration of world music with the range, depth and stylistic variety of the classical tradition. His works include orchestral concertos for violin, piano, African drum ensemble, pow-wow singers, Native American flute, several cantatas, a requiem mass and an opera.

Ensembles that perform DeMars’ music include the New York Choral Society, Brooklyn Philharmonic, Mormon Tabernacle Choir, Utah Symphony, Philadelphia Orchestra, Buffalo Philharmonic, Phoenix Symphony, California Symphony, Chicago Sinfonietta, Tucson Symphony, Anchorage Symphony, Choer et Orchestre Francais D’Oratorio (Paris), Wuppertal (Germany) Orchestra.

DeMars has received commissions from the NEA, the Heard Museum, Flynn Foundation, Art Renaissance Foundation, the Phoenix Symphony, Canyon Records, the European-American Foundation, the Phoenix Boys Choir, I Solisti di Zagreb, and the Arizona Commission on the Arts.

As a conductor, DeMars’ performances include the national premiere of his work, An American Requiem, at the Kennedy Center in Washington and nationally televised performances at Cathedral of St. John the Divine in New York. In 1998 he conducted the European premiere of the requiem in Paris at Église La Trinité with Choer et Orchestre Francais D’Oratorio and was inducted to the French Order of Arts and Letters.

With Native American flutist R. Carlos Nakai he has created four CDs for Canyon Records. Two World Concerto received two Native American Music Awards and led to the 2008 release of DeMars' inter-cultural opera, GUADALUPE. In 2010 he received the Arizona Artist of the Year Governor's Award.

Aesthetic influences include the writings of Joseph Campbell and Albert Camus.
Faculty Conductors

**Gregory Gentry** is Director of Choral Performance at Arizona State University’s School of Music, where he administers the doctoral, masters, and undergraduate choral conducting programs. Gentry made his Carnegie Hall conducting debut in 1994, returned in 2008 to conduct Schubert’s *Mass in G*, and in 2010 will return again to conduct Mozart’s *Coronation Mass*. His choral editions include "Dnes Hhristos" by Titov (Musica Russica, 2009) and "Cor meum et caro mea" by Rameau (National Music Publishers, 2004). In February 2009 Gentry made his Phoenix Symphony conducting debut with Stravinsky’s *Symphony of Psalms*. Now in his fourth season as Chorus Master with the Phoenix Symphony, Gentry’s work can be heard on the world premiere recording of Mark Grey’s *Enemy Slayer: A Navajo Oratorio* (Naxos, 2009).

**Gary W. Hill** is the Evelyn Smith Professor of Music and Director of Ensemble Studies at Arizona State University, where he conducts various ensembles and teaches graduate conducting. Prior to Hill's appointment at ASU, he was Director of Bands at the University of Missouri-Kansas City Conservatory of Music, where he also served as Music Director for the Kansas City Youth Wind Ensemble, and conducted two professional groups: the Kansas City Symphony Brass Ensemble and newEar, a chamber ensemble devoted to contemporary music. Previously, he held a similar post at East Texas State University and was Associate Director of Bands at the University of Colorado, Boulder. Hill began his teaching career in Michigan where he served as Director of Bands for the West Bloomfield and Traverse City public schools.

High school, university, and professional ensembles under Hill's direction have been featured performers at dozens of professional conferences and in venues throughout North America, and Europe. Performances conducted by him have consistently drawn praise from composers, performing musicians, and critics alike for their insightful, inspired, and cohesive realizations, and for their imaginative programming. As a guest conductor and clinician, appearances in more than a dozen countries and throughout most of the United States have included performances with myriad bands and orchestras. Additionally, he is in constant demand as a conducting teacher and as a clinician for instrumental ensembles.

Hill’s current creative/research agenda includes: an exploration of biochemical reactions spawned by the musical process; the use of digital technology in performance and conducting pedagogy; and work on a monograph concerning the past, present, and future of the wind band.

Gary W. Hill is a member of numerous professional organizations including the World Association of Symphonic Bands and Ensembles, the Music Educators National Conference, The Society for American Music, The American Bandmasters Association, and the College Band Directors National Association, for which he hosted the Fiftieth Anniversary National Conference (1991) as well as the joint conferences of the North Central and Southwestern Divisions in conjunction with The Society for American Music (1998), served as president of the Southwestern Division (1989-91), and as national president (2003-05).
Symphonic Chorale Personnel

Gregory Gentry, conductor
Charissa Chiaravolloti, assistant conductor
Elizabeth Ames, rehearsal pianist

Soloists
Allison Stanford, soprano
Andrew Briggs, baritone

Soprano 1
Erin Lewis
Sarah Smith
Carter Tholl
Laura Noack
Rachel Hastings
Carmel Richards
Katrin Murdock

Soprano 2
Justine Farenga
Lynette Nuñez
Heidi Wohl
Ryanne Hammerl
Bora Na
Hannah Bentley
Kira Rugen

Alto 1
Suzanne Rovanni
Charissa Chiaravalloti
Grace Kim
Elizabeth Dingess
Cara Williams
Kelsey Gross
Amy Bailey

Alto 2
Wendy McWilliams
Marcy McKee
Corinne Denny
Christine White
Kerry Ginger
Erin Calata
Lisa Bustos

Tenor 1
Ryan Glover
Joseph Curtis
Josiah Hagstrom
Eric Brandhorst
Jerron Jorgensen

Tenor 2
William Gorton
Nathan Richard
Nicholas Fuqua
Justin Staebell
Travis Clement

Bass 1
Vernon Huff
Vasilli Makavos
Sean Hale
Craig Payne
Peter Walsworth
John Suru

Bass 2
Mario Morillas
Sam Kreidenweis
David Darling
Andrew Briggs
Christopher Kelly
Joshua Hillman
## ASU Symphony Orchestra Personnel

### Violin I
- Verena Ochanine*
- Chandra Susilo
- Samuel Park
- Asia Doike
- Brandon Ironside
- Lauren Sanders
- Boyang Wang
- Christopher Davis
- Anne Sorenson
- Sarah Williamson
- Terra Warger
- Thalia Coombs

### Violin II
- Santino Ellis-Perez^?
- Yuanmiao Li
- Olivia Lemmelin
- Hanna Yang
- Brittany Davidson
- Christopher Hale
- Ye Rim Kim
- Tiffany Weiss
- Claire Tatman
- Julie Sebag
- Grace Rieck

### Viola
- Isadora Trinkle^?
- Hyun Sun Yoon
- Ria Hodgson
- DaeMin Kim
- Alexis Pillow
- Alexandra Birch
- Audrey Salmon

### Cello
- Yu-Ting Tseng^?
- Hyon Song
- Molly Rife
- Andrew Bukowinski
- Sabina Ahmad-Post
- Sharon Oh
- Edward Schumacher
- Alex Mariscal

### Contrabass
- Chunyang Wang^?
- Thomas Malizewski
- Nicholas Villalobos
- Jose Solis
- Rossine Parucci

### Flute/Piccolo
- Jenna Daum^?
- Mine Hea Kim
- Ashley Stahl
- Joshua Stockam

### Oboe
- Erin Goad^?
- Emily Kupitz
- Tiffany Pan^?
- Allison Pickett
- Melissa Sassaman^?

### E-flat Clarinet
- Kimberly Endel

### Clarinet
- Daniel Bailey
- Vincent Dominguez^?
- Chiao-Ting Feng
- Erica Low
- Katherine Palmer^?
- Caitlin Poupard^?

### Bass Clarinet
- Matthew Miracle

### Bassoon
- Blake Blackman
- Bryan Eckert^?
- Jennifer Schuster
- Mary Stuckemeyer

### Horn
- Lauren Kerrick^?
- Angelica Monclova
- Anna Uhlemann
- Guan Lin Yeh

### Trumpet
- Bryan Ewing^?
- Malachy Rodriguez
- Shao-Chun Tsai
- Antonio Villanueva^?

### Trombone
- Joshua Bledsoe^?
- Erin Hogan

### Bass Trombone
- Seth Vatt

### Tuba
- Christopher Gurtcheff

### Harp
- Juliana Scholle

### Piano
- Jui-Ling Hsu

### Percussion
- Marilyn Clark
- Spencer Goad
- Matt Hand^?
- Joe Millea^?
- Joe Perez
- Alana Wiesing

* Concertmaster
^ Principal
Upcoming Events

*Pictures at an Exhibition and Voices from the Gallery: A Celebration of Music and the Visual Arts*
November 1, 2010
7:30 p.m.
ASU Gammage
ASU Symphony Orchestra

*Wind Band Folktales*
November 4, 2010
7:30 p.m.
ASU Gammage
ASU Wind Bands

*Masterworks for Orchestra and Choir*
November 5, 2010
7:30 p.m.
Pinnacle Presbyterian Church
ASU Orchestra and Choral Union

*A Folkloric Holiday Celebration*
December 5, 2010
2 p.m.
ASU Gammage
ASU Instrumental and Choral Ensembles
With Guest Artist Maestro Carl St. Clair

*A Living iPod: What's Your Story?*
February 3, 2011
7:30 p.m.
ASU Gammage
ASU Wind Bands

*Composers in the Concentration Camp*
February 16, 2011
7:30 p.m.
ASU Gammage
ASU Jewish Studies
ASU Symphony Orchestra
With Guest artist Maestro Israel Yinon

*Concert of Soloists*
March 7, 2011
7:30 p.m.
ASU Gammage
ASU Orchestra with Student Concerto Winners

*ASU Has Talent!* *
March 9 & 10, 2011
7:30 p.m.
ASU Gammage
ASU Studio Orchestra, Student Talent Contestants, and Celebrity Judges!

*Metaphors and Legends*
April 8, 2011
7:30 p.m.
ASU Gammage
ASU Symphony Orchestra
ASU Choirs

*Carnival II*
April 12, 2011
7:30 p.m.
ASU Gammage
ASU Ensembles

*Ticketed event.
For more information, please visit music.asu.edu/calendar or call 480-965-TUNE (8868)