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Christopher Rouse—*Karolju*

Guest Artists: Mariachi Sol de Mexico

February 21/22, 1998

Claude Debussy—*Nuages and Fetes*

Jeffrey Nevin/José Hernández—*Concerto for Mariachi and Orchestra* 

Igor Stravinsky—*Firebird Suite*

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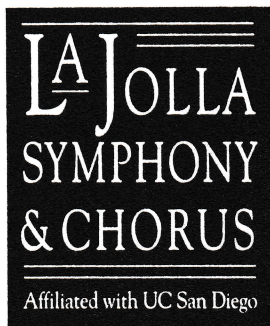
José Hernández and Mariachi Sol de México

José Hernández was born into the world of mariachi. The descendant of four generations of mariachi musicians, Hernández has performed since the age of three, giving him a musical background that few can lay claim to. As composer, arranger, producer and leader of the nation's premier mariachi, Mariachi Sol de México, he has bridged the gap between the traditional mariachi form and a variety of mediums, including classical music, popular music, and the film score.

Mariachi Sol de México has performed with the New Mexico, Denver, Sacramento, San Francisco and Inland Empire Symphony Orchestras as well as the Los Angeles Philharmonic. The group was invited to Washington D.C. to perform for President Clinton at the Congressional Hispanic Caucus Institute. Hernández and Mariachi Sol de México have released five albums of Hernández's innovative takes on traditional mariachi themes. With Capitol Records, they released "New York New York," "Are You Lonesome Tonight," and "A Tribute to the Evolution of Mariachi Music." Their newest release on EMI's Latin label is titled "La Nueva Era del Mariachi." Hernández's fluid mastery of the mariachi form has attracted the attention of the Hollywood film and music recording industries. He has contributed the film scores of *Old Gringo*, *American Me*, *A Million to Juan*, and *Don Juan de Marco*, and has recorded with musicians such as Selena, Linda Rondstadt, Vicki Carr, Willie Nelson, Lola Beltran, Vinciente Fernandez, Rocio Durcal, Guadalupe Pineda, and most recently the Beach Boys.

Kenneth Herman of the *Los Angeles Times* writes, "Sol de México represents a new breed of Mariachi. Jose Hernández is expanding the mariachi idiom into crossover pop styles and even into symphonic repertory, (with) reinterpretations of everything from modern pop to Mozart in mariachi style." Hernández's appointment as director of Las Vegas International Mariachi festival and the Mariachi USA festival, held annually at the Hollywood bowl, is a testament to his status in the mariachi community.

In 1990 Hernández created the Mariachi Heritage Society. The organization helps young people connect with the tradition of mariachi by providing musical instruction to thousands of students at seven Los Angeles public schools. Children are taught violin, trumpet and guitar by professional mariachi musicians whose fees are paid by the society. It was the Mariachi Heritage Society, jointly with the La Jolla Symphony & Chorus Association's Thomas Nee Commissioning Endowment, that funded the collaboration between Jeff Nevin and Jose Hernández in the composition of *Cencerto for Mariachi and Orchestra*. The composition, also called *Pasion Mexicana* is the first serious piece of classical music ever to incorporate the mariachi ensemble and traditional mariachi themes.



Thomas Nee, Music Director
 Harvey Sollberger, Music Director-Designate
 David Chase, Choral Director

Mandeville Auditorium
 Saturday, February 21, 1998, 8 P.M.
 Sunday, February 22, 1998, 3 P.M.
 Sunday, February 22, 1998, 7 P.M.

DEBUSSY

Nocturnes

Nuages
Fêtes

HERNÁNDEZ-NEVIN

**Concerto for Mariachi and Orchestra
 "Pasion Mexicana"**

I. Introducción; Fiesta de Sones
II. Serenata en Garibaldi
III. Jalisco Canta

Mariachi Sol de Mexico

Premiere Performance

INTERMISSION

STRAVINSKY

Suite from *The Firebird*

Introduction
The Enchanted Garden of Kastchei
Appearance of the Firebird Pursued by Prince Ivan
Dance of the Firebird
The Firebird's Supplications
The Princesses' Game with the Golden Apples
Khorovod (Round Dances) of the Princesses
Infernal Dance of All Kastchei's Subjects
Lullaby
Finale: Disappearance of Kastchei's Palace and Magical Creations; Return to Life of the Petrified Knights; General Rejoicing

**PROGRAM NOTES by
 ERIC BROMBERGER**

Nocturnes

CLAUDE DEBUSSY

Born August 22, 1862

Saint-Germain-en-Laye

Died March 25, 1918, Paris

In the early 1890s, just as he was completing *Prelude to the Afternoon of a Faun*, Debussy began to plan a new orchestral work, a three-movement study in instrumental color. But Debussy was not thinking here of brilliant colors--in fact, his original working title was *Trois scènes au crépuscule* ("Three Scenes at Twilight")--and he planned this as a piece for solo violin and orchestra, to be performed by the Belgian violinist Eugene Ysaÿe. To Ysaÿe, Debussy explained his aims more fully: "It is, in short, an experiment with the different combinations that can be obtained from one color--like a study in gray in painting." But Debussy's own conception of this music continued to evolve: he eliminated the solo violin and instead composed three orchestral movements. He called the completed work *Nocturnes*, and under this title the first two movements were successfully premiered in Paris in December 1900. (The third movement, *Sirenes*, employs a wordless female choir as part of the orchestration; it was not performed until the following year and is often omitted from performances, as it is on this occasion.)

The title *nocturne* needs some explanation. The traditional meaning of "nocturne" is music that evokes the atmosphere of night. But Debussy's music has nothing to do with the night, and he appears to have borrowed the conception of the nocturne from the work of his friend, the

American painter James MacNeill Whistler, who himself had pre-empted the term from music. Whistler used the term “nocturne” to suggest a harmonious relationship of color, shape, and form, as in his famous *Nocturne in Blue and Gold*, which is in fact a painting of the misty Battersea Bridge. Debussy thus uses the title *nocturne* not to denote a musical form, but to suggest a visual experience. The composer himself wrote a useful program note to this music:

The title *Nocturnes* is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of a nocturne, but rather all the impressions and the special effects of light that the word suggests.

“Nuages” renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in gray tones slightly tinged with white.

“Fêtes” gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the rhythm.

Nuages (“Clouds”) is Debussy’s “study in gray.” Gently-twining woodwinds open this quiet movement, and their line is soon taken up by the strings. Along the way come bits of woodwind and brass calls that

Debussy said were suggested by the sound of horns on the boats on the Seine in Paris. Musically, this movement is almost static: just as with the movement of clouds, tints of color shift slowly and subtly. By contrast, *Fêtes* (“Festivals”) blazes with activity. Debussy said that it was inspired by a festival in the Bois de Boulogne during which the brass band of Garde Républicaine marched through. *Fêtes* explodes with fast triplets in the strings; in its center section, over steady march rhythms from the harps, muted trumpets mark the appearance of the military band in the distance, and as the band approaches the music rings with the sound of brass and rolling snare drums. The band passes, but--as Debussy notes--the festive spirit remains behind, and *Fêtes* preserves its rhythmic energy, right through the quiet close where the music winks out before us.

Concerto for Mariachi and Orchestra “Pasión Mexicana”

JOSÉ HERNÁNDEZ/JEFF NEVIN

Composer Jeff Nevin has enjoyed an unusual career, one that has made him uniquely qualified to write a concerto for mariachi and orchestra. As a trumpet player growing up in Tucson, he was drawn as a boy to the mariachis that were part of that city’s musical life and at age 15 began playing with them. He left Tucson to get his bachelor’s degree in music composition at the University of Illinois, but returned to Arizona to complete a master’s in composition at Arizona State University, and it was while he was a graduate student there that he began to play mariachi professionally. Jeff chose to work toward a Ph.D. in composition at UCSD (where he studies with Chinary Ung) and arrived on the campus in the fall of 1993; he has

been a member of the trumpet section of the La Jolla Symphony since then.

Jeff has prepared the following program note:

The genesis of *Concerto for Mariachi and Orchestra* came in a conversation Don José Hernández and I had in the fall of 1996 during which, it is fair to say, he and I gained a mutual respect for our respective talents: Don José and his Mariachi Sol de México have indisputably earned their place among the world’s finest mariachis, both for their virtuosity while performing and for the high quality of music which Don José has always composed and/or arranged specifically for them; while I, in addition to possessing considerable experience performing and writing about mariachi, have a bachelor’s, master’s, and nearly a doctorate in music composition (this *Concerto* doubles as my Ph.D. dissertation).

In my heart I felt driven to write something for mariachi and orchestra, and I tried to persuade Maestro Hernández to let me write it for his group. At first he suggested I simply help him finish a show-piece for mariachi and orchestra which he had begun several years earlier, but I said we should make the piece something bigger, something unique: a piece of serious classical music – suitable for programming on standard orchestral concerts, not simply “pops” or “Latin-theme” concerts – which would also strongly embody the mariachi soul and introduce these exceptional musicians to the world of classical music. A piece like this could open the door for Mariachi Sol de México to play with orchestras world-wide, and the prospect of forging new ground for mariachi while expanding the international exposure of his ensemble of course appealed to Don José.

We agreed to collaborate on the

composition of the world's first *Concerto for Mariachi and Orchestra*, subtitled "*Pasión Mexicana*", a piece of music that is situated strongly within two traditions but which is also quite revolutionary for each (see "Intersecting Paths", below). The *Concerto* is a 22-minute piece in three movements that takes listeners on a musical journey through the history, drama and passion of mariachi – from its folk roots, to professional mariachis world-wide reflecting back on these roots and looking ahead to the future of mariachi. The first movement "Introducción – Fiesta de Sones" begins with the mariachis singing their introduction to the audience: "I come from the land, from the people, from the sky . . . I am the voice of Mexico . . . I am Mariachi!" Then the mariachi and orchestra play with fiery passion as the movement swells into a fantasia of various *sones* – the original mariachi music of more than a century ago – which incorporates most of Don José's aforementioned show-piece.

The second movement, "Serenata en Garibaldi," begins with a gorgeous, almost surreal orchestral depiction of a tiny Mexican village at night. When the mariachis finally enter, they play and sing a touching love-song to the world famous Plaza Garibaldi. This atmospheric movement draws you from these delicate beginnings through an emotional, heartfelt climax, and back to a gentle close. "These are the verses of a mariachi, which he sings to you with love . . ."

"Jalisco Canta," the third and final movement, is the shortest of the three. This energetic and virtuosic expression of thanks to Jalisco, mariachi's homeland, for all of its musical inspiration brings us to modern times and today's mariachi sound in a warm and joyful celebration. "I give thanks to my homeland for providing me . . . the

son of my mariachi, . . . and my music I give to you because I am The Mariachi! . . . From my heart, Jalisco sings!"

Suite from *The Firebird*

IGOR STRAVINSKY

Born June 17, 1882, Oranienbaum

Died April 6, 1971, New York City

In 1909, following a successful visit of the Ballet Russe to Paris, the Russian impresario Serge Diaghilev and his choreographer Michel Fokine made plans for a new ballet to be presented in Paris the following season and based on the old Russian legend of the Firebird. They at first asked Anatoly Lyadov to compose the music, but when it became clear that the notoriously lazy Lyadov would never get around to it, they decided to take a chance on a young composer who had orchestrated some pieces for the Ballet Russe the year before. His name was Igor Stravinsky, and he was virtually unknown. Recognizing that this was his big chance (and terrified that he would not be up to the challenge), Stravinsky set to work in November 1909 at a dacha owned by the Rimsky-Korsakov family--to which he had gone, as he said, "for a vacation in birch forests and snow-fresh air"--and finished the piano score in St. Petersburg in March; the orchestration was completed a month later. The first performance took place in Paris on June 25, 1910, eight days after the composer's twentieth-eighth birthday, and was a huge success: though Stravinsky would go on to write quite different music over the remainder of his long career, the music from *The Firebird*--now nearly 90 years old--remains his most popular creation.

The Firebird tells of a young prince, Ivan Tsarevich, who unknowingly pursues the magic

Firebird--part woman, part bird--into the garden of the green-taloned Kastchei, most horrible of all ogres: Kastchei captures and imprisons maidens within the castle and turns all knights who come to rescue them to stone. Ivan captures the Firebird, but she begs to be released, and when he agrees she gives him a magic feather and vanishes. The prince sees a group of thirteen princesses playing with golden apples, and when dawn breaks and they have to return to Kastchei's castle, he follows them. Instantly he is confronted by the hideous fiends who inhabit the castle and is about to be turned to stone himself when he remembers the feather. He waves it, and the Firebird returns, puts all the ogres--including Kastchei--to sleep, and shows him where a magic egg is hidden in a casket. When Ivan smashes the egg, Kastchei and his fiends disappear, the petrified knights return to life, the maidens are freed, Kastchei's castle is transformed into a cathedral, and Ivan marries the most beautiful of the thirteen princesses.

Stravinsky drew three orchestral suites from his complete score to *The Firebird*. The first, in 1911, uses the original orchestration but eliminates the pantomimes that connect the scenes and (strangely) ends with the dance of Kastchei's fiends as they try to resist the Firebird's spell. For the second suite, made in 1919, Stravinsky greatly reduced and simplified the opulent orchestration of the original ballet, took out some of the earlier sections, and added the *Berceuse* and the *Finale*; this has become by far the most popular of the suites. The last suite, assembled in 1945, reintroduces the pantomimes; this edition is seldom performed.

The version of *The Firebird* performed at the present concerts does not conform to any of the published suites but consists of the complete 1911 suite, plus the *Berceuse* and *Finale*. This version is in the original orchestration (which Stravinsky himself later called "wastefully large") and includes most of the symphonic movements from the ballet but eliminates the pantomimes. Listeners who know only the more familiar 1919 suite will find that the present version contains a number of unfamiliar passages and sounds unusually rich.

A brief description of the movements of this suite, which are performed without pause:

The ominous *Introduction*--in the unusual key of A-flat minor--hints at the music that will be associated with the monsters; near the end of this section comes one of Stravinsky's most striking orchestral effects, a series of rippling string glissandos played entirely in harmonics. A horn call and flashes of celesta sound lead us into *Kastchei's Enchanted Garden*, and soon the music rushes ahead on the animated *Dance of the Firebird*, Stravinsky's own favorite music from his score. Ivan captures the magic bird, and in *Supplication of the Firebird* she pleads for release; woodwinds and violas introduce her melancholy song, full of exotic swirls and undulations.

The Princesses' Game with the Golden Apples bustles along energetically on its steady pulse of 32nd-notes. Stravinsky himself was later critical of this movement, calling it too "Mendelssohnian-Tchaikovskyan," but it *is* brilliant music, and for the suite the composer provided a grand pizzicato ending not heard in the original ballet. One of the

intentions of Diaghilev and Fokine was to make *The Firebird* as "Russian" as possible, and in *The Princesses' Khorovod (Round Dance)* Stravinsky uses the old Russian folk-tune "In the Garden." This melody is announced by solo oboe as the thirteen captive princesses dance in the castle garden, then taken over by the violins and extended in one of the ballet's most lyric sections.

The *Khorovod* comes to a peaceful close, but this mood is shattered at the beginning of the *Infernal Dance of Kastchei's Subjects* by one of the most violent orchestral attacks ever written. Sharply syncopated rhythms and the barbaric snorts and growls of the low brass depict the fiends' efforts to resist the Firebird's spell; without the slightest relaxation or slowing of tempo this dance powers its way to a dazzling (and ear-splitting) close on a great rip of sound.

In its aftermath, solo bassoon sings the gentle (almost lugubrious) *Berceuse*, the music with which the Firebird lulls Kastchei and his followers to sleep, and this leads without pause into the *Finale*. Over shimmering strings, solo french horn sings the main theme, based on another Russian folksong, "By the Gate." Beginning quietly, this noble tune simply repeats, growing in strength as it recurs, and the ballet drives to a magnificent conclusion on music of general rejoicing.

Stravinsky's "wastefully large" orchestration calls for two piccolos, three flutes, three oboes, english horn, three B-flat clarinets, E-flat clarinet, bass clarinet, three bassoons, two contrabassoons, four horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, bass drum, bells, xylophone, celesta, piano, gong, timpani, cymbals, three harps, and strings.

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"PASIÓN MEXICANA"

*Text by José Hernández
Translation by Jeff Nevin*

I. INTRODUCCIÓN - INTRODUCTION

¡De la tierra,
de la raza,
del cielo.
de la noche,
de la luna,
y del sol vengo yo!

¡Soy la voz de mi pueblo,
de mis padres,
de su alma;

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!

¡Soy Mariachi,
soy Mariachi,
soy la voz de México!

From the land,
from the people,
from the sky,
from the night,
from the moon,
and from the sun come I!

I am the voice of my homeland,
of my ancestors,
of your soul;

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!

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 corazón!

¡Ay ay ay ay!
¡Es el son tradicional
que se toca con el alma
y a lo puro natural!

¡Ay ay ay ay!
¡Cuando canto mis canciones
siempre termino con sones
de mi tierra regional!

Ay ay ay ay!
These "tasteful" *sones*
are the *sones* that nourish
this poor heart

Ay ay ay ay!
It is the traditional *son*
that is the played with the soul
and purely naturally!

Ay ay ay ay!
When I sing my songs
I always end up with *sones*
from my regional homeland!



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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
y 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!

Linda Plaza Garibaldi,
nunca se me olvidara
y che has dicho que me amas,
porque me entregaste tu alma
para siempre hasta el final!

Son los versos de un 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 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!

Beautiful Plaza Garibaldi,
I will never forget
how much you love me,
that you even have handed me your soul
for ever until the end!

These are the verses of a mariachi
that he sings to you with love.

III. JALISCO CANTA - JALISCO SINGS

¡Gracias les doy a mi tierra por brindarme su regalo!
que es el son de mariachi que lo canto con orgullo y con todo el
corazón!

¡Miren a lo que he llegado, gracias a mi tradición!
¡He vestido nuevos sonos con las notas que del cielo llenan mi
mundo de amor,
he vestido nuevos sonos 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 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!

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!



Jeff Nevin and Tom Nee

© Marc Lieberman

Program Note – “Intersecting Paths” by Jeff Nevin

The *Concerto for Mariachi and Orchestra, “Pasión Mexicana”* represents the intersection of traditional mariachi music and Western European art-music at similar though notably distinct moments in their evolution. The twentieth century has witnessed a sort of split in the world of “classical music”-- especially symphonic music -- between composers and performers/audiences which has resulted in a large number of orchestras that are reluctant to program music written in the past 50 years, for fear of alienating their audiences; these orchestras, then, have become essentially museums which house and preserve music, most of which was composed more than a century ago. Symphonic classical music is therefore, in my opinion, at a fairly dangerous moment in its evolution: its existing audiences and performers generally prefer to listen to and perform the established “classics” (thus its name), but in serving these interests the concert hall has become a place where expectations of familiarity are fulfilled, and thus the experience of attending concerts regularly can be somewhat static.

The world of mariachi music is experiencing some growing pains of its own. 100 years ago mariachi was a purely non-professional, aurally transmitted, geographically isolated folk-music, but since 1930’s there has also existed a professional wing which has actively sought new music to perform and record, greatly expanding that which can be considered “mariachi” but without ever losing contact with its folk-music soul. Mariachi musicians have improved their instrumental technique to where they can hold their own against most classical musicians, and the music they perform has evolved to where it might be considered as a sort of “parallel” classical music in the same sense that East Indian classical music is, for example. It is a direct result of the mind-set and actions of these professionals that mariachi has become so popular both within Mexico and world-wide, but there are still many people within the mariachi community who advocate that mariachi stop evolving in this way and that we simply “preserve” mariachi in its present form.

So the *Concerto for Mariachi* is, for both of these worlds, a step outside of currently wide-spread sentiments and a step back into the “traditions of innovation” which have made these much-beloved musics what they are today. For mariachi this represents the logical “next step” in its evolution: a formal introduction of its virtuoso musicians and their unique music to the world of Western classical music, with expansive musical forms and serious musical treatment unlike anything ever seen in mariachi before. And for the world of classical music this is unexpectedly fresh, new music with a character, sound, vibrancy, life and just raw human emotion so unlike the repeated performances of well-known music which are the norm in so many concert halls today.

At the same time, however, immense care was taken to ensure that the true, classical mariachi sound and soul were respected and are pervasive throughout this concerto; and just as much care was taken to ensure that the traditions of Western European art-music, so loved and respected by Don José Hernández and this composer as well as audiences and musicians worldwide, were equally respected. Both audiences, therefore, can rest assured that they are in for a treat: something new, something known . . . and definitely something to remember!

1998 YOUNG ARTIST COMPETITION

The 1998 Young Artists Competition was held at Mandeville Auditorium at UCSD on Saturday, January 31, and the Association is pleased to announce the following winners.

SENIOR INSTRUMENTAL

Kian Freitas, first place
Marisela Sager, second place
Allen Carter, third place
Chris Corelli, honorable mention

SENIOR VOCAL

Robert Felbinger, first place
Gregorio Gonzalez, second place
Priti Ghandi, third place
Stephanie Kressaty, honorable mention

JUNIOR VOCAL

Miranda Thorman, first place
Samantha Haydee Garcia Perez, second place
Charla Ansman, third place

JUNIOR INSTRUMENTAL

Sara Chazin, first place
Lilly Bee Pierce, second place
Jonathan Lacy, third place
Cindy and Sandy Mong, honorable mention
Christopher Westlake, honorable mention

JUNIOR PIANO

Derek Polischuk, first place
Tammy Zhou, second place
Cory Bonn, third place
Michael Shih, third place
Trevor Olson, honorable mention
Nathan Fleischaker, honorable mention
Xi Lu, honorable mention

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Jeanne Saier and Thelma Parris, Co-chairperson
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David Chase Gary Brown Ann Chase Pat Gifford Heather Calvin

The Young Artists Committee wishes to thank the following for their
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Babette Stewart, Tommy Dean
Bart Bromberger

OUR NEXT CONCERTS

Saturday, March 21, 1998, 8 P.M.

Sunday, March 22, 1998, 3 P.M.

BREAK THE PROSCENIUM

Our next concerts, one month from this weekend, will be some of our most unusual. The subtitle of this concert is actually its aim: "Break the Proscenium." In this concert we are trying to change the way people listen, and to that end we will have performers spread throughout Mandeville Auditorium: on either side of the audience, behind it, in the pit, who knows where? The music--most of it antiphonal in conception--will be coming from all sides, and we want our audience (already known for its willingness to be a little adventurous) to hear a program where the music is not always coming from straight ahead.

This concert will feature some old favorites, including excerpts from Haydn's *The Creation* and Mendelssohn's *A Midsummer Night's Dream* and music by Handel, CPE Bach, Monteverdi, and Schubert. But there will also be things like Ives' perennially-popular *The Unanswered Question*, Stravinsky's *Fanfare for Two Trumpets*, and newer works by composers like Stokes, Schultz, Roussakis, Rice, and others.

Put on some fresh ears and come prepared to listen in new ways--and to enjoy yourself. This one's going to be fun! Call 534-4637 for more information.



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* *Recipient of Hurst Scholarship*

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