

CHAMBER ORCHESTRA AND CHAMBER WINDS

Timothy Russell, conductor

Gary W. Hill, conductor

Colin Carr, violoncello soloist

School of Music

Herberger College of Fine Arts

Arizona State University

Tuesday, February 17, 2004

7:30 p.m.

Gammage Auditorium

PROGRAM

CHAMBER ORCHESTRA

Cello Concerto No. 1 in C Major (1765)..... Franz Joseph Haydn
(1732 – 1809)

Moderato
Adagio
Allegro molto

Colin Carr, violoncello
Timothy Russell, conductor

INTERMISSION (ten minutes)

CHAMBER WINDS

L'Histoire du Soldat (The Soldier's Tale) (1918)..... Igor Stravinsky
(1882 – 1971)

1. Marche du Soldat
2. Musique de la Première Scène (Petits Airs au Bord du Ruisseau)
3. Musique de la Deuxième Scène (Pastorale)
4. Marche Royale
5. Petit Concert
6. Trois Dances (Tango – Valse – Ragtime)
7. Danse du Diable
8. Petit Choral/Couplets du Diable
9. Grand Choral
10. Marche Triomphale du Diable

Kristin Dauphinais, Narrator; Kevin Hanrahan, Soldier; Jeffrey Jones, Devil
Gary W. Hill, conductor

INTERMISSION (ten minutes)

CHAMBER ORCHESTRA

Cello Concerto No. 1 in E-flat Major, Op.107 (1959)..... Dmitri Shostakovich
(1906 – 1975)

Allegretto
Moderato
Cadenza
Allegro con moto

Colin Carr, violoncello
Timothy Russell, conductor

Out of respect for the performers and those audience members around you, please turn all beepers, cell phones, and watches to their silent mode. Thank you.

PROGRAM NOTES

Cello Concerto No. 1 in C Major
Franz Joseph Haydn (1732 – 1809)

Haydn wrote relatively few concertos compared to most composers of his day, and most of those few survived only by accident, often in a single copy. One dramatic example of this is the C-Major cello concerto, which was completely lost and only known through a two-measure entry of its principal theme in Haydn's personal thematic catalogue of his works, until an old copy turned up in Prague in 1961, one of the most significant and exciting rediscoveries of recent Haydn research. For here was a prime example of Haydn in his early maturity, a work almost certainly written for and played by the principal cellist of the Eszterházy establishment, Joseph Weigl. Cellists all over the world instantly took the piece to their hearts, and it is now one of the most-often performed of Haydn's works.

The concerto was the most popular and successful instrumental form of the Baroque, coming out of Italy, where it had been stamped with the signature of Vivaldi; its very success meant that later composers drew upon its organization – contrast between a large instrumental group and a smaller group or soloist – even as a new approach to harmony, texture, and thematic structure appearing in the symphony. For some time symphony and concerto co-existed, one as a “modern” form, the other somewhat old-fashioned.

The elements that made the concerto “old-fashioned” were: rhythms that emphasized every beat of the bar and that chugged along without stopping; melodies built up out of small rhythmic motives repeated and strung together on a thread, as it were; and overall organization based on the Baroque ritornello form, which stated the principal material as a big chunk at the outset, then brought it back in a series of different keys (linked by virtuosic passages for the soloist). (Later on the concerto became more “symphonic” in the classical sense, though the ritornello layout kept its hold on the form into the middle of the romantic era.)

Haydn's C-Major concerto is a splendid example of the approach in this transitional period; we can almost hear Haydn breaking the ties with the Baroque and becoming more “classical” as the work progresses. The first movement grows out of short rhythmic cells, particularly with a dotted figure that strongly emphasizes the beat. The syncopation figures, too, are characteristic of the late Baroque era. At the same time, it also makes a bow to sonata form with the contrasting mood of a second idea and the way this returns later in the home key. But the last movement comes from the world of Haydn's contemporary symphonies, with scarcely a backward glance. From the opening bars of the orchestral statement, there is a heady “symphonic” feeling, as leap forward in time to this brilliant rondo. In between comes the serenade-like Adagio that focuses attention on the graceful lyricism almost throughout even as it makes extraordinary demands on the soloist's upper register. Hardly any composer would have dared write music like this, even if he knew that his soloist could handle it. Haydn must have had supreme confidence in Weigl to offer him such a challenge. – Program notes by Steven Ledbetter Copyright © 1996. All rights reserved.

L'Histoire du Soldat (The Soldier's Tale)

Igor Stravinsky (1882 – 1971)

L'Histoire du Soldat (The Soldier's Tale) was composed by Stravinsky in collaboration with the Swiss novelist C.F. Ramuz in 1917-18 while "down and out" in Switzerland. The Great War in Europe and the revolution in Russia cut Stravinsky off from his family estates and publishers royalties. Serge Diaghilev's Ballet Russe, for which Stravinsky had composed *The Firebird*, *Petroushka* and *The Rite of Spring*, was similarly stranded in Lisbon without future engagements. Stravinsky, Ramuz and conductor Ernest Ansermet decided to form a "pocket theater" company which would produce pieces requiring just a few players and be easily portable, enabling them to travel a circuit of Swiss villages. Thus was born L'Histoire du Soldat "to be read, played and danced". Though scored for only 3 actors, a female dancer and 7 instruments, even this low-budget operation was beyond Stravinsky's means to produce. Financier and amateur clarinetist Werner Reinhardt generously bankrolled the production. The first performance of L'Histoire du Soldat was a success. Opening night was also closing night. Due to the outbreak of the Spanish Influenza epidemic (which would kill almost 20 million people in Europe and 500 thousand in America) every public hall was closed by law. The work was not performed again until 1924.

L'Histoire du Soldat is a variant of the Faust Legend – a poor soldier sells his soul to the Devil for youth, wealth, and power. Stravinsky would turn to this theme again some 30 years later in his opera *The Rake's Progress*; joining Berlioz, Liszt, Wagner, Gounod, Mahler, Rachmaninoff, and others who were also inspired by the Faust legend. The Germanic tradition through Goethe has Faust redeemed at the end. In keeping with the French tradition, Stravinsky and Ramuz send him to Hell.

In his *Expositions and Developments*, Stravinsky stated: "If every good piece of music is marked by its own characteristic sound, then the characteristic sounds of L'Histoire are the scrape of the violin and the punctuation of the drums. The violin is the soldier's soul, and the drums are the diablerie." Elsewhere he stated: "My choice of instruments was influenced by a very important event in my life at that time, the discovery of American jazz.... The Histoire ensemble resembles the jazz band in that each instrumental category – strings, woodwinds, brass, percussion – is represented by both treble and bass components. The instruments themselves are jazz legitimates, too, except the bassoon, which is my substitute for the saxophone.... The percussion part must also be considered as manifestation of my enthusiasm for jazz. I purchased the instruments from a music shop in Lausanne, learning to play them myself as I composed.... My knowledge of jazz was derived exclusively from copies of sheet music, and as I never actually heard any of the music performed, I borrowed its rhythmic style not as played, but as written. I could imagine jazz sound, however, or so I liked to think. Jazz meant, in any case, a wholly new sound in my music, and Histoire marks my final break with the Russian orchestral school in which I had been fostered."

Cello Concerto No. 1 in E-flat Major, Op. 107

Dmitri Shostakovich (1906 – 1975)

Shostakovich composed his Cello Concerto No. 1 in the summer of 1959 and dedicated it to Mstislav Rostropovich, who gave the work its premiere in Leningrad on October 4 of that year. Rostropovich was the soloist, as well, at the American premiere in Philadelphia one month later, during the time of Shostakovich's visit to the United States as a member of the Soviet delegation of composers and critics. The Cello Concerto No. 1 is regarded by students of Shostakovich's music as one of his highest achievements in the concerto genre. The late conductor Kiril Kondrashin, for example, wrote that the Cello Concerto has much in common with Shostakovich's equally successful Violin Concerto No. 1 – originality of form, the colorful finales, and the concentrated lyricism of the slow movements. In the Cello Concerto, as Norman Kay puts it in his *Shostakovich* (London, 1971), there is an "inexorable drive and concentration," with few episodes and transitions. The solo part carries much of the substance, exploring at the same time the full range of the cello's compass and a wide spectrum of the instrument's technical possibilities.

The orchestral part is scored for paired woodwinds, horn, timpani, celesta, and strings. Its opening movement, described by the composer as an "Allegretto in the style of a jocular march," is pervaded by a four-note motto. This idea is announced by the soloist in the first measures and generates the movement's main theme; it also reappears in the Concerto's Finale. There follows a secondary, lyric theme marked by sustained repeated notes and first played in the cello's intense high register. These two ideas are adroitly divided between the soloist and the lightly scored, luminous accompaniment.

The sustained lyricism of the second movement stems from the character of its two themes – the first in the manner of a Russian folksong, the second more declamatory and intense. Supporting the soloist are quiet sonorities in the strings. Near the close, the second theme returns in a dialogue of shimmering colors – the celesta and a series of delicate cello harmonics. The third movement is an eloquent cadenza, containing allusions to previous themes, including the motto theme, and becoming progressively more complex until it breaks into the Finale, a virile and high-spirited rondo. The Finale displays the energetic drive native to Shostakovich's style, featuring a dance movement as its central episode. Brilliant running passages and double stopping pervade the movement, leading to its culmination in a final affirmative statement of the motto theme. – Program notes by Lois I. Rowell

BIOGRAPHIES

Colin Carr has appeared throughout the world as soloist, chamber musician, recording artist and teacher. As a concerto soloist, Colin Carr has played with the Royal Concertgebouw Orchestra, The Philharmonia, Royal Philharmonic, BBC Symphony, BBC Philharmonic and the orchestras of Chicago, Los Angeles, Washington, Philadelphia and Montreal. He is a regular guest at the BBC Proms, he has twice toured Australia and has recently played concertos in South Korea, Hong Kong and New Zealand. Last year he returned to the Philharmonia in London and made his debut with the Los Angeles Philharmonic under Mark Elder. This year he toured with Mr. Elder and the Halle Orchestra playing Dvořák, Elgar and Walton Concertos. Other highlights included a performance of Dvořák Concerto to close the Prague Autumn Festival and Beethoven Triple Concerto with Sir Colin Davis conducting at the Royal Festival Hall in London.

Recitals have taken him to major cities each season: he regularly performs in London, New York and Boston. As a member of the Golub-Kaplan-Carr Trio he recorded and toured extensively for twenty years and recently formed the new group Sequenza. He is a frequent visitor to international chamber music festivals worldwide and has appeared often as a guest with the Guarneri and Emerson string quartets and at the Chamber Music Society of Lincoln Center in New York.

His solo recording of the unaccompanied cello works of Kodaly, Britten, Crumb and Schuller received an industry award in the United States. The Bach Suites for Unaccompanied Cello performed live at Boston's Jordan Hall (GM Recordings) have been highly acclaimed and the Brahms Sonatas (Arabesque) were released in November 2000. He was also the soloist in Elgar's Cello Concerto with the BBC Philharmonic on a BBC Music Magazine cover CD.

Carr is the winner of many prestigious international awards, including First Prize in the Naumburg Competition, the Gregor Piatigorsky Memorial Award and Second Prize in the Rostropovich International Cello Competition.

He first played the cello at the age of five; three years later he went to the Yehudi Menuhin School, where he studied with Maurice Gendron and later William Pleeth. He was made a professor at the Royal Academy of Music in 1998 having been on the faculty of the New England Conservatory in Boston for 16 years; in 1998 St. John's College, Oxford created the post of "Musician in Residence" for him and in September 2002 he became a professor at Stony Brook University in New York.

Mr. Carr plays on a Matteo Gofriller cello made in Venice in 1730.



Gary W. Hill is Professor of Music and Director of Bands at Arizona State University where he conducts the Wind Symphony and the Chamber Winds, teaches conducting, and is director of the Digital Conducting Laboratory. Hill also serves as conductor for iChamber, Phoenix's professional new music ensemble.

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 given performances for the National Band Association, the Music Educators National Conference, the College Band Directors National Association, the International Horn Symposium, the National Flute Association, at many state conventions, and 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. Ensembles conducted by Hill have recorded for composers, publishers, and National Public Radio, and have appeared "in concert" on PBS and CBS television networks.

As a guest conductor and clinician, appearances in ten countries and thirty states have included performances with myriad high school honor bands, numerous college and university wind bands and orchestras, at the Midwest International Band and Orchestra Clinic, and at the World Association of Symphonic Bands and Ensembles' inaugural conference. During the last ten years, he has presented over fifty workshops on conducting and rehearsal technique for instrumental teachers of all levels and has served as a clinician for more than eight hundred bands and orchestras.

Hill has developed a conducting pedagogy that promotes the systematic and parallel evolution of the musical and kinesthetic perceptions and skills utilized in conducting, thereby advancing the genuine articulation of musicianship through bodily actions. This has led to innovations in nonverbal modes of teaching from the podium and in the approach to the process of conducting. As the director of Arizona State University's Digital Conducting Laboratory, Hill is involved with the investigation of digital technologies applicable to the teaching of conducting.



Gary W. Hill (continued)

A native of Michigan, Hill earned degrees in music education and wind instruments from the University of Michigan. While at Michigan, he studied with many esteemed music educators including Elizabeth A. H. Green, William D. Revelli, H. Robert Reynolds, James O. Froseth, and Charles Owen.

Gary W. Hill is a member of numerous professional organizations including the Music Educators National Conference, The Society for American Music, the Conductor's Guild, 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 is currently National President.

In the Fall of 1993, **Timothy Russell** became Professor of Music and the Director of Orchestras at Arizona State University. He has established himself as one of America's most versatile conductors and foremost music educators. His recording, *The Manhattan Transfer Meets Tubby the Tuba*, received a Grammy nomination as the "Best Musical Album for Children." In January of 2000, *Inner Voices*, with Native American cedar flutist R. Carlos Nakai, received a Grammy nomination as "Best New Age Album." Other popular recordings by Russell include his own children's story, *The Gift of the Eagle*, Poulenc's *The Story of Babar*, and *The Nutcracker* by Tchaikovsky. In addition to these favorites, Russell has conducted the world premiere recordings of Peter Schickele's *Thurber's Dogs*, written in honor of the 100th anniversary of the birth of humorist James Thurber, Stephen Paulus' riveting inter-related arts masterpiece, *Voices from the Gallery*, and *Circle of Faith*. Russell's other recordings include the newly-released *American Jazz Concertos*, *Remembering Marian Anderson*, *Hope's Journey*, *A Brassy Night at the Opera* with the ASU Chamber Orchestra, *Perception* and *Lilacs: The Music of George Walker* with the ASU Symphony Orchestra. These recordings have been enthusiastically received by listeners and critics alike, as has his vital and imaginative orchestral leadership.

Equally at home conducting the great symphonic literature, music for chamber orchestra, large choral works, pops concerts and children's programs, Russell has been a frequent guest conductor with The Phoenix Symphony. Other recent guest conducting appearances have included the American Classical Orchestra, Charlotte Symphony, Hawaii Symphony, Spokane Symphony, Baltimore Chamber Orchestra, South Dakota Symphony, Pittsburgh New Music Ensemble, Lehigh Valley Chamber Orchestra, Summit Brass, Interlochen Arts Academy Orchestra, World Youth Symphony, and symphony orchestras in Arkansas, Indiana, Iowa, Missouri, Montana and Texas. He has conducted All-State orchestras in Illinois, Iowa, Kansas, Minnesota, New Mexico, Ohio and Oklahoma.



The 2003-2004 season is the most exciting, as Dr. Russell will guest conduct the Baton Rouge Symphony Orchestra, the Texas All-State Philharmonic Orchestra, five Tchaikovsky *Swan Lake* performances and 16 *Nutcracker* performances with The Phoenix Symphony and Ballet Arizona, as well as celebrate his twenty-fifth year as Music Director of the ProMusica Chamber Orchestra of Columbus, Ohio. Russell's achievements with ProMusica have been remarkable and diverse. The orchestra has earned an enviable reputation for artistic performances and highly adventuresome programming. On eight occasions the American Society of Composers, Authors and Publishers (ASCAP) has honored Russell and ProMusica for outstanding service to contemporary music.

For nine seasons, Russell served as Music Director and Conductor of The Naples Philharmonic in Florida. Under his leadership, the orchestra experienced dramatic growth in the size of their audience and became recognized as one of the finest performing ensembles in the southeastern United States, with a full-time resident core ensemble of forty musicians. In addition to the numerous symphonic, pops, and educational performances, Russell conducted a collaborative ballet series with the Miami City Ballet and its Artistic Director, Edward Villella. In November of 1990, Russell conducted the premiere performances of a new production of *The Nutcracker*, as choreographed by George Balanchine.

Timothy Russell and ProMusica have been active in the commissioning of new works. Russell's commitment to contemporary music, having conducted the world premiere performances of over eighty new compositions, is coupled with energetic and exacting renditions of a repertoire that covers over 300 years of musical composition.

A Danforth Foundation Fellow, Dr. Russell regularly leads pre-concert talks and symposia and is involved in research and publication. He is presently writing a book, *Mindful Music*, with renowned Harvard psychologist Ellen Langer. Dr. Russell has held academic appointments at The Ohio State University and the University of Rochester, including in its Eastman School of Music as an Associate Professor of Conducting and Ensembles.

Timothy and his wife, Jill, reside in Phoenix, Arizona, with their children, Kathryn and Geoffrey. They enjoy sports, travel and cooking.

ASU ORCHESTRA PROGRAM

The **Arizona State University Orchestra Program** in the Herberger College School of Music is dedicated to providing the finest musical and educational opportunities for those qualified individuals interested in studying and performing a wide variety of orchestral music. The faculty and administration are committed to the training and development of professional orchestral performers (instrumentalists and conductors), orchestral music educators and therapists, musicologists, theorists, composers, arts administrators, and future arts supporters. The students share in this commitment, aspiring to the highest possible standards of musical excellence.

Currently the program includes three ensembles: the University Symphony Orchestra, the Chamber Orchestra, and the Sinfonietta. The **ASU Chamber Orchestra**, which in 1997 produced its first commercially released CD, *A Brassy Night at the Opera*, on the Summit label, presently performs approximately six concerts annually. This ensemble performs works explicitly composed or originally intended for a small orchestra.

Visiting artists who have performed with the Chamber Orchestra include violinists Ilya Kaler and Sergiu Luca, as well as cellist Stephen Kates.

In addition to performing on the ASU campus, in Spring 2002, the Chamber Orchestra offered three complete performances of Handel's *Messiah* with the Phoenix Bach Choir. The two ensembles collaborated again in 2003. In 2001, the Chamber Orchestra was a featured performance ensemble at the national conference of the American Society of University Composers.

Please visit our websites at <http://music.asu.edu> for further information on the Arizona State University School of Music, and <http://music.asu.edu/performance/orchestras.htm> for its Orchestra Program.

ASU BAND PROGRAM

The **ASU Bands** offer students at Arizona State University opportunities to perform as members of seven different organizations: the Sun Devil Marching Band, Chamber Winds, Wind Symphony, Wind Ensemble, Concert Band, Men's Basketball Pep Band and Women's Basketball Pep Band.

The top pool of wind/percussion students on campus comprise a 60-member Wind Symphony and a 25-member Chamber Wind Ensemble. These groups, conducted by Professor Gary W. Hill, study and perform wind literature from the Renaissance to the latest compositions, demanding the highest artistry and technical proficiency from their members. Seating in these ensembles is rotated from piece-to-piece, and instrumentation varies, giving each composition a realization best representing each composer's intent.

The ASU Wind Ensemble is a select group of 45 players, conducted by Martin Province. This ensemble presents concerts derived from advanced wind band literature, challenging performers in a "one-on-a-part" setting.

The Concert Band, under the direction of Tom Keck and Shawn Smith, is open to all students on campus. With a full instrumentation, this band utilizes the finest traditional band literature. The Concert Band rehearses one evening per week in the fall and two afternoons per week in the spring.

The ASU Sun Devil Marching Band is recognized as one of the finest marching bands in the nation. The ensemble has appeared in several bowl games and was the 1991 recipient of the John Philip Sousa Foundation Sudler Trophy, the highest award given to a collegiate marching band. Performing in the 74,000-seat Sun Devil Stadium, the band features new musical and marching arrangements each week, as well as a mixture of precision drills and pageantry. Hard work, high standards and a family atmosphere bring a very special Sun Devil Pride that only those who have been a part of the marching band understand and share.

The Men's and Women's Basketball Pep Bands are selected by audition with members drawn from the ranks of the Marching Band. The bands play for all home games and travel to the respective PAC-10 Tournaments.

CHAMBER ORCHESTRA

Timothy Russell, conductor

VIOLIN I

Eva Liebhaber**
Jamie Forseth
Jenwei Yu
Megan Kemp
Britanie Hall
Patricia Cole

VIOLIN II

Heide Hille*
Lia Miller
Lauren Rausch
Kimberly Watson
Ellen Tollefson
Ji-Hyun Lee

VIOLA

Glori Vela*
Ryan Berkseth
Louis Privitera, Jr.
Alexander Vittal

CELLO

Michelle Morales*
Derek Stein
Annemarie Smith
Hope Shepherd

BASS

Akiko Kikuchi*
Krunoslav Kupresanin

FLUTE

Katayoon Hodjati*
Tina Wibe

OBOE

Annie Henneke*
Heather Guadagnino

CLARINET

Jana Starling*
Leslie Moreau

BASSOON

Christy Schillinger*
Toby Yatso

CONTRABASSOON

Toby Yatso

HORN

Lauralyn L. Padglick*
Amanda Dix

CELESTE

Yali Luo

TIMPANI

Pat Fanning

**Concertmaster

*Principal

ORCHESTRA ASSISTANTS

Kayoko Dan
Daniel O'Bryant

ORCHESTRA LIBRARIAN

Kayoko Dan

ORCHESTRA MANAGER

Chris Niileksela

ASU CHAMBER WINDS

Gary W. Hill, conductor

CLARINET

Leslie Moreau

BASSOON

Christy Schillinger

TRUMPET

Joshua Whitehouse

TROMBONE

Jason Malloy

VIOLIN

Sarah Schreffler

BASS

Waldir Bertipaglia

PERCUSSION

Ellen Simon

UPCOMING ORCHESTRA EVENTS

Sinfonietta

Shakespeare and Love

Monday, February 23, 7:30 p.m.

Gammage Auditorium – Free Admission

University Symphony Orchestra

*Special performance for the Friends of Music in Wickenburg

Sunday, March 7, 3:00 p.m.

Del E. Webb Center for the Performing Arts in Wickenburg

University Symphony Orchestra

Grand and Glorious

Caio Pagano, piano

Thomas Landschoot, violoncello

Wednesday, March 10, 7:30 p.m.

Gammage Auditorium – Free Admission

Sinfonietta and Chamber Orchestra

The French Connection

Wednesday, April 7, 7:30 p.m.

Gammage Auditorium – Free Admission

Kayoko Dan, guest conductor

University Symphony Orchestra

Beloved Masterpieces

Wednesday, April 28, 7:30 p.m.

Gammage Auditorium – Free Admission

Robert Barefield, bass-baritone

David Schildkret, conductor

*Shared program with ASU Choral

Union, Concert Choir and

University Choir

UPCOMING BAND EVENTS

Wind Ensemble

Songs and Dances

Thursday, February 19, 7:30 p.m.

Gammage Auditorium – Free Admission

Wind Symphony

We Could Have Danced All Night...

Featuring numerous dancers and

Gunther Schuller, guest conductor

Thursday, February 26, 7:30 p.m.

Gammage Auditorium – Free Admission

Concert Band

Winds in the Desert

Tuesday, April 6, 7:30 p.m.

Gammage Auditorium – Free Admission

Chamber Winds and Wind Ensemble

Dreams and Fancies

Robert Spring, clarinet

Thursday, April 8, 7:30 p.m.

Gammage Auditorium – Free Admission

Wind Ensemble, Wind Symphony and Chamber Winds

Around the World in Eighty Minutes

Featuring Indian tabla artist

Sandip Burman and his trio

Thursday, April 29, 7:30 p.m.

Gammage Auditorium – Free Admission