

college of fine arts ~ fall 1999 season

Playbill



the Best to the Valley



Photo by Tim Trumble © 1999 ASUJ

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

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.

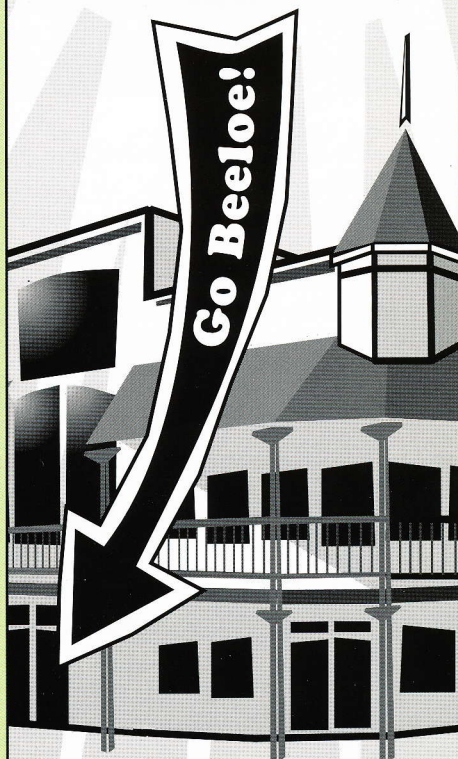
Faculty Associate Michael Burkhardt, who opened the Organ Series, closes the season with a free concert, "Improvisation through the Ages," on (Sunday) March 26 at 2:30 p.m. in the Organ Hall. "He will display his prodigious improvisatory talents in an overview of this practice through history," says 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 © 1999 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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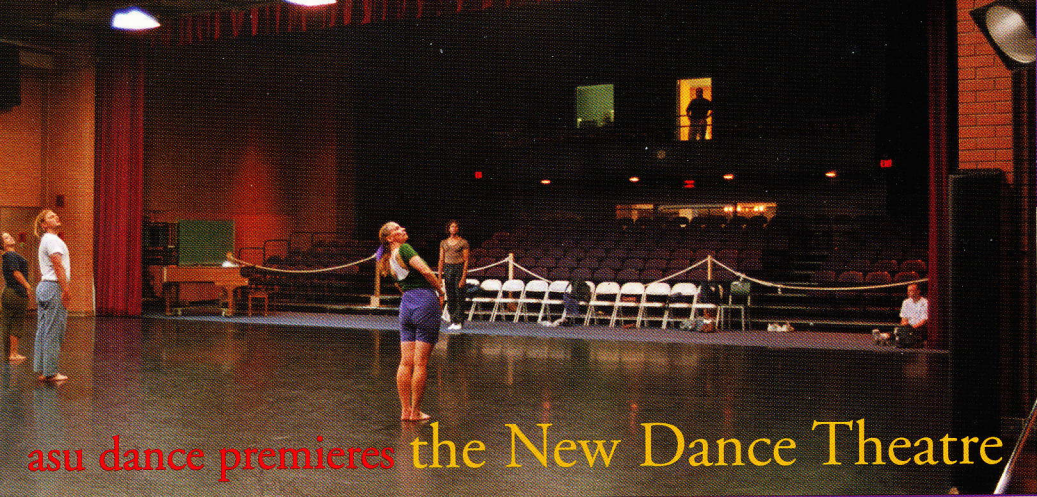
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[Photo by Tim Trumble © 1999 ASU]

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 sprung 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.

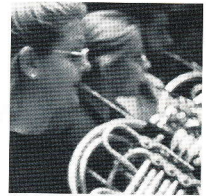
ASU Dance will continue to use the Dance Lab, in the Nelson Fine Arts Center. A delightful experimental dance theater, this space seats 170. It will continue to be used for site-specific works, such as January 2000’s dance concert *Danceworks II*.

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

ASU School of Music
presents

ASU High School
Honor Band
ASU Symphonic Band

October 31, 1999
4:30 p.m.
Gammage Auditorium



Conductors
Gary W. Hill
German Gonzalez
Barry Kraus

Guest Artist
Dena Holland

ASU FineArts
ARIZONA STATE UNIVERSITY

Program

Smetana Fanfare

Karel Husa (b. 1921)

Carmina Burana (Cantiones Profane)

Carl Orff (b. 1895-1982)
arr. John Krance

O Fortuna, velut Luna/Fortune plango vulnera
Amor volat undique
Were din welt alle min
Ego sum abbas
In trutina
Fortuna Imperatrix Mundi

Ghost Train

Eric Whitacre (b. 1970)

March to the Scaffold

Hector Berlioz (1803-1869)
arr. Erik Leidzén

ASU High School Honor Band

Intermission

Tocatta and Fugue in D minor

J. S. Bach (1685-1750)
arr. Donald Hunsberger

German Gonzalez, Conductor

Tam o'Shanter

Malcolm Arnold (b. 1921)
arr. John Paynter

Barry Kraus, Conductor

Um Mitternacht (At Midnight)

Gustav Mahler (1860-1911)

Dena Holland, Soprano

Blue Shades

Frank Ticheli (b. 1959)

ASU Symphonic Band

ASU High School Honor Band

Piccolo

Derek Cochran, *Marcos de Niza*

Flute

Natalia Carr-Gaona, *Corona Del Sol*

Elizabeth Liu, *Dobson*

Katie Lindeman, *Xavier College Prep*

Aimee Two, *Corona Del Sol*

Laurel Duncan, *Corona Del Sol*

Kimberly Hutchins, *Cactus Shadows*

Adriana Cynecki, *Deer Valley*

Kristen Pedersen, *Westwood*

Shawn Thomas, *McClintock*

Lindsay Quiroz, *Lake Havasu*

Marina Beckwith, *McClintock*

Amber Johnson, *Scottsdale Christian Academy*

Oboe

Crystal Callahan, *Desert Vista*

Mindy Hargrave, *Phoenix Christian*

Brian Daugherty, *McClintock*

Kimi Foree, *Marcos de Niza*

Bassoon

Lisa Motley, *Paradise Valley*

Ashley Schlosser, *Desert Vista*

Bartholomew Ingallina, *Paradise Valley*

Danielle Draper, *Marcos de Niza*

Clarinet

Stacey Watkins, *Deer Valley*

David Kerr, *Marcos de Niza*

Michael Crites, *Sinagua*

Derek Stewart, *Westwood*

Dean Curry, *Bradshaw Mountain*

Tim Gonzales, *Phoenix Christian*

Laura Mitchell, *Parker*

Christy Rutledge, *Horizon*

Cori Goldthorpe, *McClintock*

Amanda Goddard, *Horizon*

Veronica Overstake, *Desert Vista*

Corina Gilray

Katy Dorr, *Mesa*

Lara Craig, *Gilbert*

Elizabeth Laidlaw, *Westwood*

Allison Rose, *Thunderbird*

Caroline Pederson, *Marcos de Niza*

Kristin Bastas, *Dobson*

Kristen Olds, *Dobson*

Jessica Reggio, *Desert Vista*

Gillian Porter, *Desert Vista*

Kimberly Gray, *Thunderbird*

Amanda Binder, *Red Mountain*

JoAnna Penley, *Desert Vista*

Bass Clarinet

Erica Dermer, *Dobson*

Marcie DeBois, *Corona Del Sol*

Jennifer Gans, *McClintock*

Charlene Stapleton, *Red Mountain*

Julie Smith, *Gilbert*

Alto Saxophone

Anna Wytko, *Marcos de Niza*

Kimberly Goddard, *Horizon*

Chris Romero, *Salpointe Catholic*

Andrew King, *Mountain Ridge*

Tenor Saxophone

Andrew Guzman, *Cactus*

Eric Sanders, *Red Mountain*

Baritone Saxophone

Matthew Shiner, *Horizon*

Trumpet

Martin Patfield, *Thunderbird*

Dena Higginbotham, *Thunderbird*

Justin Jimenez, *McClintock*

Dante Marinelli, *Lake Havasu*

Lance Libby, *Cactus Shadows*

Bryan Dockter, *Red Mountain*

Josh Roach, *Paradise Valley*

Matt Boorman, *Desert Vista*

Chris Brumble, *Paradise Valley*

Andrew Smith, *Phoenix Christian*

David DuPlessis, *Desert Vista*

Brandon Burr, *Desert Vista*

Robert White, *Mountain Pointe*

Ryan Pfothenauer, *Corona Del Sol*

Jake Thye, *Desert Vista*

Horn

Randi Kuhns, *Mountain Ridge*

Angela Merley, *Dobson*

Jordan Johnson, *Phoenix Christian*

Rebecca Birchett, *McClintock*

Amelia Riedler, *Corona Del Sol*

Shannon Cook, *Desert Vista*

Sui Schultz, *Desert Vista*

Donald Hollis, *Desert Vista*

Nick Hansen, *Desert Vista*

Trombone

Eric Podany, *Highland*

Erin Lavin, *Horizon*

Kevin Hilditch, *Thunderbird*

A.J. Moorehead, *Red Mountain*

James Casey, *Desert Vista*

John Moore, *Mountain Ridge*

Jay Roberts, *Glendale*

Jason Villacourt, *Desert Vista*

Matthew Herzberg, *Desert Vista*

Euphonium

Chris Rooney, *Corona Del Sol*

Steven Smith, *Glendale*

Michael Freeland, *Westwood*

Laurel Yanof, *Corona Del Sol*

Matthew Stout, *Dobson*

Tuba

David Legendre, *Cactus Shadows*

Joshua Harris, *Desert Vista*

Ben Cowden, *Cactus Shadows*

Rissa Kuhns, *Mountain Ridge*

Scott Sears, *Casa Grande*

Percussion

Kyle Reardon, *Mesa*

Angie Ramsay, *Westwood*

John Sikon, *Sedona Red Rock*

Pat Fanning, *Corona Del Sol*

Rocky Romano, *Westwood*

Bobby Flanagan, *Cactus*

Jayne Schere, *Corona Del Sol*

ASU Symphonic Band

Flute

Jessica Allen
Julee Avallone
Kate Faber
Andrea Hounjet
Tina Kuenzel*
Monica Sauer
Amy Tatum
Linda Watkins*

Oboe

Erik Behr*
Gina Marie Carr
Clara George*
Lara Saville
Jenny Wheeler
Ryan Zwahlen

Bassoon

Rebecca Cain
Nathaniel Parker
Rachel Whipple*
Timothy Wiggins

Clarinet

Joeri Alleweireldt
Ben Baron
Marie-Julie Chagnon
Jessie Coyle
Susan Govier
Guillaume Grenier-Marmet
Tim Haas
Eric Hansen
Katherine Helms
Melonie McCown
James Parkinson
Amy Parks
James Quintero
Marisa Sharer
Rebecca Tout*
Anne Watson

Alto Saxophone

David Jenkins*
Julian Peterson
Trevor Roach
Patrick Zaur

Tenor Saxophone

Ryan Bledsoe
Simon Hutchings*

Baritone Saxophone

Deanna Kirchoff*
Elizabeth Schenck

Trumpet

Natalie M. Bruno*
Kenneth Hepner
Scott Miller
Amanda Pepping
Brian Roberts*
James Schmidt
Allyn Swanson

Horn

Andrey Astaiza
Alan Benson
Jennifer L. Kangas
Jennifer Linek
Gary Moss
Todd Scheldrick*
Matt B. Smith
Catherine Thompson

Trombone

Eric Bestmann*
Kevin Coles
Kathleen Cronin
Ben Dickenson
Lisa Govier
Chad McCoy
Chris Niileksela
Mario Villalobos

Bass Trombone

Bob Cockrell
Gary Hellick*

Euphonium/Baritone

Jennifer Jester
Cassie Samples
Kelly Thomas*

Tuba

Tristan Bouilly
Eric Fuller
Glenn Hart
Andrew Hitz*
Joseph Koski
Curtis Peacock
Dan Slipetsky

Percussion

Ryan Anthony
Casey Farina*
Jordon Gallaher
Michael Richau
Steve Sehman
Melanie Tabey*

Piano

Jeong-Hwa Park

Harp

Rachael Young

Bass

Emilio Gonzalez
Chris Long

Graduate Conducting

Associates/Ensemble Managers
German Gonzalez
Barry Kraus

Personnel are listed
in alphabetical order
to emphasize the
equal importance
of each member.

Halloween Harmonies

Smetana Fanfare

Karel Husa (b. 1921)

Smetana Fanfare was commissioned by San Diego State University for the 1984 Festival of Music honoring the Czech composer, Bedrich Smetana. It was first performed on April, 3, 1984, in San Diego by the SDSU Wind Ensemble on the occasion of the centennial celebration of Smetana's death. This short work uses two excerpts from Smetana's symphonic poem, *The Wallenstein's Camp*, completed in Goteberg, Sweden, during his exile from Prague. Karel Husa, also of Czech nationality, has written other works for band including *Concerto for Alto Saxophone and Concert Band*, *Apotheosis of This Earth*, and *Music for Prague: 1968*.

— note by the composer

Carmina Burana (Cantiones Profane)

Carl Orff (b. 1895-1982)/arr. John Krance

Fortune roto volvitur:
descendo minoratus;
alter in altum tollitur;
nimis exaltatus.

(At the turn of Fortune's Wheel
one is deposed,
another is lifted on high
to enjoy a brief felicity.)

The Wheel of Fortune, inscribed with this legend on a thirteenth-century manuscript collection, acts as a motto for one of the monumental musical works of our time: Carl Orff's *Carmina Burana*, subtitled "Profane songs for singers and vocal chorus with instruments and magical pictures." Orff derived the inspiration and texts for his score from this anthology of songs and poems written in medieval Latin, German, and French by the "goliards" — the vagrant scholars, vagabond poets, and wandering monks of seven hundred years ago.

Orff's original score of 1936 calls for vocal soli, three choirs, and large orchestra. The band arrangement, however, is entirely instrumental in concept, the vocal music having been fully incorporated into the band itself. In arranging *Carmina Burana* for concert band I have attempted to retain the spirit, feeling, and over-all character of the original score, at the same time modifying its length to a duration suitable for programming purposes. The work begins and ends depicting the crushing anguish of the victims of Fortune's ruthless wheel (O Fortuna; Fortuna Imperatrix Mundi); the remaining sections are devoted to the joys of spring and nature, the pleasures of the tavern and the gaming table, the delights of love, and the irony of Fate.

— note by the composer

Ghost Train

Eric Whitacre (b. 1970)

The legend of the Ghost Train, a supernatural machine that roars out of the night through forgotten towns and empty canyons, is deeply rooted in American folklore, and it was this spirit I worked to capture. *Ghost Train* was written for and dedicated to Thomas G. Leslie and the University of Nevada, Las Vegas Wind Symphony. The first movement (heard in today's performance) was written in the winter of 1993-1994 and received its premiere March 7, 1994.

— note by the composer

March to the Scaffold

Hector Berlioz (1803-1869)/ arr. Erik Leidzén

This work was originally composed as the fourth movement of Berlioz's program symphony, *Symphonic Fantastique*. Berlioz used the symphony to express his romantic feelings for Harriet Smithson, an actress with whom he fell in love. As the attraction was by no means mutual, his advances frightened her and she rejected him. In the midst of his despair, he composed a new symphony called, 'Episode from the life of an artist, *Fantastic Symphony in five parts*,' written in 1830. Throughout each of the five movements, the artist is troubled by thoughts of despair and loneliness as he longs for his beloved, represented in the symphony by a recurring melodic fragment called an *idée fixe*. In the fourth movement, heard in this transcription, the artist loses all hope. He takes opium to kill himself, but he merely hallucinates. Believing that he has killed his beloved, he finds himself condemned and proceeds to watch his own execution. Prior to the fatal blow, he has a fleeting vision of his beloved, represented by the *idée fixe* in the solo clarinet.

— note by Barry Kraus

Halloween Harmonies

Tocatta and Fugue in D minor

J. S. Bach (1685-1750)/arr. Donald Hunsberger

Transcribed here for band, the *Tocatta and Fugue in D minor* was originally an organ work. The term *toccata* is derived from the Italian term *toccare*, "to touch," a meaning that was applied to technical or finger oriented works. The work contains virtuosi writing combined with a recitative style that enables the performers to withdraw from a constant rhythmic pulse. Within the *toccata* itself there resides a freedom of tempo and technical display that is of great contrast to the formality of the various fugal statements and answers. The fugue draws its theme from the downward motion of the opening *toccata* melodic line. It proceeds through numerous development sections until finally arriving back to the free *toccata-fantasia* style of development. The *Tocatta and Fugue in D minor* is truly a masterpiece of inventiveness that displays the tonal and technical capabilities of the organ or the wind band.

— note by the arranger

Um Mitternacht (At Midnight)

Gustav Mahler (1860-1911)

Gustav Mahler ranks as one of the greatest composers of the last two centuries. Mahler composed ten symphonies (the last unfinished) and numerous songs. *Um Mitternacht*, written for solo voice and symphonic winds, is from a collection known as the Rückert Lieder. The translated text is as follows:

*I lay awake and looked up to the skies; no star amongst the host of stars did smile
at me*

at midnight.

*At midnight I sent my thoughts out to the dark horizon. No shining memory
brought*

comfort me at midnight.

*At midnight I pondered on the beating of my heart; one single pulse of anguish
raged in*

my heart at midnight.

*At midnight I fought the fight, oh mankind, of your sorrows; I could not overcome
them*

with my poor strength at midnight.

*At midnight I gave my soul into thy hands! Lord over death and life, thine is
the watch at*

midnight.

— adapted from *Band Music Notes*

Tam o'Shanter

Malcolm Arnold (b. 1921)/arr. John Paynter

Tam o'Shanter is the title and hero of a poem by the Scottish poet, Robert Burns (1759-1796). Tam is a drunken farmer who, while riding home late from Ayr, in a stormy night, disturbed a witch's party in the haunted church of Alloway. The hags pursued him to the keystone of the bridge over the river Doon, but had to stop there as they could not cross running water. One witch, however, plucked the tail from his mare, Maggie.

The poem concludes with the following admonition:

*"Now, wha' this tale o' truth shall read,
Ilk man and mother's son, take heed:
Whene'er to drink you are inclin'd,
Or cutty-sarks run in your mind,
Think, ye may buy the joys o'er dear,
Remember Tam o'Shanter's mare."*

— note by the arranger

As the title suggests, *Blue Shades* alludes to the Blues, and a jazz feeling is prevalent — however, it is not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth note is not swung. The work, however, is heavily influenced by the Blues: “Blue notes” (flatted 3rd’s, 5th’s, and 7th’s) are used constantly; Blues harmonics, rhythms, and melodic idioms pervade the work; and many “shades of blue” are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman’s hot playing style, and ushers in a series of “wailing” brass chords recalling the train whistle effects commonly used during that era.

— note by the composer

Biographies

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.

Biographies

G. "Mancho" Gonzalez is a first-year graduate student here at ASU and is working on a Doctor of Musical Arts Degree in Music Education (cognate in Conducting). Along with his studies he is a graduate conducting associate and co-manager for the Symphonic Band and a graduate teaching assistant for the Instrumental Practicum class.

A native Californian, he has been a music educator in the Sacramento area since 1979. He received his BA degree from San Jose SU in 1975 and his MM in Wind Conducting at CSU, Sacramento, in 1995 with Robert Halseth, director of wind studies, CSUS. For the past two years he has served as Director of Bands at Cosumnes River College. His teaching career includes band director in elementary, junior high, and high school and elementary classroom music. As graduate conducting associate at CSU, Sacramento (1993-1995), he served as concert band co-director and pep band/ assistant marching band director. As a trumpeter, he has played with numerous community bands and chamber music ensembles.

Mr. Gonzalez has also studied wind band conducting under Allan McMurry, UC, Boulder; Jack Stamp, IU of Pennsylvania; Eugene Corporon, UNT; Frederick Fennell, Conductor Laureate, Tokyo Kosei Wind Orchestra; Gary Hill, ASU; and John Whitwell, Michigan State U. Mr. Gonzalez has been the music director/conductor of the River City Concert Band, a community band in Fair Oaks. He has been guest conductor and clinician for honor bands (elementary to high school), as well as community bands in northern California.

Barry Kraus is a graduate assistant with the Sun Devil Bands. He is currently in the first year of the Doctor of Musical Arts degree in Music Education at Arizona State University. He works as a graduate conductor with the Symphonic and Concert bands, and as an assistant with the Sun Devil Marching Band. Mr. Kraus holds a Bachelor's Degree in Music Education from Oklahoma State University and a Master's Degree in Instrumental Conducting from Baylor University. From 1994 to 1997, Mr. Kraus was an assistant band director at Waco High School (Waco, Texas), where he conducted the Symphonic Band and directed the Waco High School Jazz Ensemble. Pursuing professional interests in music education and conducting, Mr. Kraus holds membership in several organizations including the College Band Director's National Association and Phi Mu Alpha Sinfonia Professional Men's Music Fraternity. He is Past-President of the Collegiate Oklahoma Music Educator's Association and was a member of the Texas Music Educator's Association.

Dena Holland is currently a second year masters student at ASU studying voice with Professor David Britton. She received her Bachelors of Music in Vocal Performance for the University of Idaho in 1998. Dena sang with the Washington-Idaho Symphony in 1996 and 1998 as a winner of their Young Artists Competition. She also was the soloist in the premiere performance of a work by Daniel Bukvich for solo voice and wind band in 1997. She appeared last year as La Ciesca in ASU Lyric Opera Theatre's production of *Gianni Schicchi* and will be performing the role of Ottavia (in half the performances) in their upcoming production, *The Coronation of Poppea*. Other roles Dena has performed include Dido in *Dido and Aeneas*, Hodel in *Fiddler on the Roof*, Sister Robert Anne in *Nunsense*, and Cassie Cooper in *Rumors*.

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?

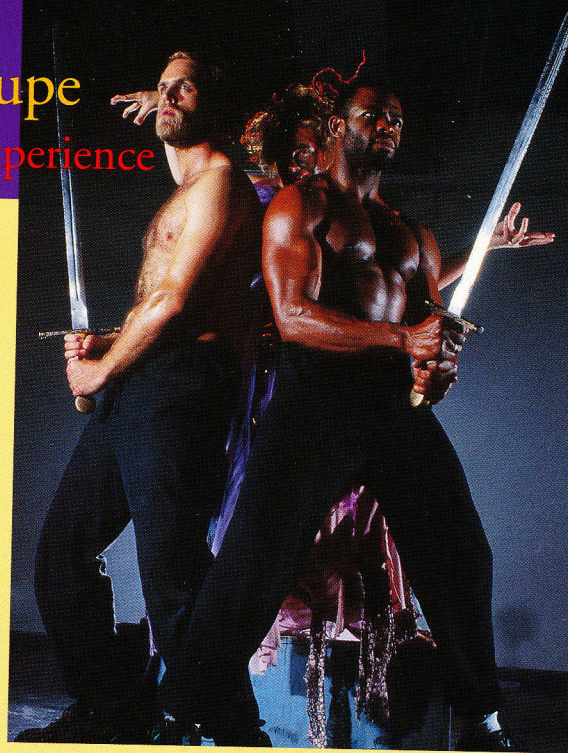
This active troupe performs a myriad of services, both in the greater Phoenix area, the ASU community and within the Department of Theatre.

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]

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ASU 9/99

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 a 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 [see **treasures and technology** continued on page 12]



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.

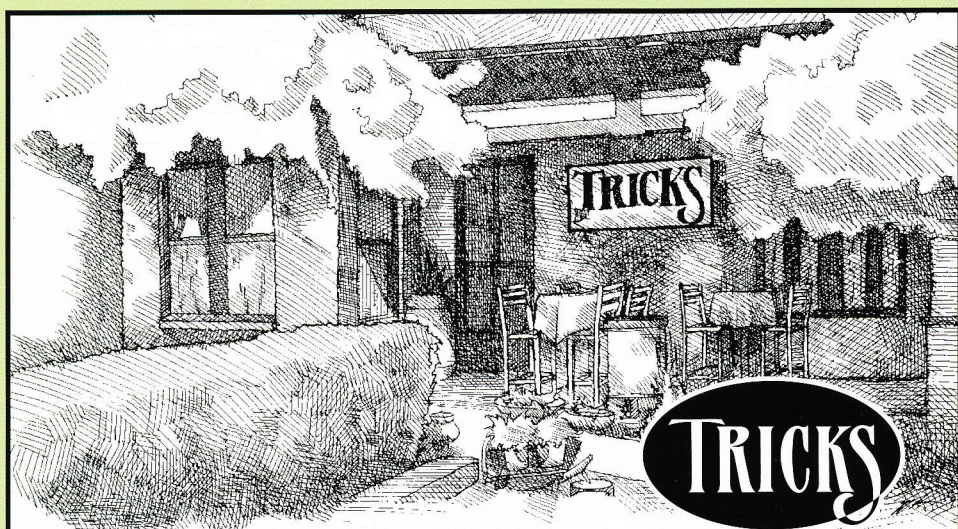
The Lipman exhibition at the ASU Art Museum is made possible through the cooperation of the late couple's son and daughter-in-law, Peter and Beverley Lipman. Jean and Howard Lipman exerted a major influence on 20th century American art. Jean was editor of *Art in America* for 30 years and

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
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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
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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

Physical Education Bldg East: 480-965-6447

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 East

Evenings and Weekends:

- Lot 42 at Orange Ave. and McAllister Ave.
- 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.

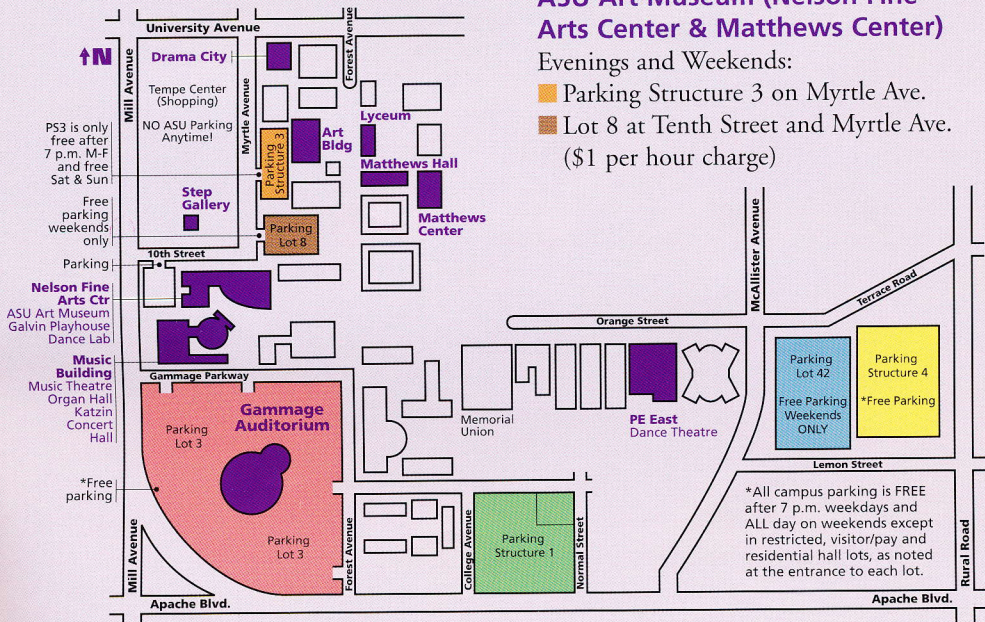
(\$1 per hour charge)

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.

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