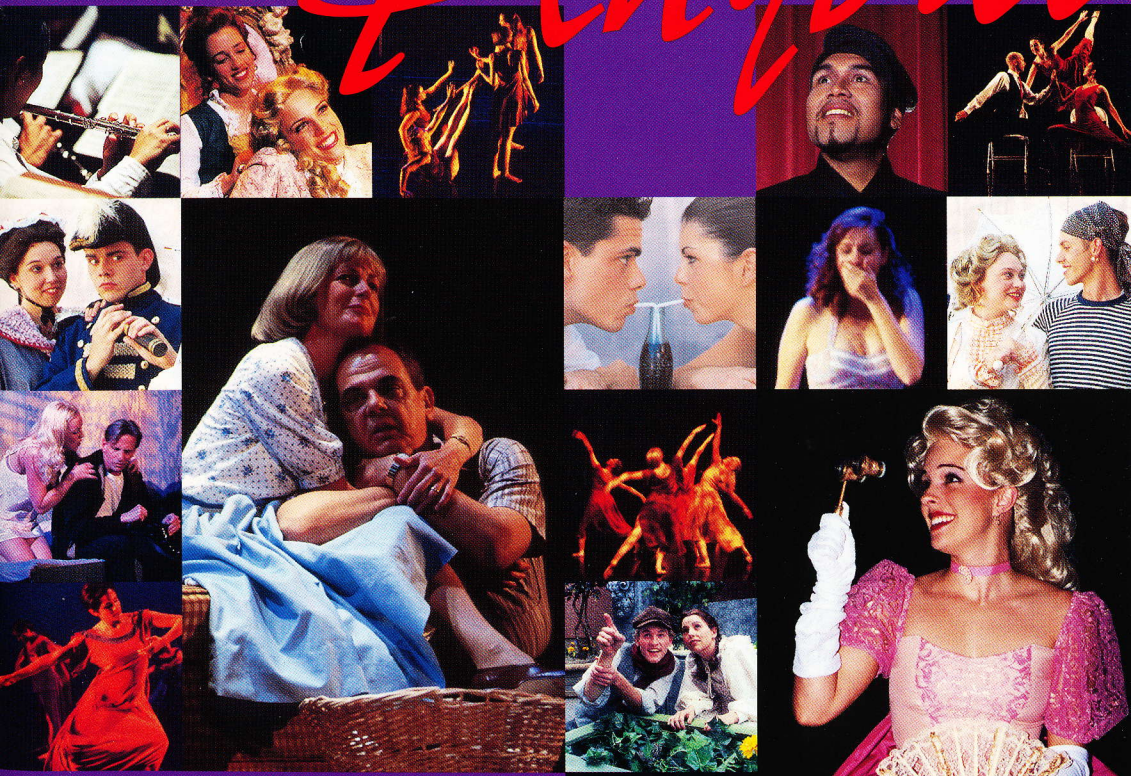




college of fine arts ~ fall 1999 season

Playbill



message from the dean



J. Robert Wills, Dean

Welcome! Welcome back, if you're among our long-time friends. Welcome — for the first time — if you are attending one of our Mainstage Series as a new audience member. Old or new, you have combined to make this a record year: we have more subscribers than ever before, and we anticipate our largest audiences, as well.

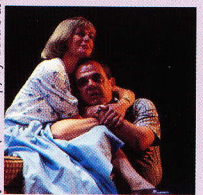
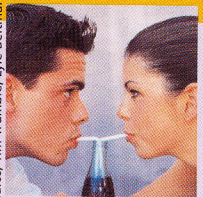
You are joining a lively group of faculty, staff, students, and guest artists on a campus where more people attend arts events than attend sports events, in a metropolitan area where the same is true.

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. There is no argument that our college's teaching efforts, research endeavors and performance schedule strongly influence life of the Valley — and 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

ing facilities



Consumers of the arts and education rarely consider the importance of facilities, unless they are inadequate or missing. To artists, however, the facilities are critical: a dancer cannot perform without a dance floor; a metal sculptor cannot sculpt without a studio and metalworking equipment; a brilliant musical performance will sound inadequate without an adequate concert hall.

The College of Fine Arts has a number of extraordinary facilities. Particularly noteworthy are the J. Russell and Bonita Nelson Fine Arts Center, which is home to the Paul V. Galvin Playhouse and the Dance Laboratory; Grady Gammage Auditorium (a 3,000-seat concert hall designed by Frank Lloyd Wright); the new Dance Theatre in PE East 132; and the Music Building (which houses four distinctive performance spaces: Katzin Concert Hall, the Organ Hall, the Music Theatre and the Recital Hall). Located primarily in the northwest corner of campus, the facilities of the College of Fine Arts make up the university's "arts district," and they are immediately adjacent to downtown Tempe.

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asu's pyracantha press takes Bookmaking into the Realm of Fine Art

Art, poetry and literature converge at ASU's Pyracantha Press, an award-winning fine art press directed by School of Art Professor John Risseeuw.

One of a handful of publishing book art presses in the nation, Pyracantha Press has produced limited editions of *Venus and Adonis* by William Shakespeare, *Puella* by James Dickey and Alberto Rios' *The Warrington Poems*. Many of the works are a sumptuous marriage of image and type.

In this age of the mass-produced, Risseeuw, letterpress printer Dan Mayer and their students often set type one letter at a time. Several books have been printed on hand-made paper. Some of the works have a personal connection to the author. For the volume of poems by Rios, Risseeuw created a thick paper by mashing into pulp several cotton shirts worn by the poet.

In addition to books and volumes of poetry, Pyracantha Press has produced several broadsides, large sheets of paper printed on one side, which often served a political purpose. Risseeuw once printed the U.S. Bill of Rights on paper created from old flags, yielding a striking purple imprint from the combination of red, white and blue dyes.

Among his award-winning publications are *Spiritland*, an artist book collaboration with Oregon papermaker/printmaker Peggy Prentice. *Spiritland*, which was a Western Books Selection in 1997 and traveled to more than 30 venues throughout the United States, was printed on paper made by hand from plants native to both Arizona and Oregon and contains poems by Kim Stafford and Gary Paul Nabhan of the Arizona-Sonora Desert Museum.



Photo by Dan Mayer © 1999 ASU

John Risseeuw, director of Pyracantha Press, lays out sheets of newly made paper for Eco Songs, a current work-in-progress.

Pyracantha Press publications can be found in such diverse collections as: the Bodleian Library, Oxford; Folger Shakespeare Library and the Library of Congress, Washington, D.C.; the Royal Family of England; and university libraries from Maine to China.

• by **dianne cripe** [Information Specialist Coordinator, College of Fine Arts]

Risseeuw and company are clearing off their shelves and selling several volumes at half their original price. Among the works on sale are *Venus and Adonis* by Shakespeare, *Puella* by James Dickey, *The Warrington Poems* by Alberto Rios and Joanna Kraus's *The Last Baron of Arizona*, a play based on the largest land fraud incident in U.S. history. For a price sheet, or other information, contact John Risseeuw at **480-965-3713**.



Photo by Tim Trumble © 1999 ASU

The School of Music's Fritts Pipe Organ

The Arizona State University School of Music's popular Organ Series, showcasing the state-of-the-art Fritts Pipe Organ, is gearing up for the new millennium.

"We've scheduled five recitals by organists from near and far, and three special ticketed events," notes Kimberly Marshall, Director of Organ Studies and Associate Professor of Music. "We hope to broaden interest in the organ and its many functions in today's society."

Organist and composer Michael Burkhardt, who is joining the School of Music faculty this semester, opens the Organ Series with an afternoon of "Hymns, Psalms and Spiritual Songs" on (Sunday) Sept. 26, at 2:30 p.m. in the Organ Hall.

"This is the first of our special ticketed events," notes Marshall. "Michael is known for his inspired sacred music, and this is a great opportunity for those who enjoy singing to the accompaniment of a great organ and organist."

Among this year's five free concerts in the Organ Series will be a performance by New

Best to the Valley

Zealand organist Martin Setchell, who will take the audience on "A European Organ Tour" on (Sunday) Oct. 10 at 2:30 p.m. in the Organ Hall. "This is an ideal program for showing off the many possibilities of the Fritts Organ," explains Marshall.

The ASU Organ Studio will present its first *Halloweenfest* concert twice on (Sunday) Oct. 31 at 2:30 p.m. and 7:30 p.m. in the Organ Hall. This is the second in the series of three ticketed concerts. "We hope to make this an annual tradition that will open new links to the larger metropolitan community," notes Marshall. Performers will be in Halloween dress and the audience is encouraged to join in by wearing Halloween attire.

Stephen Keyl will perform a free concert of "Music for Princes, Prelates and Townspeople" on the Fritts Organ on (Sunday) Nov. 14, at 2:30 p.m. in the Organ Hall. Keyl, who is a leading expert on German music, will be joined by a group of *a cappella* singers in recreating the practice of alternation between voices and organ that was typical during this time period.

"In January, the Organ Series hosts the return of ASU Professor Emeritus Robert Clark as he performs a concert entitled "From the Thuringian Forest." This free concert will be held at 2:30 p.m. on (Sunday) Jan. 16. "He will play excerpts from his newest recording," notes Marshall, "that explores the flourishing organ culture of the small region in Germany that spawned the famous works of Bach and his students."

The Organ Series celebrates Bach Year 2000 with a ticketed concert by Marshall on (Sunday) Feb. 6 at 2:30 p.m. in the Organ Hall. "The Life and Times of J.S. Bach" is a specially designed program modeled after the hit show, *Amadeus*, that traces Bach's life through his organ music.

The married duo of organist Marnie Giesbrecht and pianist Joachim Segger travel from Canada to give a free concert, "A Gourmet Musical Feast," on (Sunday) Feb. 20 at 2:30 p.m. in the Organ Hall. "Marnie offers a most imaginative way of organizing her repertoire as a musical feast that shows off the versatility of the Fritts Organ," says Marshall.

The Fritts Pipe Organ is housed in the Organ Hall which is located on the first floor of the School of Music Building. The room was designed specifically for the Fritts Pipe Organ. Such details as the wood barrel-vault ceiling, masonry walls, lack of sound-absorbent materials and the high, rectangular shape of the room are direct influences from the typical churches in which pipe organs were played.

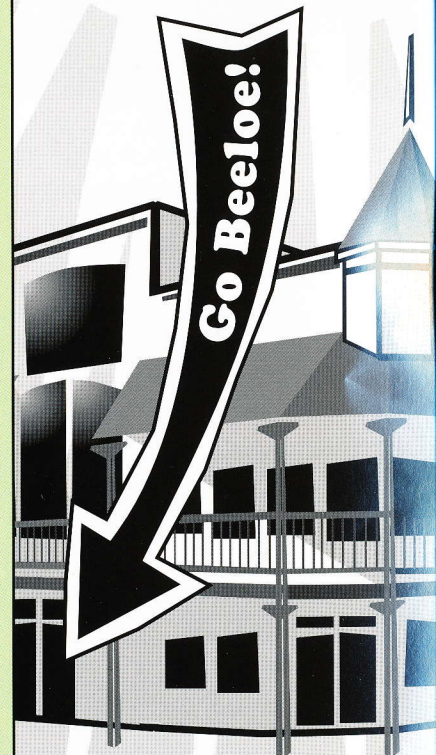
Faculty Associate Michael Burkhardt, who opened the Organ Series, closes the season with a free concert, "Improvisation through the Ages," on (Sunday) March 26 at 2:30 p.m. in the Organ Hall. "He will display his prodigious improvisatory talents in an overview of this practice through history," says Marshall.

- by **mary brennan** (Information Specialist Coordinator, College of Fine Arts)

Tickets for the concerts with an admission charge, Sept. 26, Oct. 31 and Feb. 6, are priced at \$12 for general audiences, \$10 for ASU faculty and staff and \$8 for senior citizens and students.

For advance sales, call the College of Fine Arts Box Office, **480-965-6447**. Depending on availability, tickets will also be sold at the door. Seating for the free concerts, Oct. 10, Nov. 14, Jan. 16, Feb. 20 and March 26, is on a first-come, first served-basis. The doors open at 2 p.m.

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ISA's Technology Development Studio marks successful first year



[Photo by Patricia Clark for ASU]

Ron Kuivila's Locus of Focus computer-controlled pointing devices were developed and fabricated in the ISA's Technology Development Studio.

In a small studio in the northwest corner of ASU's sprawling campus an unlikely pairing between engineers and artists has resulted in the development of innovative human-machine interfaces for visual and performing arts. Engineering students experience how theory is translated into aesthetics — students from the College of Fine Arts experience the discipline of a creative experience fueled by mathematics.

The studio was proposed by Jim Campbell, a San Francisco artist who has merged math and engineering to the visual arts, and whose guest residency at ASU's Institute for Studies in the Arts has created a lasting legacy — the Technology Development Studio (TDS). Already the studio has enabled the Institute to produce a number of technological solutions for the specific needs of artists. They vary from a voice-operated theatre lighting system, to a mechanical bull used in performance art, to a series of motion controlled robots to be featured in a fall exhibition at ASU's Computing Commons Gallery.

Campbell, whose guest residency at the ISA and fall exhibition at the ASU Art Museum were the catalyst for the creation of the TDS, said that it was the fulfillment of one of his dreams.

"I hadn't seen the combining of engineering departments and art departments done in a successful way, before," Campbell said. "However, the engineering department at ASU seemed large enough and good enough, and the art being created here seemed good enough and interesting enough, that I thought this might be the place where it could actually work. I had been waiting for the right place to try and make it happen."

And the result? "I think it's about as ideal as I could have imagined it," Campbell says of the TDS, one year after its creation.

George Pawl, Senior Technical Director with the ISA, said that the studio has created an environment where the creators of the technology worked with the artist rather than for them.

"It's far more of a collaborative effort than it used to be," Pawl said. "As a result, the end product is qualitatively better."

Richard Metzger, a graduate student in engineering, has been involved in many of the studio's activities during its first year.

"Every time I tell engineers that I am doing engineering in the art college, they laugh, but it's really neat to see and hear about things from a different perspective," said

Metzger. "When you deal with the engineers you only hear the engineering side. To work with the students over here...it's amazing how much more complex art is than I thought originally."

ISA Director Richard Loveless is pleased with the progress made during the studio's first year, "The studio exemplifies the process of transanimation that is at the core of the Institute's research agenda. Proposals we received this year from artists wanting to work in the studio reflect the significance of the initial research and the promise of important contributions to both art and engineering through these collaborations."

• by **jennifer pringle** [Information Specialist, College of Fine Arts]

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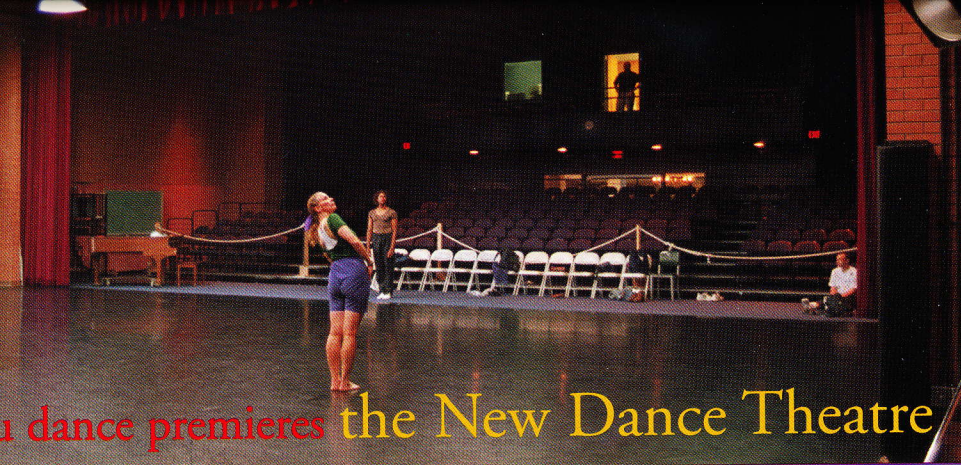
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[Photo by Tim Trumble © 1999 ASU]

ASU Dance premieres the New Dance Theatre

ASU Dance has much to celebrate! Entering its 45th year and lauded as one of the top 10 dance programs in the nation, the department now adds the new Dance Theatre to its list of distinction.

Located in the Physical Education East Building, Room 132 — dubbed 'PE East 132' — the Dance Theatre is now home to the majority of Dance Mainstage productions. The need to renovate the old dance space into a larger, technologically advanced one arose out of the phenomenal growth ASU Dance has been experiencing. The theater officially opened in September 1999.

"The Dance Theatre is a wonderful space for both the students and the audience," comments Production Stage Manager Carolyn Koch. "The dance space has been doubled, providing students with the experience of being on a stage in a more professional setting."

The new Dance Theatre now seats 280. New cushioned chairs improve audience comfort, while the new risers better the audience's ability to view the performance.

For students and audience alike, the technological improvements make for a better dance experience.

The Dance Theatre in PE East 132 is the only interactive performance theatre in the U.S.

Improvements include a new spring floor, additional lighting capacity, state-of-the-art sound and a newly installed technology that involves multi-media.

"The sound system is technologically evolved, including the addition of stage monitor speakers, which augment the house speakers," says Koch. "Both the light board and soundboard are a big improvement for everyone who participates in a dance concert, whether on stage or off."

The addition of catwalks and permanent lighting position gives the department much greater lighting capacity. The lighting inventory has been substantially increased, and a black scrim and black legs also have been added. The floor is now a sprung subfloor by L'Aire that is covered by a Harlequin Studio Floor.

ASU Dance will continue to use the Dance Lab, in the Nelson Fine Arts Center. A delightful experimental dance theater, this space seats 170. It will continue to be used for site-specific works, such as January 2000's dance concert *Danceworks II*.

• by **megan krause** [Information Specialist, College of Fine Arts]

school of Music
presents

the symphonic band

October 12, 1999
Gammage Auditorium



Conductor
gary w. hill

ASU FineArts
ARIZONA STATE UNIVERSITY

program

Chester Overture (1956)	william schuman (1910-1992)
Caricatures/More Caricatures (1997/99) John Cage* Georgia O'Keeffe* Andy Warhol Carol Channing* Woody Allen* Harry Houdini* *Premiere Performance	jere hutcheson (b. 1938)
Down a Country Lane (1962)	aaron copland (1900-1990)
Motown Metal (1994)	michael daugherty (b. 1954)
Intermission	
Overture to "Candide" (1956)	leonard bernstein (1918-1990)
Three City Blocks (1991) Fervent and resolute Tough, driving With relentless energy	john harbison (b. 1938)
The Liberty Bell March (1893)	john philip sousa (1854-1932)
"Country Band" March (c. 1903)	charles ives (1874-1954)
Americans We March (1929)	henry fillmore (1881-1956)

band personnel

Flute jessica allen julee avallone kate faber andrea hounjet tina kuenzel* monica sauer amy tatum linda watkins*	Alto Saxophone david jenkins* julian peterson trevor roach patrick zaur	chad mccoey chris niilesela mario villalobos
	Tenor Saxophone ryan bledsoe simon hutchings*	Euphonium/Baritone jennifer jester cassie samples kelly thomas*
Clarinet joeri alleweireldt ben baron marie-julie chagnon jessie coyle guillaume grenier-marmet tim haas eric hansen katherine helms melonie mccown amy parks james quintero marisa sharer rebecca tout* anne watson	Baritone Saxophone deanna kirchoff* elizabeth schenck	Tubas tristan bouilly eric fuller glenn hart andrew hitz* joseph koski curtis peacock dan slipetsky
	Trumpets natalie m. bruno* kenneth hepner scott miller amanda pepping brian roberts* james schmidt allyn swanson	Percussion ryan anthony casey farina* jordon gallagher michael richau steve sehman melanie tabey*
Bass Clarinet susan govier james parkinson	Horns andrey astaiza alan benson jennifer l. kangas jennifer linek gary moss todd scheldrick* matt b. smith catherine thompson	Graduate Conducting Associates/Ensemble Managers german gonzalez barry kraus * Principal
Oboe erik behr* gina marie carr clara george* lara saville jenny wheeler ryan zwahlen	Bass Trombone bob cockrel gary hellick*	Personnel are listed in alphabetical order to emphasize the equal importance of each member.
Bassoon rebecca cain nathaniel parker rachel whipple* timothy wiggins	Trombones eric bestmann* kevin coles kathleen cronin ben dickenson lisa govier	

american icons:

musical snapshots of people and institutions that embody our culture.

Our richly diverse and innovative culture has ordained many icons during its history. These people and institutions have become bigger than themselves: symbols that go to the core of what defines "America." Tonight, through the creative yield of nine American composers, we pay a musical visit to some of our most significant.

Our trip begins at the beginning, with our country's founding as a haven for myriad religious institutions, and its subsequent quest for independence. William Billings, one of young America's first composers, wrote the hymn and marching song *Chester* to express the firmness of conviction and the desire for freedom felt by the colonists during the 1770s. It became so popular during the fight for independence that it was sung around campfires and played by fifes and drums on the march. William Schuman's setting beautifully captures the spirit of the original, as well as the revolutionary fireworks ignited by our cultural ancestors.

Jere Hutcheson's *Caricatures* is comprised of portraits of personalities that have dominated our imaginations in the worlds of art and entertainment. These six characters serve as reminders that the uncommon is often what captivates! John Cage, a true explorer of sound; Georgia O'Keefe, with her desert-inspired images; Andy Warhol, through his shocking reproductions of common objects; Carol Channing, the perfect "dumber-than-dumb" blonde; Woody Allen, his characters anxiously striving to overcome life's challenges; and Harry Houdini, the most provocative "dare-devil" of his time; are marvelously captured through these brief, virtuosic musical snapshots.

What picture of our culture would be complete without a tribute to our agricultural heritage? Copland's *Down a Country Lane* offers opportunity to reflect on the open spaces and simple times that once enveloped our lives.

We bring our first half to a rousing close with Michael Daugherty's *Motown Metal*. The sounds, the style, and the power of the machine at the forefront of America's rise to industrial super-power—the automobile—are rivetingly portrayed by the band's metal: its brass and metallic percussion instruments.

Our second half begins with a salute to another American innovation, American Musical Theater. Leonard Bernstein, arguably the most prominent American musician of the twentieth century, contributed much to the genre. *On the Town*, *West Side Story*, and *Candide*, from which this evening's music comes, are among his most noteworthy.

Continuing in a musical vein, John Harbison's *Three City Blocks* is an amalgam of "sounds of the city." Can you picture slowly turning the dial of your 1950s radio to various stations until your imagination transports you to the hotels and ballrooms where the music is being performed? In this case, Harbison's radio, not only gradually changes venues, but travels through time, until both the music and the street scenes from which it emanates become more modern, fast-paced, and frenetic!

Tonight's musical journey comes to an end with a trio of celebrated marches that embody three great icons: the Liberty Bell, the town band, and that "American spirit" that lives in us all. Sousa rings the

bell that chimed for our independence; Ives gives us a humorous version of the foibles and sometime-musical disasters of the nineteenth century amateur band; and Fillmore reminds us that "old-fashioned patriotism" can stir us still!

For those who wish, further notes about the composers and their music follow. Enjoy!

— Gary W. Hill, 1999

william schuman, born on August 4, 1910, in New York City, attended Columbia University, where he studied with Roy Harris. Schuman served on the faculties of Sarah Lawrence College and Columbia University, and in 1945, became the president of Julliard School of Music. His compositions have won numerous awards, including the first Pulitzer Prize for music in 1943.

Chester was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Master's Assistant*. This book became known as "Billings' best," following as it did his first book called *The New England Psalm Singer*, published in 1770. Billings, born in Boston in 1746, was described by William Bentley, a contemporary, as "the father of our New England Music."

jere t. hutcheson studied at Louisiana State University and then at Michigan State University, where he has been a member of the faculty since 1965. He describes his settings from *Caricatures* and *More Caricatures* as follows:

John Cage: "I have nothing to say, and I am saying it." Following an innovative early period that spawned such creations as his *Construction in Metal* pieces and his *Sonatas and Interludes for Prepared Piano*, John Cage set out to explore the nature of all sounds in all combinations. The organization of sound was prescribed by chance operations and philosophical notions taken from Zen Buddhism.

Georgia O'Keefe: Desert Images. Georgia O'Keefe was inspired by the rocks, bones, terrain, sky, and colors of the desert. She spent half of her long life in New Mexico.

Andy Warhol: The Giant Soup Can Machine. Andy Warhol stunned the art world with his series of reproductions of everyday items.

Carol Channing: "Oh...I didn't know that!" Carol Channing is unique, completely unforgettable with that blonde coiffure, the pointed features, the penetrating voice, the target eyes. Though quite versatile she is perhaps remembered most fondly for her portrayal as the dumber-than-dumb blond.

Woody Allen: The Hypochondriac. Woody Allen is one of the most important movie-makers of our time. He writes parts for lovable and vulnerable characters trying desperately to deal with life's challenges.

Harry Houdini: The Escape. Harry Houdini, bound in chains or straight jackets, submerged in water suspended high in the air, amazed his audiences with his miraculous escapes.

American icons:

aaron copland achieved a stature unequalled among twentieth-century American composers. He was a pioneer in the development of an “American style” — he incorporated jazz elements, American folk tunes, and cowboy songs with contemporary harmonic and rhythmic practices, producing highly accessible music. Copland served as a mentor to generations of young composers.

Down a Country Lane was commissioned by *Life Magazine*, the original piano version appearing in the publication’s June 29, 1962, issue. Copland composed the work with young musicians in mind and wrote that “the music is descriptive only in an imaginative, not literal sense.”

michael daugherty has created a niche in the music world that is uniquely his own, composing concert music inspired by contemporary American popular culture. His *Metropolis Symphony* for orchestra and *Bizarro* for symphonic winds are a tribute to the Superman comics. Works commissioned by the Kronos Quartet include *Elvis Everywhere* for three Elvis impersonators and string quartet, and *Sing Sing: J. Edgar Hoover*. Daugherty’s opera, *Jackie O* was premiered and recorded by the Houston Grand Opera.

Motown Metal, commissioned by the Detroit Chamber Winds and Summit Brass, is inspired by the sounds of automobile clamor and the sixties “Motown” sound. According to the composer, “*Motown Metal* is an assembly line of ascending and descending glissandi and rapid chromatic scales, predominantly heard in the trombones. The tuba, glockenspiel, and anvil create a funky polyphony, while the trumpets and horns play big band staccato chords. I draw on my experience playing percussion in sixties soul music bands and bugle corps to create brassy industrial-strength polyrhythms.”

leonard bernstein is remembered as one of America’s foremost musical geniuses. The pianist/composer achieved instant fame as a conductor when, at age twenty-five, with sixteen hours notice and without adequate rehearsal, he conducted a Sunday afternoon broadcast of the New York Philharmonic after the scheduled guest conductor, Bruno Walter, suddenly became ill.

Candide — Bernstein’s operetta based on Voltaire’s satirical novel about the ‘bastard cousin’ of Baron Thunder-Ten-Tronk and his love for the Baron’s daughter Cunegonde — had an unfortunately short musical life on Broadway in 1956. However, its lively overture, premiered by the New York Philharmonic Orchestra under the direction of the composer in 1957, and later adapted for band by Walter Beeler, has become a favorite in the concert repertoire of both orchestras and bands.

john harbison is a native of the state of New Jersey. He studied at Harvard University, with Boris Blacher in Berlin, and with Roger Sessions at Princeton University. Harbison has written in most genres including opera, ballet, and chamber music.

Commenting on *Three City Blocks*, Harbison says: “Over the radio, in the early fifties, came sounds played by bands in hotels and ballrooms; now distant memories that seemed to a seventh-grade, small-town, late-night, listener like the true pulse of giant imagined cities.

Years later, these sounds — layered with real experience of some of their places of origin; magnified, distorted, idealized and destabilized — came into contact with other sounds, some of recent origin, and resulted in these celebratory, menacing, *Three City Blocks*.”

john philip sousa is an icon among professional bandsmen active prior to the turn of the twentieth century. In 1880, Sousa, who had established himself as a famous conductor, composer, and arranger, was appointed leader of the U.S. Marine Band. Sousa resigned from the Marine Corps in 1892 to form his own civilian band; the finest available instrumentalists were engaged, and in a matter of months this band assumed a position of equality with the finest symphony orchestras of the day. His influence on American musical tastes was remarkable, and much of his influence spread abroad.

The Liberty Bell, composed in 1893, is one of Sousa’s best-known marches. Sousa and George Frederick Hinton, one of the band’s managers, were in Chicago witnessing a spectacle called “America” when a backdrop, with a huge painting of the Liberty Bell, was lowered. Hinton suggested that “The Liberty Bell,” would be a good title for Sousa’s new march. By coincidence, the next morning Sousa received a letter from his wife in which she told how their son had marched in his first parade in Philadelphia — a parade honoring the return of the Liberty Bell, which had been on tour. The new march was thus christened and was the first composition to bring Sousa a substantial financial reward.

“*Country Band*” March was composed in 1903, five years after Ives’s graduation from Yale College and four years prior to his lucrative insurance partnership with Julian Myrick. Ives had recently resigned as organist at Central Presbyterian Church, New York, ending thirteen and one-half years as a church organist. While a church musician, Ives had used much of his experimental genius in composing works for the available choirs. “*Country Band*” March is one of the early examples of Ives’s using the instrumental medium to develop new compositional techniques.

The march’s principal inspiration draws from the foibles of the amateur band. Using discoordination, “out-of-key” notes, and “out-of-step” rhythms, Ives creates near-pandemonium while quoting well-known tunes: “Arkansas Traveler,” “Battle Cry of Freedom,” “The British Grenadiers,” “The Girl I Left Behind Me,” “London Bridge,” “Marching Through Georgia,” “Massa’s in de Cold Ground,” “My Old Kentucky Home,” “Semper Fidelis,” “Violets,” “Yankee Doodle,” and several unidentified tune fragments.

Frederick Fennell tells us that **henry fillmore** was the most colorful bandsman of his time, and that era stretched across fifty vibrant years during which he probably wrote more band music — much of it under assumed names — than any composer/bandmaster in history.

His irrepresible talent for marches produced a string of masterpieces uniquely of his own flavor. *Americans We*, first published in 1929, is as happy a piece of music as I know. Fillmore dedicated it “to all of us,” and he meant it. It forms one third of that great triad of marches that are the basis of our patriotic inspiration of this positive and traditional source of such an elusive, personal ingredient. The three marches are of course: Fillmore’s *Americans We*, Bagley’s *National Emblem*, and Sousa’s *The Stars and Stripes Forever*.”

— German Gonzalez/Barry Kraus, 1999

biography

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 a myriad of high school honor bands, numerous college and university wind bands and orchestras, at the Midwest International Band and Orchestra Clinic, and at the World Association of Symphonic Bands and Ensembles' inaugural conference. During the last ten years, he has presented 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.

Hill has developed a conducting pedagogy that promotes the systematic and parallel evolution of the musical and kinesthetic perceptions and skills utilized in conducting, thereby advancing the genuine articulation of musicianship through bodily actions. Hill is currently involved with the investigation of digital technologies applicable to the conducting classroom.

Gary W. Hill is a member of numerous professional organizations including the Music Educators National Conference, The Society for American Music, the Conductor's Guild, and the College Band Directors National Association, for which he has hosted conferences, served as president of the Southwestern Division (1989-91), and is currently chair of the National Commissioning Committee and National Vice-President.

ASU Repertory Troupe supplies invaluable experience

Upon first glance, one pegs the ASU Repertory Troupe (ART) as an outreach program of the Department of Theatre. Oops, wait a minute, outreach and it provides educational opportunities for theatre students. OK, really, outreach, education, and it uses theater to prompt social change. Oh dear, is that everything?

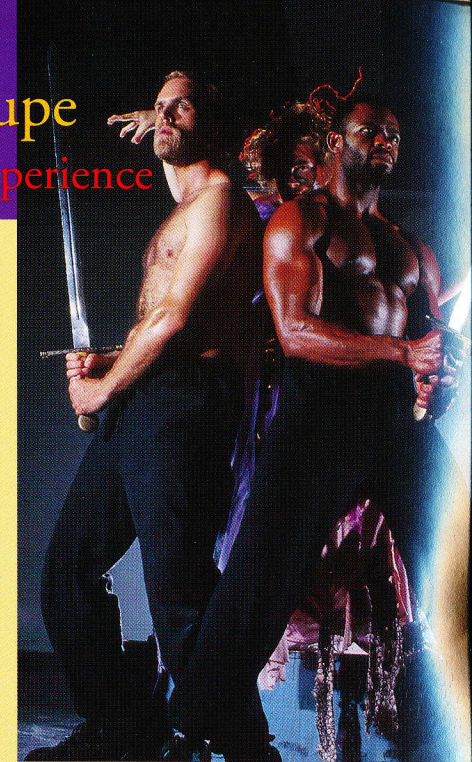
This active troupe performs a myriad of services, both in the greater Phoenix area, the ASU community and within the Department of Theatre.

This troupe does a *lot*.

Founded in 1996 by Professor of Theatre Jean Thomsen-Youel, ART is an ensemble of graduate and undergraduate theatre artists. The troupe pursues its dedication to performance, education and community through a diversified theatrical repertoire. The ensemble collaborates with communities and schools to produce interactive outreach programs such as theatre for youth, theatre for social change and participatory entertainment.

For its work, ART was awarded both the *1998 ASU President's Award for Innovation* and the *Campus Environment Team's Competitive Grant*.

The Shakespeare Workshop has been one of its most successful endeavors. ART tours Valley junior and senior high schools, presenting scenes from Shakespeare as part of the Department of Theatre's Theatre for Youth program. Each workshop is designed to suit the specific needs of each classroom.
[see *asu repertory troupe* continued on page 10]



ART brings Shakespeare to local schools, such as this scene from MacBeth.

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ASU repertory troupe

[continued from page 9]

"Several things contributed to the formation of ART," Thomsen-Youel says. "Undergraduate actors needed more venues in which to practice their various areas of interest. ASU's Student Life Department invited the Department of Theatre to join their new project on sexual assault. The ASU Law School approached me about collaborating on a new course called, 'Lawyering Theory and Practice.' ART was born," she explains.

In the area of Theatre for Social Change, ART's repertoire includes plays written to address important social issues in the lives of today's young adults. Its Sexual Assault Project is an integral part of this, with presentations given in ASU residence halls, Greek Life, athletic groups, ROTC and UNI 100 classes (University 100, a class taught to familiarize freshmen with the university and campus life).

ART facilitates the university's up-and-coming lawyers, as well. The School of Law supplies ART with "roles" it needs in a given semester, and ART supplies the actors. In this way, law students can practice lawyer-client interviews, depositions, discuss settlements and perform mock trials. Similar inter-departmental relations exist between ART and the Departments of English, Women's Studies and Student Health.

The troupe also provides Theatre for Youth workshops. By combining a short performance with an integrated workshop, young audiences in elementary and high schools may find themselves performers. The workshops not only entertain, but also build in youngsters a strong enthusiasm for the theater arts and develop dramatic skills.

• by **megan krause** [Information Specialist, College of Fine Arts]

Treasures and Technology Combine in museum's fall exhibition schedule

Following on the heels of its extraordinarily successful exhibition, *Contemporary Art from Cuba*, the ASU Art Museum has an exciting season with a number of exceptional exhibitions planned for the 1999-2000 year.

The ASU Art Museum will build on its reputation as one of the most exciting university museums in the country, with the opening this fall of two very significant yet very different exhibitions. *Jim Campbell*, an exhibition of work by the pioneer of interactive electronic art, premieres September 25.

And an exhibition containing many never-before-seen pieces of 20th-century art, *The Eye of the Collector: Works from the Lipman Collection of American Art*, opens at the ASU Art Museum on November 20. The Lipmans collected and donated hundreds of pieces of American artwork during their lives, but this exhibition draws on works from their private collection, most of which have never before been publicly exhibited.

JIM CAMPBELL

Jim Campbell is a landmark exhibition featuring interactive electronic installations and sculptures created by the artist during the 1990s. Campbell is a pioneer of the use of electronic media in art installations and sculptures. He uses the unique capabilities of his medium to explore individual and collective memories, time and space, and the electronic and the real.

Heather Lineberry, senior curator at the ASU Art Museum, is curating the *Jim Campbell* exhibition. Lineberry says that by involving the viewer's image in the works, Campbell

reveals the complex layers of different aspects of our existence.

In addition to seven pieces dating from throughout the 1990s, the exhibition includes two new works created by Campbell during his residency at another unit of the College of Fine Arts at ASU, the Institute for Studies in the Arts. A color catalogue accompanying the exhibition is the first major publication on the work of Jim Campbell.

Campbell obtained degrees in both electrical engineering and mathematics from the Massachusetts Institute of Technology, where he also began experimenting with interactive art. [see **treasures and technology** continued on page 10]

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ASU 9/99



Alexander Calder, 1947, Portrait of the Artist as a Young Man, painted sheet metal From the Lipman collection

Treasures and technology

[continued from page 11]

filmmaking. This eventually led to his creation of electronic objects and installations that involve the viewer.

EYE OF THE COLLECTOR

The Eye of the Collector: Works from the Lipman Collection of American Art is an exhibition of works by such internationally recognized artists as Alexander Calder, Roy Lichtenstein, Louise Nevelson and Claes Oldenburg. Fine art, folk art, jewelry, furniture and even toys comprise the 74 pieces in this extensive exhibition. Other featured artists include David Smith and Lucas Samaras.

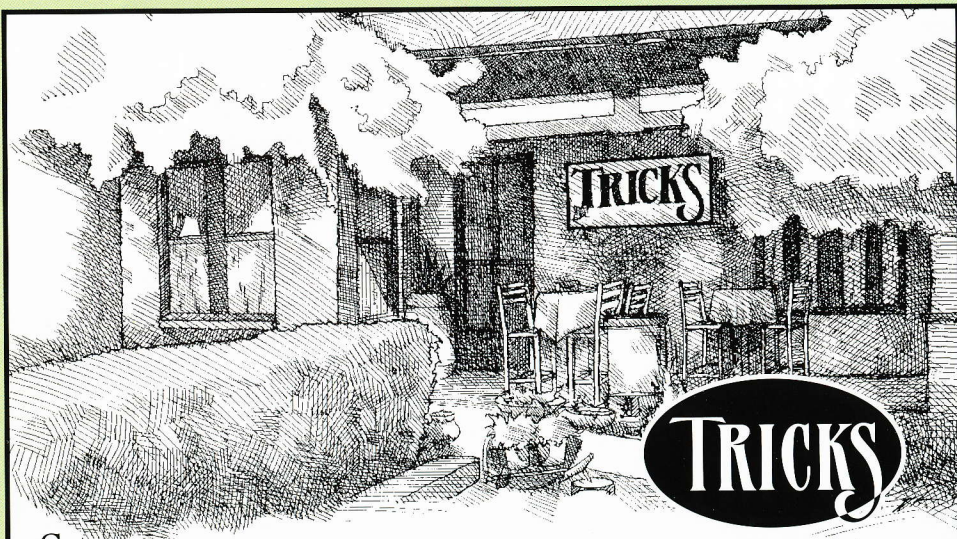
The Lipman exhibition at the ASU Art Museum is made possible through the cooperation of the late couple's son and daughter-in-law, Peter and Beverley Lipman. Jean and Howard Lipman exerted a major influence on 20th century American art. Jean was editor of *Art in America* for 30 years and

later served as editor of publications at the Whitney Museum of American Art. She was the author of 26 books and hundreds of articles

Howard was a trustee of the Whitney for 24 years (serving as chairman for seven years), and secretary and treasurer of the Archives of American Art. He served on the Board of Trustees of the Phoenix Art Museum after moving from New York to Carefree.

The Lipmans began assembling a collection of significant folk and contemporary art in the early 1930s, long before the works or artists had received international recognition. They became personal friends and early patrons of Calder, Nevelson and Smith. However, they retained a significant number for personal use during their lifetime, and it is from this collection that the ASU Art Museum exhibition is drawn.

• by **jennifer pringle** [Information Specialist, College of Fine Arts]



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As a member of this audience, your involvement is most appreciated. We invite you to take your support a step or two further. Become an important partner in the college's growth by volunteering your time. In art, as in life, being an active participant is always the most satisfying role of all.

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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ASU PHOTOGRAPHY
SUPPORT GROUP
480-965-8521

FRIENDS OF THE ASU ART MUSEUM
480-965-2787

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480-941-0306

ASU FRIENDS OF ORGAN MUSIC
480-965-3968

ASU FRIENDS OF THEATRE
480-965-9547

ALUMNI RELATIONS
480-965-8985

CFA Alumni — Where are you now? Alumni Relations wants you to get in touch. Check CFA Alumni's website at <http://www.asu.edu/cfa/alumni> or call **480-965-8985**. During Homecoming Week '99, "Come Home to the Arts," CFA alumni are invited to attend a special luncheon on (Saturday) November 13 from 11:30 a.m. to 2 p.m. at the University Club. Contact CFA Alumni Relations for details.

General Information

General Box Offices

Serving ASU Dance, Lyric Opera Theatre, ASU Theatre and the Institute for Studies in the Arts:

Galvin Playhouse/Nelson Fine Arts Center: 480-965-6447

Hours: 10:30 a.m.-6 p.m., Tuesday-Friday
noon-4 p.m. Saturday

Gammage Auditorium: 480-965-3434

Hours: 10 a.m.-6 p.m. Monday-Friday
10 a.m.-4 p.m. Saturday

Dillard's Charge Line: 480-503-5555

Phone Hours: 8 a.m.-9 p.m. Monday-Friday
8 a.m.-6 p.m., Saturday
10 a.m.-6 p.m. Sunday

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Facility Box Offices

Dance Theatre

132 Physical Education Building East
Opens one hour before performance,

Galvin Playhouse: 480-965-6447

Opens one hour before performances, plus regular hours of 10:30 a.m.-6 p.m. Tuesday-Friday, noon-4 p.m. Saturday

Lyceum Theatre: 480-965-3437

Opens one hour before performances

Music Theatre: 480-965-3398

Opens one hour before performances

Facility Policies

Due to the disturbance to other patrons and to performers on stage and in observance of copyright laws, the use of cameras and recording devices is strictly prohibited. Patrons are also asked to please turn off watch alarms, pagers and cell phones. Food, beverages and smoking are not permitted in facilities.

Group Sales

Put together a group of 20 or more family, friends, neighbors or co-workers and save with group discounts. They're available for many performances. Simply call the Fine Arts/Galvin Playhouse Box Office, 480-965-6447 or 480-965-5360.

Change of Address

Season subscribers are encouraged to notify us about a change of address. We want to keep our records accurate and keep you informed of new developments. If you move, please call or write with the new information.

Emergency Messages

Physicians and other patrons expecting calls during a performance are asked to give their seat locations and paging devices to the House Manager. All checked paging devices will be monitored throughout the performance and can be picked up from the House Manager following the performance. Patrons who need to make an emergency phone call should contact an usher or the House Manager for assistance. (Be sure to leave seat locations with your sitter!)

Emergency Phone Numbers

ASU Public Safety: 480-965-3456
Galvin Playhouse: 480-965-6447
Gammage Box Office: 480-965-3434
Lyceum Theatre Box Office: 480-965-3437
Music Theatre Box Office: 480-965-3398

Late Seating Policy

Late-arriving patrons will be seated at the discretion of the House Manager. It is often impossible to seat late-arriving patrons until an appropriate break in the performance.

Patrons with Physical Disability

The ASU College of Fine Arts welcomes all patrons to our performances. Seating for patrons with a physical disability is available in all facilities and may be requested when purchasing tickets. Parking spaces designated for patrons who have a physical disability are located in all parking lots.

Theatre and Auditorium Openings

Seating areas open 30 minutes before curtain time.

Lost and Found

Galvin Playhouse: 480-965-6447
Gammage Auditorium: 480-965-3497
Lyceum Theatre: 480-965-6447
Music Theatre: 480-965-6603

Parking

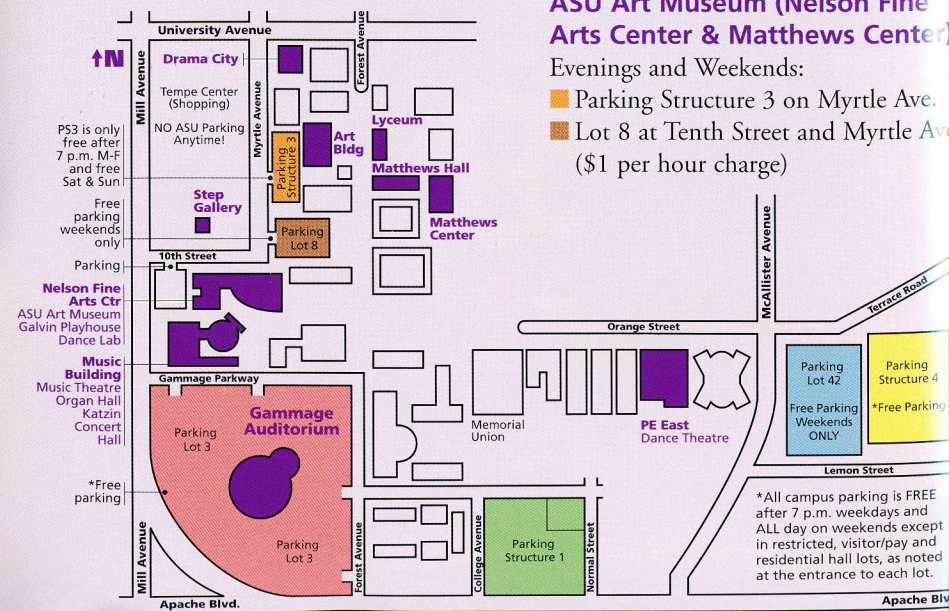
Free on-campus parking is available for all weekend events, Saturdays and Sundays; and weekday events after 7 p.m. Exceptions are restricted, visitor/pay lots and residence hall lots, as noted on the signs at the lot entrances.

Weekday (Monday through Friday) events held during the hours of 7 a.m. to 7 p.m. must use designated "Visitor Parking" areas (metered or paid). Parking designated for those with a physical disability placard or license plate is available in all parking areas.

Please read posted signs and avoid parking in reserved or restricted spaces. We cannot assume responsibility for parking violations.

Note: There is a charge for anyone parking on campus before 7 p.m. on weekdays.

Note: Visitor Parking Lot #8, which is north of the Nelson Fine Arts Center, is not a free lot. There is a \$1 per hour charge, even after 7 p.m. on weekdays (Monday through Friday).



The following are suggested parking instructions for ASU College of Fine Arts facilities:

Galvin Playhouse (Nelson Fine Arts Center)

Evenings and Weekends:

- Lot 3 on Gammage Pkwy.
- Parking Structure 3 on Myrtle Ave.
- Lot 8 at Tenth St. and Myrtle Ave. (\$1 per hour charge)

Gammage Auditorium

Evenings and Weekends:

- Lot 3 on Gammage Pkwy. (Arrive early! Patrons arriving less than 30 minutes before curtain, should go directly to)
- Parking Structure 1 on Apache Blvd.

Lyceum Theatre

Evenings and Weekends:

- Parking Structure 3 on Myrtle Ave.

Dance Theatre/ 132 Physical Education Building

Evenings and Weekends:

- Lot 42 at Orange Ave. and McAllister
- Parking Structure 4 at Orange Ave. and McAllister Ave.

Music Theatre (Music Building)

Evenings and Weekends:

- Lot 3 on Gammage Pkwy.
- Parking Structure 3 on Myrtle Ave.
- Lot 8 at Tenth Street and Myrtle Ave. (\$1 per hour charge)

ASU Art Museum (Nelson Fine Arts Center & Matthews Center)

Evenings and Weekends:

- Parking Structure 3 on Myrtle Ave.
- Lot 8 at Tenth Street and Myrtle Ave. (\$1 per hour charge)

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