

College of Fine Arts ~ Spring 2000 Season

Playbill





J. Robert Wills, Dean

Did you know?

More than six million Valley residents and visitors attended an arts event or visited a museum during the 1998-99 season — and that number grows each year. Until last year, more people in the Valley attended arts events than attended professional and college sports combined. The opening of the Diamondback inaugural season changed that, but without baseball, arts events drew almost twice the audience of sports events.

These figures — from *What Matters in Greater Phoenix: 1999* — suggests that the Valley is a lively and supportive place for the arts. Those of us in the ASU College of Fine Arts are glad to be an integral part of this scene.

If you are among our faithful audience members, thank you for your continued support. If you are a newcomer to the college, welcome! We're glad you're here.

Please enjoy your time here at ASU and take a moment to read this playbill, where you will learn more about the exciting activities offered by the College of Fine Arts. Our college's teaching efforts, research endeavors and performance schedule have a strong influence on life in the Valley — and in the world. You can find out even more information about the College of Fine Arts at our web site <http://www.asu.edu/cfa>.

All of us in the college — faculty, staff and students — hope your time with us is enjoyable!

J. Robert Wills
Dean
College of Fine Arts

Artificial Changelings Allows for Interaction by the Exhibition's Visitors

Audiences at the exhibition, *Artificial Changelings*, will get a taste of the 21st century when they interact with film characters, impacting and altering the story in Tony Dove's groundbreaking installation.

Artificial Changelings is a sci-fi romance about shopping that follows the life of Arathusa, a kleptomaniac in 19th-century Paris at the time when department stores came into being. Arathusa, in turn, dreams of the futuristic Zilith, an encryption hacker with a mission.



[Photo by Tony Dove]

A scene from Dove's *Artificial Changelings*.

Created by Dove between 1993 and 1998, *Artificial Changelings* is presented by the Institute for Studies in the Arts (ISA) and will be installed in the Computing Commons Gallery from March 9 through April 13.

The installation uses video motion sensing to track the location and movements of a viewer standing in front of a rear projection screen. This information is then used to alter the direction the story takes.

Dove, who is a guest artist at the ISA this year, is currently developing another interactive work, a feature length interactive movie, *Spectropia*. Her residency at the ISA provides Dove with a vital opportunity to use the ISA's interdisciplinary research facilities to create her new work. Functioning as she does on the cutting edge of art and technology, Dove has to create not only the art, but also the infrastructure to support it.

"I work in a medium that doesn't exist yet," Dove says. "Metaphorically speaking, I wanted to write a song and found I had to build the piano."

This semester, the ISA also presents *Acoustic Animation*, an exhibition of sound art installations. It is comprised of works by artists who blur the lines between sculpture and musical instruments, static and performing art, noise and music.

With an impressive history of technology development and creative output, the ISA has applied its skills and strengths to *Acoustic Animation*, a project by a select group of artists whose proposals were juried by ISA resident artist J.B. Smith, a Professor of Percussion in the School of Music. ASU's music composition students are also benefiting from this project through participation in workshops with the guest artists.

ISA staff and facilities assisted in the development of design and hardware necessary to fabricate works for *Acoustic Animation*, an event featuring both American and foreign artists. The sound galleries created consist of sculptures with a sound element, instruments with sculptural qualities, and surround-sound environmental events.

• by Jennifer Pringle



Roxy Paine, 1997
Psilocybe cubensis Field
 (detail) polymer,
 lacquer and oil paint

ASU's *Sites Around the City* Exhibition to Unite Valley Art Organizations

From saguaro cacti to skyscrapers, from 120-degree heat to snowfalls across the suburbs, Phoenix and the Valley of the Sun are a study in contradictions.

So too, is the art that is situated in this environment. From ancient rock faces featuring petroglyphs to solid waste treatment plants incorporating public art, from the stone towers of Papago Park Gateway to the sculptures adorning Squaw Peak Parkway, the valley is rich with culture and contradiction.

Now a landmark exhibition at the ASU Art Museum is the catalyst for a Valley-wide art event in which almost two dozen Valley art organizations celebrate the region's unique environment.

Situated in the Nelson Fine Arts Center, itself designed by Antoine Predock to respond to the landscape and culture of the area, the ASU Art Museum exhibition, *Sites Around the City: Art and the Environment*, is curated by ASU Art Museum's Senior Curator Heather Lineberry. It contains work by nine artists who work in a variety of

mediums, including installations, new media, photographs and sculpture.

In keeping with the exhibition's theme, it extends from the galleries within the building to the environment beyond, with works installed both inside and outside the museum.

The exhibition celebrates the role of art as both a commentator on, and participant in issues created by urban and suburban growth.

According to Lineberry, *Sites Around the City* "explores the interconnections of the built and the organic, the artificial and the natural, culture and nature — essentially the interactions between humans and the land."

Sites Around the City: Art and the Environment, opens at the ASU Art Museum on March 4 and runs through June 4, 2000. The exhibition is funded in part by the Warhol Foundation, the National Endowment for the Arts, the Arizona Commission on the Arts and private individuals. Publication of the guide to the citywide event is being funded by APS.

In conjunction with the ASU exhibition and operating under the same umbrella title is *Sites Around the City: Art and the Environment*, the first ever, citywide arts event in the metropolitan Phoenix area. It takes place during March and April. The organizations participating in this unique event are themselves a coalition of opposites. Large and small, traditional and alternative, private and public art venues and organizations are participating in this huge art event.

"*Sites Around the City* will be a landmark event in greater Phoenix," Lineberry says. "Arts organizations throughout the Valley are collaborating to present and promote contemporary art and raise awareness about our unique ecology."

• by Jennifer Pringle

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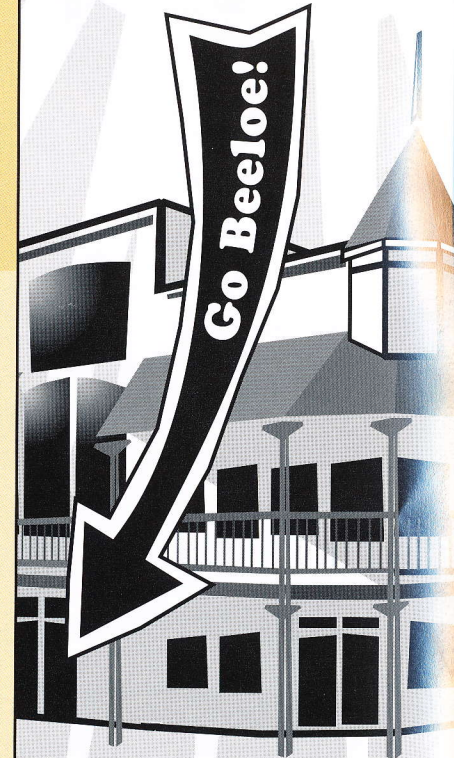
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[Photo by Tim Trumble © 1999 ASU]

Members of D.A.R.T. lead a workshop for South Phoenix 7th and 8th graders.

ASU Dance expands its outreach vision with D.A.R.T.

As the Valley continues to grow, so do the efforts of ASU's Department of Dance.

Since 1984, D.A.R.T. (Dance Arizona Repertory Theatre), the outreach arm of the Department of Dance, has brought dance off the stage and into the community to touch the lives of others. Artistic directors Mary Fitzgerald and Jennifer Tsukayama guide the troupe, which also serves as ASU's student dance company.

"Community involvement is a strong focus of D.A.R.T. The troupe has been involved in performances and programs in a variety of formal and informal settings, including parks, elementary and high schools, art organizations, retirement communities, the Boys and Girls clubs and at centers for youths at risk," Tsukayama says.

The troupe has several community partners this year, the main one with the Silvestre Herrera School in south Phoenix. Here they create and collaborate with seventh and eighth graders through choreography and improvisation on the making of a new work.

"All of the work this year will culminate in a community concert this spring. Our goal is to make this concert an annual event, each time with new partners. Part of the revenue from this concert will go toward a summer arts study scholarship for a Herrera student."

Fitzgerald adds that this not only benefits the community, but D.A.R.T. dancers, too.

"We want to continue working with diverse groups in the community and at the same time, raise the caliber of our dancers on a performance level," Fitzgerald says. "D.A.R.T. is a realistic vehicle to equip undergraduates students with real-life experience, while being able to do something valuable for the community in which we live."

Next year D.A.R.T. will form partnerships with some new community groups and senior centers. A collaboration with the ASU Art Museum is also in the works, with plans to create site-specific work in the museum itself for various art openings.

Tsukayama and Fitzgerald believe that the future of D.A.R.T. involves expanding and augmenting its outreach goals.

"We would like to expand D.A.R.T. into two companies, both with an outreach mission," says Tsukayama. "We'd like to see one company tour and workshop on a national level, while the other reaches the local community."

Department of Dance Chair Claudia Murphey supports this new vision wholeheartedly.

"I like to think that dance is for everyone and that it should be part of everyone's life.

D.A.R.T. is a way for students to discover, view, learn and experience movement," Murphey says. "The outreach that D.A.R.T. does is a way for university dance students to learn about the community they are living in and for the community to share their experiences with D.A.R.T. It is a win/win situation."

• by Megan Krause

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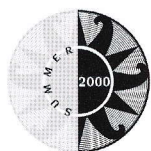
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Contact Ara Pachmayer at (480) 965-0101 or www.asu.edu/ssc/studyabroad for more information.

ASU Alumni Travel tours are open to all interested travelers, as long as one in two passengers traveling together is a dues-paying member of the association.

- Grand Mediterranean Cruise
May 29-June 14 \$3,595
Cruise the Western Mediterranean aboard the luxurious *M.V. Marco Polo*. Explore historic Istanbul, the classical Greek ruins in Delos and Mykonos, the art and architecture of Rome, Pisa and Florence and glamorous Cannes.

- Village Life in the Cotswolds
May 28-June 5 \$2,495
Reside one week in the Regency architecture town of Cheltenham, explore the majestic ruins of Tintern Abbey and tour Blenheim Palace with Lord Charles Spencer Churchill. Experience the Cotswolds renowned floral gardens.

- Alumni College in Spain
June 19-27 \$2,195
- Swiss Summer Escapade
July 11-19 \$2,795
- Treasures of the Seine
July 25-August 8 \$3,845 (wait list)
- Georgian Clipper/Great Lakes Cruise
August 7-17 \$2,950+airfare
- Northwest & Glacier
August 31-Sept. 6 \$2,690+airfare
- Alumni College in Provence
September 4-12 \$2,295

Prices subject to change.



Contact Sue Taylor at (480) 965-0099 or 1-800-ALUMNUS for more information.

ASU School of Music
presents

Chamber Winds

February 15, 2000

7:30 p m

Katzin Concert Hall

Conductor
Gary W. Hill

Guest Artist
Madeline Williamson

ASU FineArts
ARIZONA STATE UNIVERSITY

Program

Le bal de Béatrice d'Este (1909)
Duchesse de Milan (XVI siècle)

1. Entrée pour Ludovic Le More
2. Lesquerçade
3. Romanesque
4. Ibérienne
5. Léda et l'oiseau
6. Courante
7. Salut Final du Duc de Milan

Reynaldo Hahn
(1875-1947)

La Création du Monde (1923)
Ballet de Blaise Cendrars

Darius Milhaud
(1892-1974)

Intermission

Oiseaux Exotiques (1956)
Madeline Williamson, piano

Olivier Messiaen
(1908-1992)

Suite Française (1935)
D'après Claude Gervaise (16 siècle)

Francis Poulenc
(1899-1963)

1. Bransle de Bourgogne
2. Pavane
3. Petite marche militaire
4. Complainte
5. Bransle de Champagne
6. Sicilienne
7. Carillon

Biographies

Madeline J. Williamson, Professor of Piano at Arizona State University, holds performance degrees from Ohio Wesleyan University and Western Michigan University, and the Ph.D. in Higher Education Policy Research from Arizona State University. She is an active performer of new works for piano and chamber combinations as well as the works of women composers. She has performed extensively, including as a member of the Phoenix Symphony, as soloist with the Nouveau West Chamber Orchestra, the ASU Symphony, ASU Chamber Orchestra, and numerous other chamber ensembles, both in the U.S. and abroad.

Recognized nationally and internationally as an authority on group piano and piano pedagogy, she is in frequent demand as lecturer and clinician on all aspects of piano pedagogy, class piano curricula introducing 20th-century music to students of all levels, utilizing digital sequencers and software in the class piano laboratory, and on avant-garde piano techniques. Williamson works closely in mentoring and supervising all graduate Teaching Assistants in piano, as well as teaching graduate seminars on group teaching, intermediate students contemporary piano techniques, and one of the few courses nationally on the "History of Women in Music."

Gary W. Hill is Professor of Music and Director of Bands at Arizona State University where he conducts the *Symphonic Band* and teaches undergraduate and 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 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 drawn consistent 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 ten countries and twenty-five 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. He has presented fifty workshops on conducting and rehearsal technique for instrumental teachers of all levels and has served as a clinician for more than seven hundred bands and orchestras.

Chamber Winds Personnel

Flute
Monica Sauer
Amy Tatum*

Oboe
Clara George*
Lara Saville

Bassoon
Rebecca Cain*
Tim Wiggins

Clarinet
Marie-Julie Chagnon
Amy Parks*

Saxophone
David Jenkins*

Horn
Eric Brown
Jennifer Kangas*

Trumpet
Natalie M. Bruno*
Brian Roberts

Trombone
Erik Bestmann

Tuba
Andrew Hitz*

Percussion
Ryan Anthony
Sonja Branch
Casey Farina
Jordan Gallaher
Michael Richau
Steve Sehman*
Melanie Tabey*

Piano
Jeong-Hwa Park*

Harp
Rachael Young
Gayla Smith

Assisting Musicians:

E-flat Clarinet
Tamara Cuypers

Bass Clarinet
Guillaume Grenier-Marmet

Trombone
Chris Niileksela
Gary Hellick

Violin
Mai Clark
Andrew Tholl

Cello
Kerry Campbell

Bass
Ryan Kuck

Graduate Associate
Conductors/Managers
Brian Cardanay
German Gonzalez
Barry Kraus

Century-Old Collotype Press Donated to ASU

The latest acquisition of the School of Art photography program is a product of turn-of-the-century technology — that's the twentieth, not the twenty-first, century.

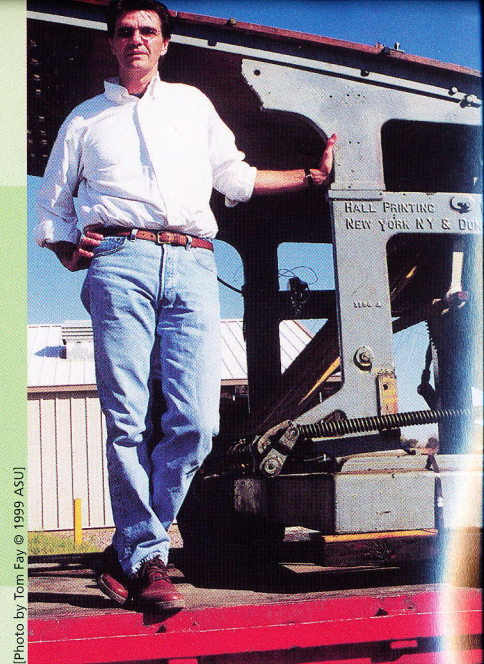
Recently donated by Nicholas Jannes, president of Black Box Collotype in Chicago, the massive 100-year-old collotype press was installed at ASU East and will be used by students on both campuses for fine art publishing projects.

"Jim did a tremendous amount of work securing the press for the School of Art," says Julie Codell, the school's director. "Printmaking and photography students and faculty will be engaged in producing work that will gain international attention, as we will be one of the few sites in the world with a press of this magnitude and prestige."

Several universities and other institutions hoped to add the machine to their collections, but Black Box chose to donate it to ASU because "they wanted the process to continue," said Hajicek. "They didn't want it to sit in a museum. And they realized ASU was the center of collotype research and production."

For 10 years Hajicek has been teaching the 19th-century process on a small press. Now the school can look forward to attracting graduate students of the highest caliber. "As more schools become focused on digital processes, we are committed to reviving techniques of the last century, in addition to processes of the next century. ASU is unique in this respect," Hajicek said.

Collotype has been claimed by both printmakers and photographers and functions well in both arenas. It is considered the only true continuous tone



(Photo by Tom Fay © 1999 ASU)

Jim Hajicek and collotype press.

method of printing an image with ink onto paper. Further, it retains the finest possible detail in the final print.

"As a reproductive process, collotype is the most faithful in capturing every subtle nuance of the original," explains Hajicek, who joined the ASU art faculty in 1976. When the Dead Sea Scrolls were to be reproduced for scholarly study, collotype was chosen as the best process. That same ability also attracts photographers who want a printing process to retain as many subtleties as possible.

Valued at \$500,000, the press will also allow ASU's Pyracantha Press, which creates handmade artists books, to print larger editions at a faster rate. Currently the School of Art's printmaking program is ranked eighth in the nation by *U.S. News and World Reports*.

Hajicek expects the press to be running by fall 2000 and will serve both ASU East and ASU Main. Codell points to the project as a good example of how the campuses can work together for the benefit of students."

• by Dianne Cripe

Artwork: The Kax Herberger Center for Children and the Arts

In ASU's Department of Theatre, one professor's vision of connecting children and the arts has blossomed into a vibrant and active program — *Artwork*: The Kax Herberger Center for Children and the Arts.

Conceived by ASU Professor of Theatre Roger Bedard, *Artwork* unites ASU artists and scholars with community leaders in research and programs focused on children, the arts and public policy. Its goal is to advance the arts for children in the schools, arts institutions and communities of the Grand Canyon State. A generous gift of \$500,000 from Mrs. Kax Herberger to the ASU Campaign for Leadership helped launch this initiative.

Currently *Artwork* is involved in two significant projects. The first is a National Endowment for the Humanities Schools for the New Millennium grant dubbed "the Seba Dalkai project," in which *Artwork* is developing a humanities curriculum based for children.

Under the guidance of Bedard, the program's Director, graduate assistant and MFA candidate in Theatre for Youth Patrick Elkins-Zeglarski works intensively to ensure *Artwork's* success.

"This technology and curriculum-based grant for the Navajo school of Seba Dalkai in Window Rock, Arizona, brings *Artwork* together with Seba Dalkai staff and faculty, members of the Navajo Nation, ASU faculty and staff and members of other



Puppet-making is just one of the fun arts experiences for children through *Artwork*.

Native American organizations," says Elkins-Zeglarski.

Closer to campus, *Artwork* is involved in an amazing partnership that brings arts back to the community and, ultimately, will lead to the establishment of an arts center in south Phoenix. The South Mountain Village Partnership for the Arts is comprised of *Artwork*, Lady Black Smith Projects, the Valley of the Sun YMCA, the Valley of the Sun Habitat for Humanity, and the Boys and Girls Clubs of Metropolitan Phoenix.

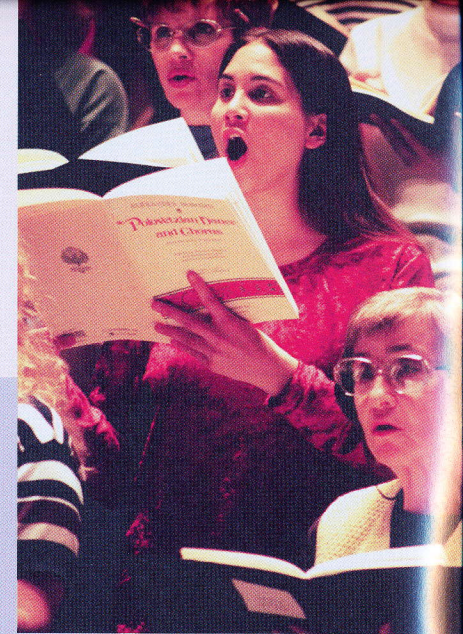
Mrs. Herberger's concern over audience development was a driving force behind her *Artwork* support.

"Until we better educate our children about the delight and beauty in the arts, we won't have audiences for our theatres, our symphonies, our operas," she says. "I'm very excited about Roger's two projects! We can't do too much when it comes to our children's education in the arts."

• by Megan Krause

School of Music's Choral Program is a Win-Win Situation for Performers and Audiences

Reaping the benefits goes both ways when it comes to the School of Music's highly regarded Choral Program. Its undergraduate, masters and doctoral students receive unparalleled training and performance experience, while valley audiences enjoy the best in choral recitals and concerts that usually boast free admission.



ASU offers the best in choral music.

The Choral Program is overseen by Professor of Choral Music David Stocker, a noted music educator now in his fourth year as Director; other key faculty include Professor of Choral Music George Umberson and Faculty Associate Karen Parthun.

"We present polished and professional performances," notes Stocker. This is evidenced by the fact that students who graduate from the Choral Program go straight from ASU to teaching positions at [see **Choral Program** continued on page 12]

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Choral Program

[continued from page 11]

colleges and universities, and public and private schools, as well as taking on major roles in such productions as *Phantom of the Opera* and *Les Miserables*.

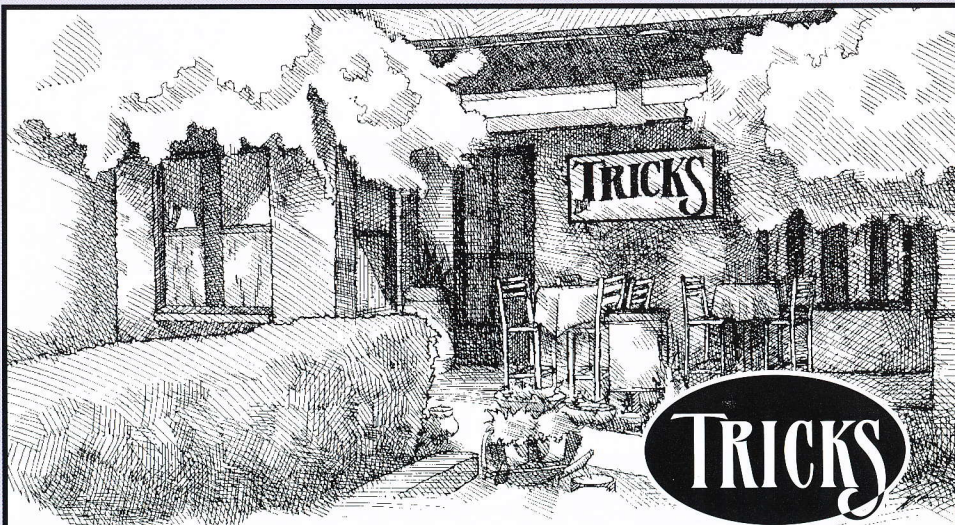
While these talented students are still at ASU, valley audiences have numerous opportunities to see them perform. "We offer a diversity of performances from eight different choral groups," explains Stocker. "Each year, we also go off campus to sites in both the east and west valleys. Our goal is to bring our programs to the community." The groups travel to schools and churches, as well as take part in the ASU Starbucks Coffee Concert Series in Scottsdale and in Phoenix at the Bank One Music Series and ASU Plays the Park Series. Plus, there are a number of concerts held on the main ASU campus in Music Building performance venues and in Gammage Auditorium.

Surprisingly, not all of the 600 students taking part in the Choral Program's eight

groups are music majors. For example, 50 percent of the University Choir membership consists of non-music majors and three-fourths of the Choral Union members are either non-music majors or community residents. Stocker says this illustrates that the Choral Program groups draw from other disciplines within the College of Fine Arts, such as the Lyric Opera Theatre Program in the School of Music and the Departments of Dance and Theatre. He notes that the groups also draw students from ASU's other 11 colleges.

"If you're a singer, please come to see us," says Stocker. "We find the place best suited for each student in order for that student to reach full potential." Parthun adds that choral music is unencumbered and unlimited in its appeal. "It is more accessible because all you need to bring is yourself and some experience in singing."

• by Mary Brennan



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Do you have a specific interest in one of the arts?

- Is fine art your passion? Join the ASU Art Museum's docent program and use your teaching skills to guide students and out-of-town visitors through the galleries. If you like sales and being around beautiful jewelry and artifacts, you'll love working in the Museum Store.
- A love for the visual arts may also find you becoming involved in the School of Art. There, you can become a member of the ASU Friends of Art or the ASU Photography Support Group and learn about the college's programs, faculty and students.
- If your enthusiasm centers on the performing arts, sign up for one of the Friends groups dedicated to dance, theatre, lyric opera theatre and organ music. You'll feel energized as a member of any of these groups.

For specific information on a CFA involvement group, the contacts are listed here for your convenience. The faculty, staff and students in the College of Fine Arts thank you for your interest!

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The Arizona State University Chamber Winds

Katzin Concert Hall

15 February 2000

Vive la France!

Welcome to the inaugural concert of the ASU Chamber Winds! This new component of the ASU Bands—an ensemble comprised of many of the School of Music's mature "solo" performers—is devoted to the study and performance of music written for six to twenty-four musicians. Chamber music has been composed almost continuously throughout most of humankind's known history and within most cultures. Tonight, the Chamber Winds makes its first public appearance, paying homage to a country that arguably has produced some of the genre's most important contributors: France.

Born in Caracas, Venezuela, in 1875, Reynaldo Hahn spent all but his first three years in France. Hahn enrolled at the Conservatoire in Paris at age eleven, eventually studying theory and composition with Dubois and Massenet. He was a noted conductor, specializing in the operas of Mozart, and his output as a composer included works for chorus and orchestra, as well as operas, ballets, songs, piano pieces, incidental music for the theatre, and chamber music.

Le bal de Béatrice d'Este, written in 1909 and dedicated to Camille Saint-Saëns, is an elegant, musical meditation on the stately court balls of sixteenth-century Italy.

Darius Milhaud was born into a well-to-do commercial family in Aix-en-Provence in 1892. His early musical studies consisted of piano and violin lessons, but after entering the Conservatoire as a violin major, his interest in composition quickly took precedence. During his twenties, Milhaud had opportunities to travel abroad—subsequent exposure to Brazilian folk music and jazz, the latter heard in the nightclubs of London and New York, provided much grist for his creative endeavors. He was a member of *Les Six*, a group of composers also including Auric, Durey, Honneger, Poulenc, and Tailleferre, intent on abiding by Cocteau's admonition to include themes from everyday life in their compositions, while eliminating foreign (especially German) elements. Milhaud nevertheless maintained a lifelong penchant for following his own tastes, no matter the influence.

La Création du Monde is a perfect example of this bent. While the Cocteau-inspired union of banal diatonic melodies and bitonality is prevalent throughout the ballet's musical score, Milhaud used American jazz to derive primary musical motives in setting the Creation scenario from African folklore. In addition to "blue" notes and a motive undulating between raised- and lowered-thirds that eerily foreshadows Gershwin's *Rhapsody in Blue*, the work's instrumentation is identical to the seventeen-piece jazz orchestra that he had heard in Harlem, with added timpani.

Olivier Messiaen, the son of a professor of literature, grew up in Grenoble. Already writing music by the age of eight, he became one of the twentieth century's most important composers and teachers. In addition to formal study with Dupré, Dukas, and others, Messiaen's private studies included plainsong, Greek and Hindu rhythms, microtonal music, and bird song. The influence of these disparate interests, along with an immutable faith rooted in Catholic theology, permeate his music.

After spending a majority of his early career both playing and composing for the organ, Messiaen's plight as a German prisoner of war led to his remarkable *Quator pour la fin du temps* ("Quartet for the end of time," 1941). Following his liberation, much energy was devoted to teaching, the crystallization and explication of his theories, and continued innovations in the use of the keyboard. After 1948, he briefly experimented with total serialization and then entered his "bird song" period.

Oiseaux Exotiques, composed in 1955/56, contains the songs of forty-seven birds from India, China, Malaysia, the Canary Islands, and North and South America. In this ornithological fantasy, the piano has the largest role, executing a vast number of different songs. The notes played by the ensemble's wind and keyboard percussion instruments are derived almost exclusively from bird songs, with the other percussion instruments providing an expansive rhythmic framework. After a sparsely textured opening, the work progresses through several "chorus of birds" episodes that alternate with piano cadenzas of various lengths. The density of textures and intricacy of rhythms within these tutti passages is at times overwhelming! However, when filtered through Messiaen's theological aesthetic—that music is an "act of faith" leading the listener, through the "strange charm of impossibilities," towards the "theological rainbow"—such complexity can be understood as having philosophical purpose, as well as musical function and the capacity to evoke a bird sanctuary-like atmosphere. Indeed, it would seem that Messiaen has invited us to employ *Oiseaux Exotiques* as a vehicle through which to momentarily reframe our journey through the elaborate, but magnificent puzzle that constitutes our existence.

Paris-born Francis Poulenc's major influences were Satie and Ravel. Poulenc is regarded as a great songwriter; sophistication, lucidity, and refinement are the commonly cited hallmarks of his style. Throughout his career, he remained faithful to the tenants of *Le Six*, rarely straying from simple, commonly derived sounds.

The seven movements forming *Suite Française* were extracted from Poulenc's incidental music for the play *La Reine Margot*, written in 1935. The source and inspiration of that material was a collection of sixteenth-century French dances.

—Gary W. Hill, 2000