

# ¡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 Briggs, baritone soloist  
Gregory Gentry, conductor

~Intermission~

*Sinfonia India* (1936) ..... Carlos Chávez  
(1899-1978)

*Concerto for Mariachi and Orchestra, "Pasión 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 it self,  
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 bouganvilleas

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,  
llevo 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 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 olvidara  
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.



### III. Jalisco Canta –Jalisco Sings

¡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  
tradicción!  
¡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 ay ay ay Jalisco canta  
con orgullo apasionado, y desde tierra caliente  
se oye el ritmo de su son!

¡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 conción!  
¡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!

I give thanks to my homeland for providing me  
her gift  
that is the *son* of my mariachi that I sing with  
pride and with all of my heart!  
Look at how far I have come, thanks to my  
tradition!  
I have dressed up new *sones* with notes from  
heaven that fill my world with love,  
I have dressed up new *sones* with notes from  
heaven that fill my world with love!

Ay ay ay ay Jalisco sings  
with passionate pride, and from the “hot land”  
you hear the rhythm of her *son*!

Ay, this is the music of God!  
That which was born in my land, my blessed  
land that fills my heart with pride!

I love my homeland!  
That is my one and only homeland!  
And my music I give to you  
because I am  
The Mariachi!  
The Mariachi!  
I am The Mariachi!  
From my heart,  
Jalisco sings!

What my homeland has given me is my “Jalisco  
soul”  
and a beautiful brown skin that glows like fire  
when I sing this song!  
My life is like the river that opens into the  
Sea of God!  
For this I give thanks to her,  
because I know that a river without water is  
a world without love,  
for this I give thanks to her,  
because I know that a river without water is  
a world without love!

This is,  
is my world,  
my world of love!  
The world of love!

## Special Guest Artists

**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, Garison Keilor 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 Filharmonica 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 enthrall 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 Murdok

### **Soprano 2**

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

### **Alto 1**

Suzanne Rovanni  
Charissa Chiaravolloti  
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](http://music.asu.edu/calendar) or call 480-965-TUNE (8868)