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SÁBADO 5 DE diciembre 2009

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PUBLISHERS' NOTES

A simple thank you for the past 15 years is an understatement. In one of the most challenging times in our economic history, the Performing Arts Magazines continue to grow and thrive. *Is it the loyalty of the arts' patron or better still the creative program offerings by the arts?* We believe our success to be a wonderful combination of the two.

First consider the diversity of the upcoming shows, which include: ***A Christmas Story, The Nutcracker, Handel's Messiah, 101 Dalmatians, Grupo Cultural AfroReggae*** and ***Brandford Marsalis***, just to name a few. Second, add to the mix the enviable demographic of the arts' patron and donor, and you have the most sought after advertising vehicle in Nashville...The Performing Arts Magazines.

In a good economy our publications are a great place to advertise. However when the economy slows, we are a pressing necessity. As you read tonight's publication, you will notice that a record number of advertisers have agreed. These companies not only understand the importance the arts play within the diversity of our community, but they also value you as a customer in the new economy we are all adjusting to. So whenever possible, please show your appreciation by patronizing our advertisers.

We thank you again as we celebrate our 15th year as publishers of the Performing Arts Magazines, and as always we value your input.

Enjoy the show!

Gary & Robin
Gary & Robin

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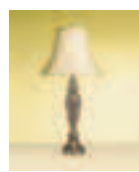
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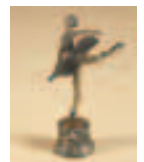
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Welcome to the Tennessee Performing Arts Center. In the midst of our 2009-2010 season, I hope you're having a great time here with your family, friends, and the distinguished artists on stage.

I'm happy to report some positive economic indicators at TPAC after the struggles we've all experienced over the past year. Broadway season ticket sales already have surpassed last year's final figure. We attribute some of that to *Wicked*, but a surprising number of packages continue to sell long after that show came and went. We're cautiously optimistic that we'll meet ticket income goals this year.

Wicked was a sensation, setting new attendance and income records for TPAC, with an estimated \$8 million impact on the local economy, including important local and state government revenues. (If you couldn't get tickets to the musical in September, watch for the announcement of the mega-hit's return within the next couple of years.)

We're proud of our total, annual economic impact of more than \$30 million, but did you know that selling tickets is just one element of our non-profit organization? We present Broadway tours and special engagements to earn the revenue (after substantial artist fees are paid) it takes to operate this facility. Other sources of earned income include concessions and renting our spaces for comedy acts, concerts, meetings, weddings



Welcome

KATHLEEN W. O'BRIEN

TPAC PRESIDENT AND
CHIEF EXECUTIVE OFFICER

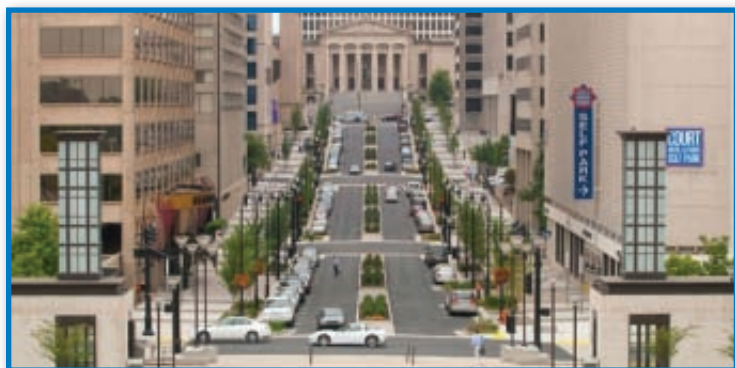
and more, offering reduced rates to our professional resident companies Nashville Ballet, Nashville Opera, and Tennessee Repertory Theatre.

Our fundraising efforts support our mission to serve Tennessee families, children, and educators. Each year, thousands of students attend performances with teachers who receive free curriculum-based resources for their classrooms, TPAC Education teaching artists visit classrooms, from Head Start to high school, where the arts improve academic achievement across the board. Families enjoy "Field Trips" to TPAC with fun, free activities before the Saturday afternoon performances. Adults take part in an annual series of discussions, previews and workshops. Learn more!

Visit www.tpac.org/education. Involve your family and your neighborhood school in our programs. Consider a tax-deductible contribution to help offset the area where TPAC has taken the hardest hit during the economic downturn and expects a slower rate of recovery than the pace of ticket sales.

Just as we hope you've enjoyed today's performance, we hope you'll join TPAC's mission to serve our community. 🌸

Kathleen W. O'Brien



Dramatic Transformation

If you haven't yet walked the first certified "green street" in the State of Tennessee, take a look at the new Deaderick Street while you're here. You'll see that it's now the most beautiful boulevard in Nashville. Stop at the kiosks for information on neighborhood activities and the groundbreaking engineering and design. Read more about the dramatic transformation of Deaderick in the January *Center Stage* magazine (sign up to receive by mail or download at www.tpac.org/mail).



TPAC extends special thanks to Mayor Karl Dean for his leadership on this project and other initiatives to make Nashville a beautiful, safe, and environmentally responsible city for residents and visitors. See www.nashville.gov/green for his vision of what we can accomplish together. 🌸

The Magic Continues with Legendary Titles, Comedy and Great Music

What musical won more Tony Awards than any other in 2007?

The Drowsy Chaperone, February 9-14!

Don't let the title give you the impression that it's a sleepy little show. A fast-moving, hilarious "musical within a comedy," *The Drowsy Chaperone* is a fun send-up of Broadway and a loving tribute to theatre fans.

So what's with the unusual title? To cheer himself, the show's central character plays the soundtrack of his favorite musical – so named for a chaperone who can't keep up with her charge, a starlet about to be married at the height of the Roaring Twenties. The musical magically comes to life around him, sweeping audiences away to a glamorous Broadway wonderland. Like the critics, you'll discover that *The Drowsy Chaperone* is original, fresh, and wildly entertaining.

"As producer Kevin McCollum has often said: 'A musical should start on the earth and end in the heavens.' With *The Drowsy Chaperone*, it does exactly that," wrote a reviewer for *Daily Variety*. "A show that began as a celebration of love, that in turn celebrates the love of musical theatre – it's no surprise that audiences are laughing, cheering and, in the end, being moved as well."

The Color Purple, March 23-28

Already a legendary title, this extraordinary musical expresses the range of a woman's journey with the sounds of gospel, soul, and rhythm and blues. Already setting records in TPAC Group Sales, *The Color Purple* is expected to sell-out in Nashville (as it recently did in Memphis). Buy your tickets soon after they go on sale to the general public on January 15.

A Chorus Line, May 4-9

The longest-running American musical on Broadway "blows the sequins off of most musicals," as one critic said. Honored with the Pulitzer Prize, nine Tony Awards, including Best Musical, and more, *A Chorus Line* takes you behind the scenes and into the lives of 17 dancers trying-out for that big break. The show was developed from the stories of Broadway hopefuls in the BMI Lehman Engel Musical Theatre Workshop. 🌸

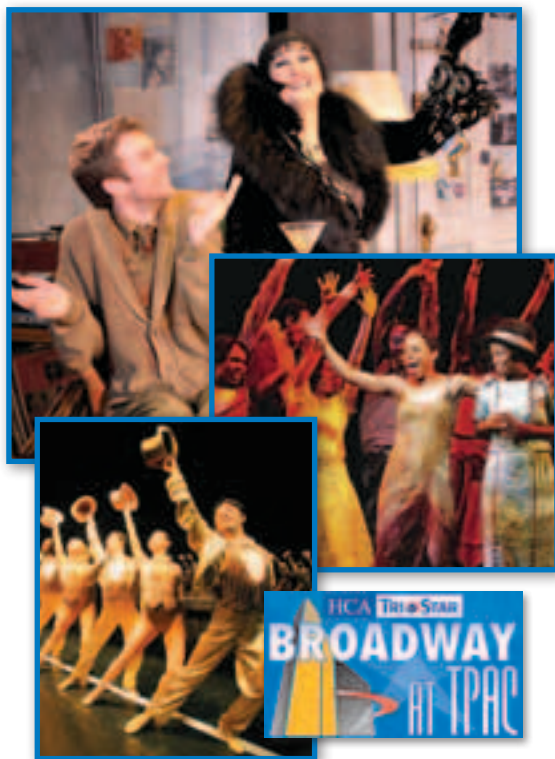
Two TPAC favorites are back by popular demand:



March 2-7



June 15-20



The Drowsy Chaperone, photo by Joan Marcus;
The Color Purple, photo by Paul Kolnik;
A Chorus Line photo by Paul Kolnik.

For tickets to any performance at TPAC...

Online: www.tpac.org

Buy season tickets or select the performance you want to attend on our new, easy-to-use calendar

In Person: **TPAC Box Office**

Downtown, inside the Deaderick Street entrance
10 a.m. to 5 p.m. Monday through Friday

Davis-Kidd Booksellers in

The Mall at Green Hills, lower level
11 a.m. to 7 p.m. Monday through Saturday;
12 noon to 5 p.m. Sunday

By Phone: **615-782-4040** 6 a.m. to 9 p.m. daily

Season Tickets: **615-782-6560**

or 1-800-410-4216 9 a.m. to 4 p.m. Monday through Friday

Day of Performance: **TPAC Box Office counters**

90 minutes prior to curtain, through intermission, at the box office counters corresponding to the performance location

Groups: www.tpac.org/groups or **615-782-4060**

9 a.m. to 5 p.m. Monday through Friday

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While these amazing women each have their own individual story about how heart disease has touched their lives – they do have one thing in common. By joining Amy Marsalis and Go Red for Women, these women of heart have banded together to help bring heart disease to the forefront of women's health. Although heart disease kills more than 1,000 Middle Tennessee women each year, most women don't realize they're at risk. By making more women aware of the threat, Saint Thomas Heart and Go Red for Women are working together to help women live longer, healthier lives.

Visit NashvilleGoesRed.org to learn how to take greater control of your heart health and find heart healthy solutions for you and your family.



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Vanderbilt-Ingram Cancer Center

A National Cancer Institute-Designated Comprehensive Cancer Center



PRESENTS

FIESTA MEXICANA

SONES DE MÉXICO ENSEMBLE

SATURDAY, December 5, 2009

SÁBADO 5 DE diciembre 2009



Cover artwork by Rosa Maria C. Díes. Photo by John Lowenstein.

Víctor Pichardo

Juan Díes

Lorena Iñiguez

Juan Rivera

Zacbé Pichardo

Javier Saume

www.sonesdemexico.com

PROGRAM

La Pasión/Xipe

(llamada de ánimas/danza de concheros)
– traditional

La Acamaya

(son huasteco) – traditional

Los Enanos

(son huasteco) – traditional

El Ratón Vaquero

(polka) – F. Gabilondo Soler 'Cri-Cri'

Jarabe Planeco

(jarabe planeco) – traditional

Torito Coiteco

(son de marimba) – traditional

Danzas de Viejitos: El Trenecito

(son p'urhépecha) – traditional

La Morena

(son jarocho) – traditional

Tixtla Medley: Entrada, El Toro Rabón, El Zopilote, El Pato, El Gato, La Iguana

(son jarocho) – traditional

La Bamba

(son jarocho) – traditional

All arrangements by Víctor Pichardo.

SING ALONG WITH US!

La Acamaya

1. Si te fueras a bañar, no te bañes en la playa.
If you're going for a swim don't you do it at La Playa.
Porque sale un animal, que se llama la acamaya.
Because there's an animal everyone calls La Acamaya.
Uy uy uy, ay ay ay, que se llama la acamaya.
Uy, uy, uy... Ay, ay, ay... everyone calls La Acamaya.
2. Si te fueras a bañar, no te bañes en el río.
If you're going for a swim don't you do it in El Río
porque sale un animal, que se llama cocodrilo.
because there's an animal everyone calls Cocodrilo.
uy uy uy, ay ay ay, que se llama cocodrilo.
Uy, uy, uy... Ay, ay, ay... everyone calls Cocodrilo.
3. Si te fueras a bañar, no te bañes en la arena .
If you're going for a swim don't you do it in La Arena.
porque sale un animal, que se llama la sirena.
because there's an animal everyone calls La Sirena.
uy uy uy, ay ay ay, que se llama la sirena.
Uy, uy, uy... Ay, ay, ay... everyone calls La Sirena.
4. Yo con esta me despido cargándome la atarraya.
Now it's time to say goodbye carrying with me La Atarraya.
Aqui se acaban cantando los versos de La Acamaya.
So I'm singing in the end (this) little song called La Acamaya.
uy uy uy, ay ay ay, los versos de La Acamaya.
Uy, uy, uy... Ay, ay, ay... (this) little song called La Acamaya.

Los Enanos

1. Ya los enanos
ya se enojaron
porque las nanas
los pellizcaron (2x)
2. Se hacen chiquitos
se hacen grandotes.
Hacen la rueda
los guajolotes (2x)

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Photo © Todd Winters.

Sones de México Ensemble made its first public appearance in 1994 at an art gallery in Chicago's Pilsen neighborhood, commemorating the death of Mexican land-rights revolution hero Emiliano Zapata. Chicago, with its well-known patronage for the arts, a one-hundred-year-old history of Mexican immigration and the second-largest Mexican immigrant population in the U.S., was fertile ground for the ensemble's development. Through the years, the ensemble has amassed a large collection of folk musical instruments representative of Mexico's diverse local cultures and a team of multi-instrumentalist musicians. Their diverse repertoire, rich in colors, textures and rhythms demonstrates that there is more to Mexican music than mariachi. Their concerts entertain the senses and illustrate the mind. The ensemble has toured extensively, and through its own non-profit organization has taught thousands of school children and adults across the nation about the riches of Mexican music, dance and culture.

This year, the group celebrates its 15th anniversary. Recently, the group released its third compact disc entitled *Esta Tierra Es Tuya (This Land Is Your Land)*. The album received many accolades, including a GRAMMY Nomination for Best Mexican-American Album, and a Latin GRAMMY Nomination for Best Folk Album. The band is currently working on *Fiesta Mexicana* a new, dual-language double-album for children. For updates, visit www.sonesdemexico.com.

Sones de México Ensemble is partially sponsored by a City Arts Program 2 grant from the Chicago Department of Cultural Affairs, by a grant from the Illinois Arts Council, a state agency, and by the National Endowment for the Arts who believes that a great nation deserves great art.

Sones de México Ensemble is

Víctor Pichardo, music director

guitars and vocals – co-founder and award-winning composer, was born in Mexico City and has been a bandleader for over 25 years. His training in Mexican folk music has spanned most of his life, learning orally, first-hand from master artists in Mexico's various musical regions, and academically with a degree in music composition from Columbia College.

Juan Díes, executive director

bass and vocals – is a co-founder and life-long musician (bass, guitarrón, guitars, vocals). Raised in San Luis Potosí, Mexico, he migrated to the U.S. and earned an MA in folklore/ ethnomusicology from Indiana University and a BA in music and anthropology from Earlham College.

Lorena Iñiguez

dancer – has danced on stage from the age of six and now is an active dance and music teacher. She teaches in schools, academies, arts residencies, workshops and special events. She studied communications at Northeastern Illinois University with a dance scholarship.

Juan Rivera

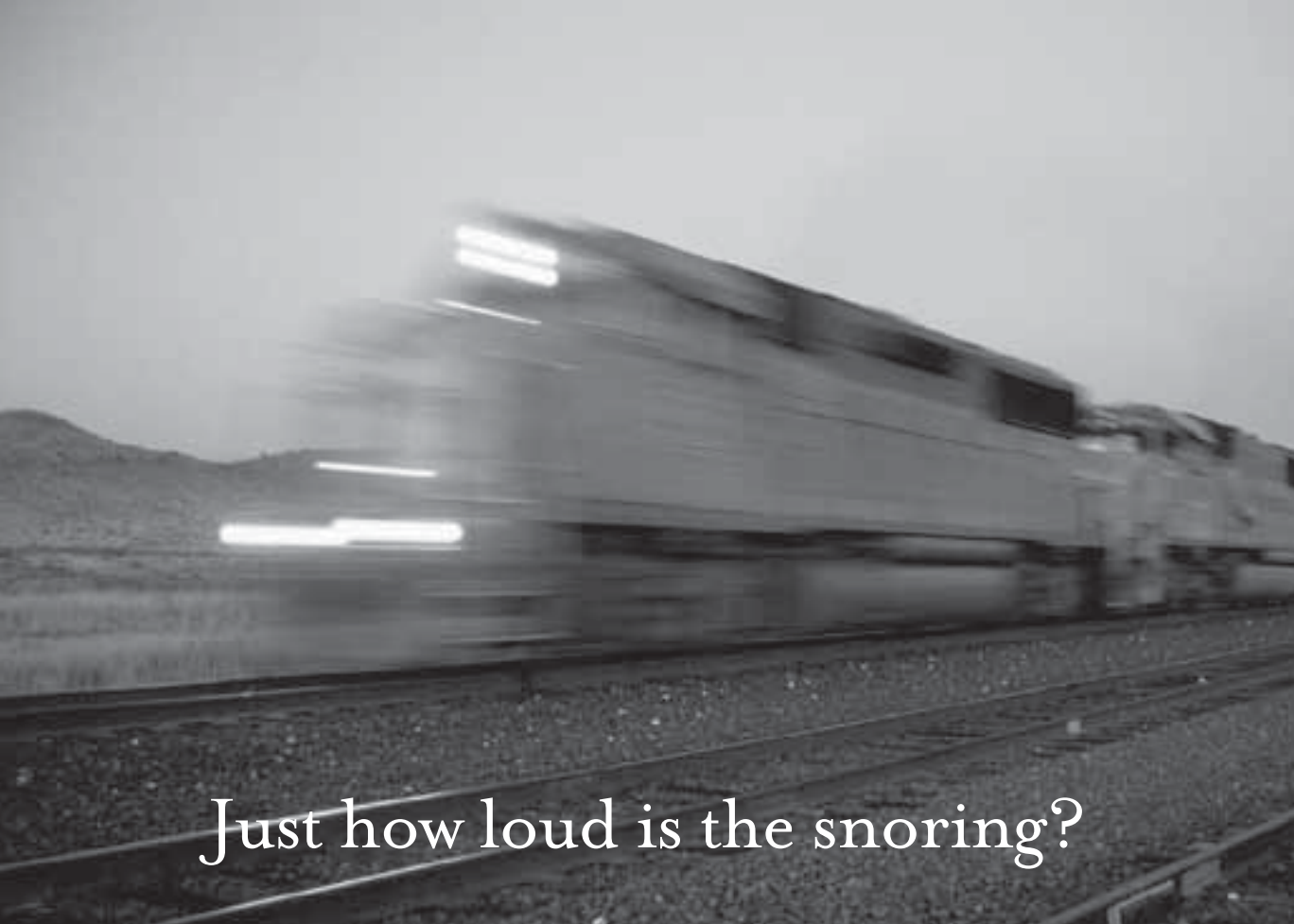
fiddle, requinto, and vocals – was born in Michoacán, Mexico, and studied violin at Casa de la Música Mexicana, where he later became an instructor. He studied the huasteco style of violin with Rolando "Quecho" Hernández. In 2001, Juan relocated to Chicago where he now performs with Sones de Mexico Ensemble. He teaches violin privately and in groups.

Zacbé Pichardo

harp, mallets and percussion – was introduced to Mexican traditional music from birth by his father, Victor, and by the community of musicians who frequented their household. Zacbé has traveled extensively throughout México. He is currently pursuing a degree in music composition at Columbia College.

Javier Saume

drums and percussion – was originally from Caracas, Venezuela, and began playing percussion at the age of eight. Javier has performed with the Gran Mariscal de Ayacucho Orchestra, Ensemble Gurrufio and OGMA, and Miranda States Orchestra in Venezuela. He has a BA in percussion from Roosevelt University.



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NASHVILLE, TN

HYATT PLACE, FRANKLIN
650 BAKERS BRIDGE AVE.
FRANKLIN, TN



Vanderbilt Sleep Disorders Center

Accredited by the American Academy of Sleep Medicine



Foto © Todd Winters.

El grupo **Sones de México** hizo su primera aparición pública en 1994 en una galería de arte en Chicago, para la conmemoración de la muerte del héroe, líder revolucionario y defensor de los derechos territoriales, Emiliano Zapata. La ciudad de Chicago, conocida por su apoyo al arte, con más de 100 años de inmigración Mexicana, la cual la han convertido en la segunda ciudad en los Estados Unidos con la población mas grande de Mexicanos, sirvió como el lugar perfecto para el desarrollo del grupo Sones de México. A través de los años, el grupo ha acumulado una colección de instrumentos musicales utilizados en la música folclórica, representativos de la diversa cultura Mexicana. El repertorio musical del grupo con su diversidad de instrumentos, colores, texturas y ritmos nos demuestra que hay mucho más en México que la música mariachi. Los conciertos de Sones de México son un espectáculo que entretiene los sentidos y la mente. El grupo viaja constantemente y a través de su organización sin fines de lucro enseña a grandes y a niños la riqueza de la música y la danza de la cultura mexicana.

Este año, el grupo celebra sus 15 años de aniversario. Recientemente, el grupo lanzó su tercera producción disquera, llamada *Esta Tierra Es Tuya*. Esta producción ha recibido varias menciones y ha sido nominada a un premio GRAMMY bajo la categoría de Mejor Álbum Mexicano-Americano y otra nominación bajo la categoría, Mejor Álbum Folclórico. El grupo está preparando su próxima producción llamada, *Fiesta Mexicana*, un nuevo álbum en dos idiomas para niños. Para más información visite la página en el Internet: www.sonesdemexico.com.

El grupo Sones de México es

Víctor Pichardo, director musical

guitarra y vocalista – uno de los fundadores del grupo. Ha sido premiado como compositor musical. Nació en la ciudad de México y ha sido director musical por 25 años. Su entrenamiento en música folclórica mexicana se ha llevado a cabo durante casi toda su vida, aprendiendo de los maestros mexicanos de diferentes regiones del país y con una licenciatura en composición musical de Columbia College.

Juan Díes, directo ejecutivo

bajo y vocalista – uno de los fundadores del grupo. Juan ha sido músico toda su vida (bajo, guitarrón, guitarra y vocalista). Criado en San Luis Potosí, México, emigró a los Estados Unidos y obtuvo su título universitario en folclor y música étnica en la Universidad de Indiana y otro título en música y antropología en Earlham College.

Lorena Iñiguez

bailarina – Ha danzado en el escenario desde los seis años. Ahora es maestra de música y danza. Lorena enseña en escuelas, academias, licenciaturas de arte, talleres y evento especiales. Estudio comunicación en la Universidad Northeastern en Illinois con una beca en danza.

Juan Rivera

violín, requinto, y vocalista – Nació en Michoacán, México y estudio para ser violinista en la Casa de la Música Mexicana, donde luego fue maestro. Juan estudio el estilo de violín huasteco con Rolando "Quecho" Hernández. En el 2001, Juan se mudó para Chicago, donde ahora forma parte del grupo Sones de México. Juan da clases privadas y en grupo de violín.

Zacbé Pichardo

arpa, mazo y percusión – fue expuesto a la música tradicional Mexicana por su padre, Víctor, y por la comunidad de músicos que frecuentaban su casa. Zacbé ha viajado por todo México. Actualmente está estudiando en la Universidad de Columbia para recibir su licenciatura en composición musical.

Javier Saume

tambores y percusión – nacido en Caracas, Venezuela, comenzó a tocar percusión a los ocho años. Javier formó parte de la Orquesta del Gran Mariscal de Ayacucho, el Grupo Gurrufio y OGMA, y la Orquesta del Estado de Miranda en Venezuela. Javier obtuvo su diploma universitario en percusión en la Universidad Roosevelt.

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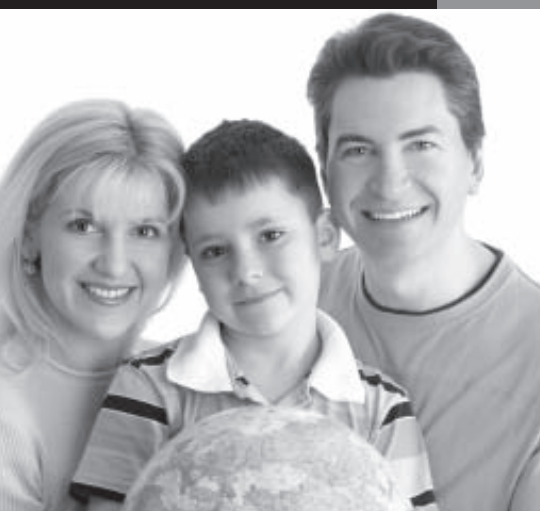


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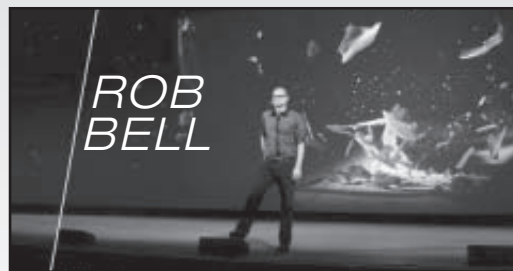
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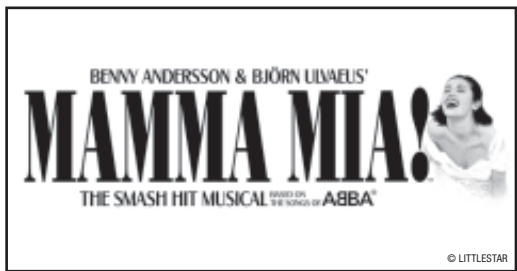
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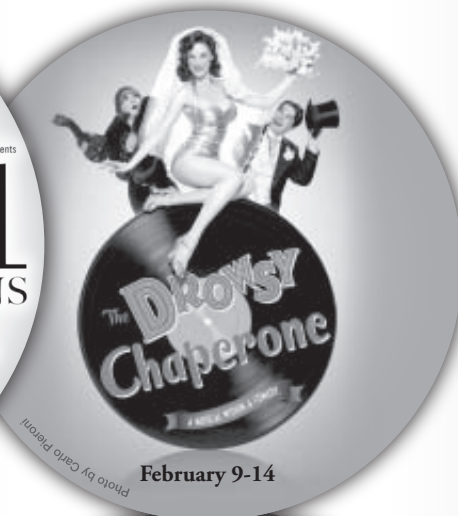


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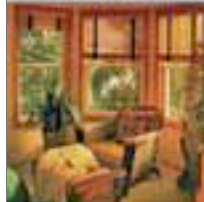
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DR. CRAIG PHILLIPS, Associate Director of Music and Composer-in-Residence
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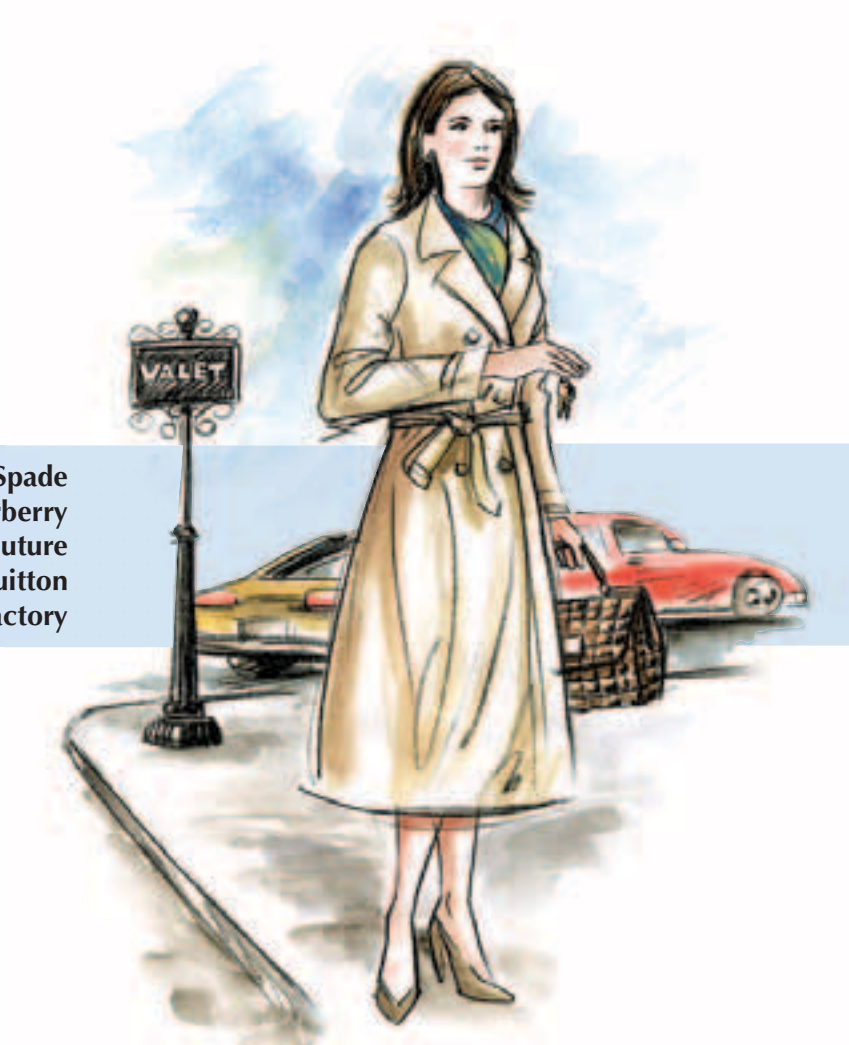
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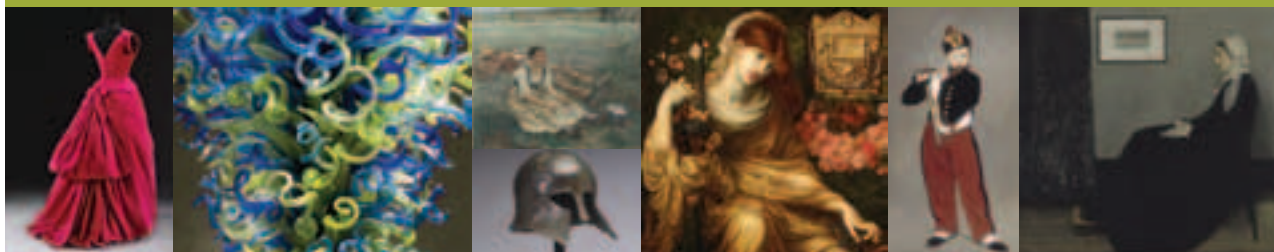
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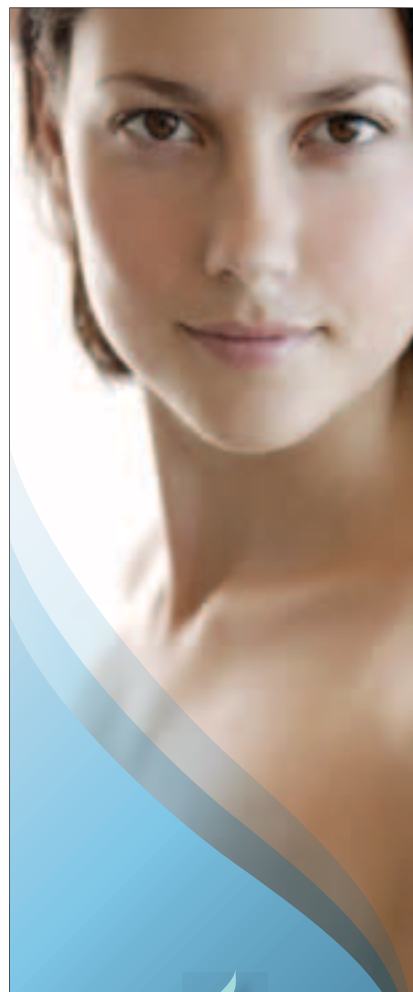
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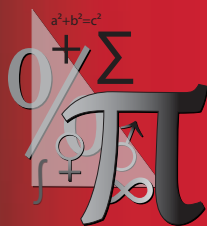


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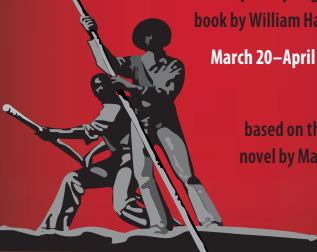
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Accessibility Services at TPAC include parking; elevators; wheelchair seating; use of a TPAC wheelchair; designated restrooms; and services for hearing and visually impaired patrons. Infrared assisted listening devices are available at no charge at the entrance to each theater. TPAC offers signing for hearing impaired patrons, and audio description and Braille programs for blind and visually impaired patrons on the Sunday matinee in the HCA/TriStar Broadway at TPAC Series. The third Saturday matinees of Tennessee Repertory Theatre plays also are signed. Large print programs are available for shows in the Broadway, TPAC Presents and Family Field Trip series. Special accessibility requests and concerns, excluding assisted listening headsets, should be discussed in advance with the TPAC House Manager at 615-782-4087. Reservations for a TPAC wheelchair should be made on the day of performance.

Restrooms for Andrew Jackson Hall are located one level down from the 6th Avenue entrance; in the halls behind the seats in the tier and balcony; and downstairs in the back of the orchestra level. Restrooms for Polk Theater are located down the stairs to the left of the entrance to the orchestra level and on the balcony level.

All cellular phones, pagers, watch alarms, cameras, recorders and other electronic devices should be turned off prior to the performance or checked-in with the floor manager or an usher, who will note the seating location of physicians and others who expect emergency calls.

Call "Lost and Found" at 615-782-4098 to report an item which may have been left at TPAC.

In case of an emergency, the number to leave with others is 615-782-4000 (along with performance attending, theater, and seat location).

Smoking is permitted outside of the building.



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FACILITY INFORMATION

Location The Ingram Center for Performing Arts is located at the corner of 24th Avenue and Capers Avenue.

Late Arrivals Late arrivals will be seated only at times designated by the artists and/or company. Please consult ushers stationed at the entrances of the orchestra level.

Discounted Parking Discounted parking for Ingram events is available in the Capers Avenue Garage at the corner of 24th Avenue and Capers Avenue. Please show ticket stubs when exiting.

No Smoking There is no smoking allowed in any building on University campus.

Restrooms In the Ingram Center, restrooms are located in the rear of the lobby area.

Accessibility Wheelchair accessible seating, restroom and radio frequency assistive hearing devices are available in Ingram Hall. Please call 322-2471 at least three days in advance of the performance date to make arrangements for all special needs.

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