

 **State** UNIVERSITY

College of Fine Arts
PLAYBILL 1999 spring

ARIZONA



ASU

Message

from the Dean



Photo: Tim Trumble © 1998 ASU

J. Robert Wills, Dean

Welcome to the ASU College of Fine Arts Spring 1999 season of performances.

If you are a "regular" with us, please be sure we're glad you're back for another adventure in our theatres. If you are attending a college performance for the first time, you are equally welcome! And we hope, like many sitting around you, that you will come back again and again. Lyric Opera Theatre, ASU Theatre, ASU Dance, the large music ensembles and our other performance groups all have fittingly loyal audiences. Some people have been attending regularly for more than twenty years.

So, we welcome you to another season of dance, music and theatre. Remember that our primary mission in all of this is learning and teaching — and that goal cannot be complete until our work is seen and heard by you, the audience.

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

J. Robert Wills, Dean

What is the College of Fine Arts?

The College of Fine Arts has an outstanding faculty and staff, award-winning physical facilities, rigorous academic and artistic programs and the environment of a small community within the liberating framework of a larger university. Internationally recognized undergraduate and graduate programs in art, dance, music and theatre are offered. The Institute for Studies in the Arts, an arts research center, and the ASU Art Museum, a dynamic public art museum, complement the four academic disciplines.

In Fine Arts, every academic department and school now enjoys national ranking:

- ∴ Dance (top 10), *Dance Teacher Now*
- ∴ Music (19th), *U.S. News and World Report*
- ∴ Theatre (35th), *U.S. News and World Report*
- ∴ Art (45th), *U.S. News and World Report*

Additionally, some of the college's individual programs are also ranked:

- ∴ Printmaking (8th), *U.S. News and World Report*
- ∴ Art Education (8th), *Journal of Art Education*
- ∴ Theatre for Youth (top recognition), *Accreditation Review*
- ∴ Creative Writing (20th), *U.S. News and World Report*

The Internet Proves to be Unique Cybergallery Space for ASU Faculty

Interested in contemporary art created by women? Or maybe the history of Chicana/Chicano art?

With just a few keystrokes, art enthusiasts can tap into a wealth of images on the Internet thanks to several projects by School of Art professors Mary Erickson and Muriel Magenta. Erickson, who teaches art education at ASU, is conceptual director of *Worlds of Art*

(<http://www.artsednet.getty.edu/ArtsEdNet/LACN/Worlds/index/html>), an on-line curriculum resource for teachers sponsored by the world-acclaimed Getty Education Institute in Los Angeles. Using a discipline-based approach, Erickson offers ideas and lesson plans to broaden students' understanding of art and culture.

"I study how people understand art made by a culture different from their own," says Erickson, "whether it's art of the Middle Ages, Asian art or Hispanic art." She is also co-author, with Faith Clover, of *Viewpoints*, a questionnaire about how art is understood. It can be found on the Getty Website *ArtsEdNet* (<http://artsednet/bcp.net/viewpoints/default.asp>). This self-test gives teachers strategies for engaging students with new artists, artworks and ideas. Erickson also co-authored, with Gary Keller Cardenas, the ASU Website *Chicana and Chicano Space* (<http://www.asu.edu/clas/hrc>). Judith Baca, Frida Kahlo and Luis Jimenez are a few of the artists whose works are represented. Although this resource was constructed for teachers and students, it offers anyone interested in Chicana/Chicano art more than 20 "thumbnail" images, where the art is located, and a brief description and history.



Photo: John C. Phillips © 1995 ASU

Muriel Magenta (right) and student.

The World's Women On-Line!, an electronic gallery of contemporary art by women from around the world, debuted in 1995 at the Fourth United Nations Conference on Women, which was held in Beijing, China. Magenta, who divides her time between teaching new media at the School of Art and serving as a fellow at the research-oriented ASU Institute for Studies in the Arts, explores computer imaging, video and sculpture as her own means of artistic expression. *Token City*, her 3D animation, video installation and website, has been shown in film festivals and broadcast on television stations from Germany to Singapore. But her cyberspace gallery, which has received numerous awards, continues to be a priority. With more than 800 women from 40 countries represented, the gallery gives women a communication tool that effectively erases the language barrier. Visit *The World's Women On-Line!* (<http://wwol.inre.asu.edu>).

For more information about these websites, contact Erickson and Magenta at the ASU School of Art, 965-3468.

Collaborate on Contemporary Music

While New York City has long been regarded as a center for musical expression in the East, the Southwest has its own impressive roster of talented composers headquartered at ASU.

Now two major supporters of contemporary music — ASU and New York University — have joined forces to bring together budding composers in a two-part exchange. It's a natural collaboration since both universities that are well known for their support of aspiring composers by giving them ample opportunities to learn their craft in creative and encouraging ways.

The exchange is under the auspices of the Contemporary Music Society at ASU, an organization that exists to increase awareness, understanding and performance of contemporary classical music. The exchange's goals — plans are already under way for a similar exchange in 2000 — are to encourage competition and composition, as well as provide a significant vehicle for the exposure of budding composers.

In November, ASU, which has an impressive number of talented composers on the School of Music faculty and among its student population, hosted a public concert showcasing the works of faculty and students from both ASU and NYU. Three composers from NYU traveled to the Valley: Dino Ghezzi, director of the composition program at NYU; faculty member Ron Mazurek; and graduate student Carlos Delgado.

The ASU concert also showcased the compositions of three School of Music students: doctoral music student Stephen Grieco, graduate music student Joseph Bubar and undergraduate music student Adam Barber. In December, New York University, in turn, played host to ASU School of Music composers with a forum and concert. Every seat was taken in NYU's Little Recital Hall for the concert featuring works by Glen Hackbarth, ASU Professor of Music Theory and Composition and performed by ASU School of Music students Andria Fennig and Doug Nottingham; Associate Professor of Music Theory and Composition Jody Rockmaker; doctoral music student Christopher Scinto; graduate music students Stephen Ridley and Chris Contreas; and undergraduate music student Akira Terao.

The ASU School of Music, which offers bachelor's, master's and DMA in Music Composition and Theory, is home to a number of innovative programs for music compositions. In addition to the ASU/NYU exchange, there is the university's Visiting Composers Series that brings in guest composers, performers and speakers from around the world to increase students' exposure to contemporary classical music. Annual new music concerts, composition studio recitals and student performances enable student compositions to be performed and discussed in a professional forum. The renowned Music Theory and Composition faculty (Ellon Carpenter, James DeMars, Glenn Hackbarth, Amy Holbrook, Jody Rockmaker, Rodney Rogers and Randall Shinn) maintains active roles, both on campus and around the world, as educators, composers, performers and conductors.

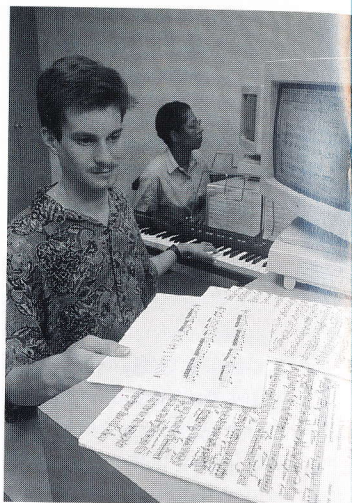
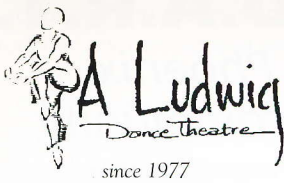


Photo: John C. Phillips © 1995 ASU



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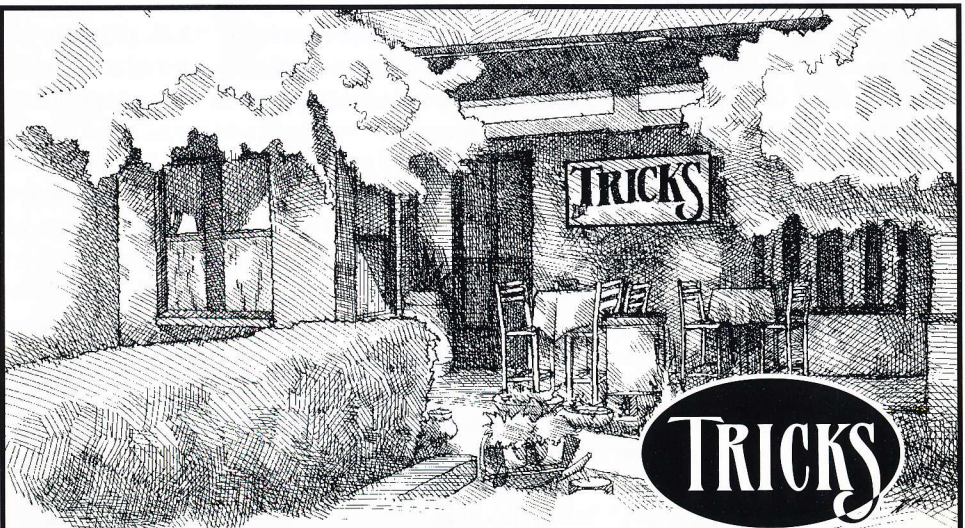
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Dance's D.A.R.T. leaps into the Phoenix metropolitan community

Dance is being taken off the stage and into the community as D.A.R.T. (Dance Arizona Repertory Theatre), the outreach arm of the Department of Dance, leaps off campus to touch the lives of others.

D.A.R.T. has served as ASU's student dance company since Dennis Wright founded it in 1984. Artistic directors Mary Fitzgerald and Jennifer Tsukayama guide the troupe.

"D.A.R.T. offers performance opportunities for undergraduate and graduate students through touring and outreach activities in the Phoenix metropolitan area," says Fitzgerald, a faculty member of the Department of Dance. "It provides opportunities to develop partnerships through teaching, lecture demonstrations and master classes with culturally diverse communities. It also gives our dancers a similar experience to a professional company."

D.A.R.T. has been involved in performances and programs in a variety of formal and informal settings, including parks, elementary and high schools, art organizations, retirement communities, the Boys and Girls clubs and at centers for youths at risk.

says Tsukayama, who also teaches ballet and modern dance technique. "More and more today, professional dance companies are going into the communities. D.A.R.T. is a realistic vehicle to equip undergraduates students with real-life experience, while being able to do something valuable for the community in which we live."

Three special projects benefit from D.A.R.T. this year.

Through a grant from the Phoenix Commission on the Arts and the Arizona Community Foundation, D.A.R.T. members bring numerous workshops to the Herrera Elementary School for the Arts in south Phoenix. Here they perform for the children, as well as set new choreography on them. "While we prepare the undergraduates to set the work on the elementary students, our undergrads do it all, because once they leave here, we want them to be able to do this in the professional world as well," Tsukayama says.

The children flock to their ASU teachers, eager and enthusiastic to learn.

"It is very gratifying," Fitzgerald says. "The arts always integrate a number of ways of learning, and it's rewarding to be a part of that."

"To see the pride, watch them learn social skills through dance, gain confidence - it gives one a great sense of satisfaction," Tsukayama adds.

The second project for the troupe culminates April 9-11 when the outreach and educational department of ASU Public Events hosts the *Untold Stories Festival*. D.A.R.T. has been working throughout 1998-1999 with the internationally acclaimed Liz Lerman Dance Exchange. In conjunction with that company, D.A.R.T. has been setting a new dance work on students from Teen Choice, a charter school in south Phoenix. D.A.R.T. acts as the local partner to keep up the artistic progress of the teen ages, who will be performing with



Photo: Melaine Ohm © 1998 ASU

during the festival at Gammage Auditorium. The choreography will tell the students' own stories and experiences as teens today.

D.A.R.T.'s third major project for the 1998-99 year has been through "Oasis - Arts in the Desert," the outreach arm of the College of Fine Arts. Oasis is a part of the college's on-going commitment to the community, serving as an arts resource to the public and embracing education, leadership and partnership.

Through Oasis, D.A.R.T. performs regularly at free noon-time events at Patriot's Square in downtown Phoenix. Oasis Coordinator Melanie Ohm says the public is always thrilled when D.A.R.T. performs and enjoys the shows immensely. Oasis and D.A.R.T. partner up again at Murphey Elementary School District, where the troupe periodically brings dance concerts to the little ones, who get right into the act with them. "D.A.R.T. is a wonderful asset to our outreach efforts," Ohm says.

"I like to think that dance is for everyone and that it should be part of everyone's life. D.A.R.T. is a way for students to discover, view, learn and experience movement," Department of Dance Chair Claudia Murphey says. "The outreach that D.A.R.T. does is a way for university dance students to learn about the community they are living in and for the community to share their experiences with D.A.R.T. It is a win/win situation."

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- :: Monthly Calendar of Events
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ASU celebrates the Circle Rep legacy: **Marshall W. Mason and Lanford Wilson**



Photo: Gerry Goodstein

On the set of *Talley's Folly*, Circle Rep, May 1979.
Left to right: Mason, Wilson, Trish Hawkins and Judd Hirsch.

They met in 1964 in New York City's funky East Village. Each was struggling for artistic expression in an offbeat, experimental forum — Off-Off Broadway, where performances were staged in cafes and the hat passed for donations. This meeting between Marshall W. Mason and Lanford Wilson inaugurated America's most enduring and productive creative alliance ever.

Five years later, in a steamy second-story uptown loft, the pair realized their vision of establishing a theatre company for the artist, the playwright and the playwriting process. The Circle Repertory Company was born.

In an unprecedented celebration of the history of American theatre, Arizona State University's Department of Theatre commemorates the work of renowned director and award-winning ASU faculty member Marshall W. Mason and Pulitzer Prize-winning playwright Lanford Wilson throughout Spring 1999. ASU Theatre will produce two Wilson plays before reuniting the pair for collaboration on a new Wilson piece.

Circle Rep was the nation's longest-running company of professional actors with a group of resident playwrights who created material specifically for the company. Its fruits are what Mason called "the living experience for the audience." *The New York Times* acclaimed Circle Rep as "the chief provider of new American plays."

Mason served as the company's Artistic Director for 18 years before resigning in

1987. He staged 18 Lanford Wilson plays, including *Balm in Gilead*, *5th of July*, *The Hot I Baltimore*, *Burn This*, *Talley's Folly* and the recent *Sympathetic Magic*. He has directed 12 productions on Broadway that have received four Tony awards and 24 nominations, including five for Best Director. He is also the recipient of six Obie awards for his work off-Broadway. Wilson has amassed a Pulitzer Prize, three Obie Awards, two New York Drama Critics Circle Awards, two Outer Critics Circle Awards and numerous Tony nominations. Many of his plays originated at Circle Rep, moved to Broadway and have been staged the world over.

A dazzling group of actors emerged from Circle Repertory Company as well. The list of actors who either called Circle Rep home or participated in specific productions includes John Malkovich, William Hurt, Kathy Bates, Alec Baldwin, Christopher Reeve, Jeff Daniels, Jessica Tandy, Judd Hirsch, Joan Allen, Demi Moore, Gary Sinise, Swoosie Kurtz, Timothy Busfield and Patricia Wettig.

Join ASU Theatre in hosting America's longest playwright/director collaboration and two of the most prominent artists of American theatre. Call the College of Fine Arts Box Office, 965-6447, for current ticket information. Special productions in honor of Mason and Wilson include:

- :: *Lemon Sky* by Lanford Wilson, directed by Victoria Holloway
Feb. 26-28, March 3-7, 10-14, 7:30 p.m. in the Lyceum Theatre
- :: *Balm in Gilead* by Lanford Wilson, directed by Daniel Irvine
April 9-11, 14-18, 21-25, 7:30 p.m. in the Galvin Playhouse
- :: *A New Production in Workshop*: a new play by Lanford Wilson, directed by Marshall W. Mason; April 29-30, May 1-2, 7:30 p.m. in the Lyceum Theatre
Witness the creation of a new script when Mason and Wilson present a workshop and staged reading. This world premiere event joins two of the Circle Repertory Company's founders, whose signature "lyric realism" changed the face of American theatre forever.

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ASU 5/99

presents exhibition of contemporary American and British ceramics

The recent donation of the prestigious Anne and Sam Davis Collection will give visitors to the ASU Art Museum the opportunity to view an important collection of modern and contemporary ceramics. This new acquisition of 250 pieces of American and British ceramics expands the ASU Art Museum's existing holdings, adding major works by artists such as Bernard Leach, Lucie Rie, Ruth Duckworth, Adrian Saxe, Ralph Bacerra, Michael Lucero and Rudy Autio.

The exhibition, which is comprised of more than 100 selected pieces from the Davis collection, is on view from Jan. 30 through May 2, at ASU Museum's main facility in the Nelson Fine Arts Center.

Anne Davis, who is British, and her husband Sam, an American, are prominent collectors of mid-20th century to present day ceramics. It was while the couple was attending the National Council for Education in Ceramic Arts conference, held at ASU in early 1991, that they became aware of the ASU Art Museum's

significant ceramic collection. Additional visits to the museum convinced the couple that it would be an appropriate recipient for their donation of 250 pieces.

ASU Art Museum Senior Curator, Heather Lineberry, who is selecting works for the Anne and Sam Davis Collection exhibition, said that the couple chose the ASU Art Museum because it satisfied all of their criteria for donating the collection.

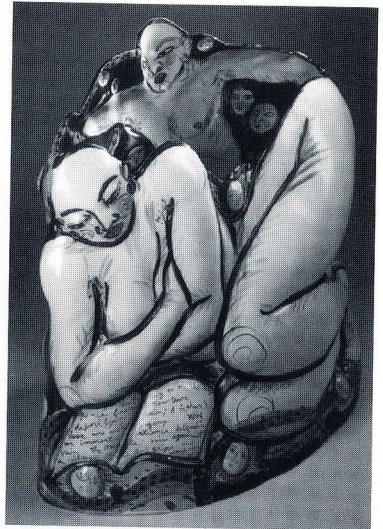
First, the Davises wanted the collection to stay in the western United States. Second, they wanted it to make a significant difference. Third, they knew their collection would not only complement and enhance the Museum's collection, but also would balance the entire holdings.

ASU Art Museum's collection of 1,400 ceramic pieces has its greatest strength in its late 20th Century pieces. During the 1950s, ceramists such as Gertrud and Otto Natzler started creating vessels that were inspired by emotion and gesture rather than function.

"Although these ceramists were inspired by traditional, functional forms, they use their vessels to explore further issues and create sculpture," Lineberry said.

For 25 years the museum has collected works of noted ceramists such as Pete Voulkos and Rudy Autio. In 1977, the museum acquired an additional 59 pieces through an National Endowment for the Arts Matching Grant, doubling its contemporary ceramics holdings. Today, this collection is one of the largest and finest in any university museum. The donation by the Davises enhances the collection still further.

A number of lectures and workshops have been planned during the course of the exhibition to provide the public and students with opportunities to hear directly from the artists. For more information, members of the public should call the ASU Art Museum at 965-2787.



Laocoon, 1994

by Akio Takamori
Porcelain

Gift of Anne and Sam Davis

School of Music

Arizona State University

College Of Fine Arts

Presents

ASU Concert Band

and

Wind Ensemble

DR. ROBERT FLEMING, DIRECTOR

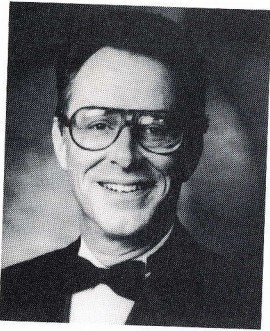
Greg Handel, Graduate Assistant
Brian Cardany, Graduate Assistant

Tuesday, March 30, 1999, 7:30 PM
Grady Gammage Memorial Auditorium

•Robert C. Fleming•

Dr. Robert C. Fleming, is Professor of Music, Associate Director of Bands and Director of the Sun Devil Marching Band at Arizona State University. He has degrees from Indiana University of Pennsylvania, Carnegie-Mellon University, and Southern Illinois University (Doctor of Philosophy in Secondary Education). His Arizona State University Sun Devil Marching Band received the **1991 Sudler Trophy** distinguishing it as one of the most outstanding marching band programs in the country. Prior to his arrival at Arizona State University in 1974, he was Director of Bands at the University of Tennessee at Martin, Tennessee.

In addition to his duties at Arizona State University, Professor Fleming is an active marching and concert band clinician, adjudicator, and a member of numerous professional organizations. He served on the Board of Directors of the American Bandmasters Association from 1990 to 1993. He is past President of the PAC 10 Band Directors Association and past National President of the National Band Honorary Fraternity, Kappa Kappa Psi. He currently continues to serve the fraternity as a member of the Board of Trustees. In 1989, Dr. Fleming was installed as an honorary member of Alpha Chapter of Phi Beta Mu, the International Bandmasters Fraternity. In 1993, Dr. Fleming received the **Bohumil Makovsky Memorial Award to Outstanding College Band Directors** from Kappa Kappa Psi and in September of 1994, he received the Professional Fraternity Association's **1994 Faculty Award of Excellence**. He has also conducted All-State Bands in South Dakota and Colorado. In 1996, Dr. Fleming received the O.M.Hartsell Excellence in Teaching Award from the Arizona Band and Orchestra Directors Association.



•Richard E. Strange•

Dr. Richard E. Strange, Professor of Music and Director of Bands at Arizona State University since 1974, received degrees from Wichita University, the University of Colorado, and Boston University (Doctor of Musical Arts - Performance).

Active in the educational field as a clinician and guest conductor, he has conducted many Military, Regional and All-State groups, plus both the University Wind Ensemble and Symphonic Band at the National Music Camp, Interlochen, Michigan. In the past few years he has conducted, judged or given clinics in Canada, Japan, The Netherlands, Germany, Switzerland, Italy, England, France, Guam, and New Zealand. Also, he is active in the community orchestra field. During the time he resided in Pittsburgh, he conducted both the Carnegie Civic Symphony Orchestra and the Butler County Symphony Orchestra. He is founding conductor and Music Director of the 90-member Tempe (Arizona) Symphony Orchestra. In January of 1989, Dr. Strange received an "Award For Excellence In Teaching Music" at the "Golden Anniversary Convention" of the Arizona Music Educators Association. In December of 1991, he received the **Distinguished Service to Music Medal** given by Kappa Kappa Psi, the



National Honorary Band Fraternity (only the 16th medal presentation to a Symphonic Band Conductor since the award's inception in 1963.) Also, in December of 1991, he received the National Band Association's **Citation of Excellence** for "outstanding contribution to bands and band music." In July of 1995, Dr. Strange was named "**Outstanding Bandmaster of the Year**" by the members of the Kansas Bandmasters Association at their annual meeting. At the same time, he was inducted into Phi Beta Mu's (international bandmasters fraternity) **Hall of Fame**. In December of 1995, Dr. Strange was elected to the **Academy of Wind and Percussion Arts**, an award sponsored by the National Band Association in recognition of a "truly significant and outstanding contribution to the furthering of the excellence of bands and band music." In September, 1996, Dr. Strange was presented the Wichita State University *Distinguished Alumnus Award*. In January of 1998, Dr. Strange was named **Music Educator of the Year** by the Arizona Music Educators Association, the highest honor bestowed by the AMEA.

Dr. Strange was elected to the American Bandmasters Association in 1968. He is a Past President of that organization, and Executive Director of the American Bandmasters Association Foundation. He is also a Past President of the College Band Directors National Association.

•Robert Spring•

Robert Spring has been described as "one of this country's most sensitive and talented clarinetists," *Arizona Republic*, "dazzled his audience...flawless technique," *The Clarinet Magazine*, and "a formidable soloist...played with great emotional life," Copenhagen, Denmark, *Politiken*. He has several recordings to his credit including the first recording of Grawemeier Award winning composer Joan Tower's works for clarinet. This recording was described by *The Clarinet Magazine* as "truly outstanding....one would be hard pressed to find better performances of contemporary music....first rate music performed with the highest professional standards." *The Instrumentalist Magazine* says of a recently released recording, "**Dragon's Tongue**," a CD of virtuoso music for clarinet and wind band, "His musicality and technique make this recording a must for every CD collection."

Spring attended the University of Michigan where he was awarded three degrees, including the Doctor of Musical Arts degree. His teachers included John Mohler, David Shifrin and Paul Shaller. Spring has performed as a recitalist or soloist with symphony orchestras and wind bands in the United States, Canada, Europe, Asia and South America, and has been heard in the United States on National Public Radio's, *Performance Today*. He frequently serves as clinician and adjudicator and teaches on the faculties of several summer music festivals. He has published numerous articles on multiple articulation and other contemporary clarinet techniques.

Spring, recently elected President of the International Clarinet Association, has performed for the 1988, 1991, 1995, 1996, 1997 and 1998 International Clarinet Association conventions. He is a Buffet Artist, and plays the Buffet Green line Clarinet exclusively. Dr. Spring hosted the 1995 International Clarinet Association ClarinetFest at Arizona State University where he is presently Professor of Clarinet. He and his wife, Lynette, and daughter Jessica live in Tempe, Arizona.

•**Greg Handel**•

Greg Handel is currently a band graduate teaching assistant at Arizona State University where he is pursuing a Doctor of Musical Arts degree in Instrumental Music. He received his master's degree in Instrumental Music from Arizona State University and his bachelor's degree in Music Education, Trumpet and Piano Performance from Augustana College in Sioux Falls, South Dakota where he played principal trumpet in The Augustana Band and Brass Choir. After graduating from Augustana, he held the position of Associate Director of Bands at Washington High School in Sioux Falls. During this time, he also taught band at the elementary and middle school levels.

•**Brian Cardany**•

Brian Cardany earned his bachelor's degree in Music Education from James Madison University in Harrisonburg, Virginia in 1992. He then taught instrumental music, grades 5-12 in Page County, Virginia. Brian spent the past three years as the assistant band director at Quince Orchard High School in Gaithersburg, Maryland before coming to ASU. While pursuing a master's degree in Music Education at ASU, Brian is spending much of his time concentrating on conducting and trumpet performance.

• **Future Band Concerts** •

Symphonic Band

Dr. Richard Strange, Conductor
Tuesday, April 6, 1999, 7:30 PM
Grady Gammage Auditorium

Concert Band

Dr. Robert Fleming, Brian Cardany, Conductors
Thursday, April 22, 1999, 7:30 PM
Corona High School, Tempe

Symphonic Band & Wind Ensemble

Dr. Richard Strange & Dr. Robert Fleming, Conductors
Tuesday, April 27, 1999, 7:30 PM
Grady Gammage Auditorium

•PROGRAM•

ASU Concert Band

Star Spangled Banner Francis Scott Key

High School Cadets John Philip Sousa

English Folk Song Suite Ralph Vaughan Williams

Brian Cardany, Conductor

Introduction, Chorale and Jubilee Ronald Lo Presti

Psalm 46 John Zdechlik

•INTERMISSION•

Wind Ensemble

Apocalypse Robert Jager

Suite of Old American Dances Robert Russell Bennett

Au Clair de la Lune Paul Jeanjean/Gogel

Dr. Robert Spring, Clarinet Soloist

Hosts of Freedom Karl L. King

Greg Handel, Conductor

•ASU Concert Band Personnel•

Piccolo

Robin Dodder

Flute

Teresa Michael
Stephanie Laubmeier
Jena Boyton
Molly Ashby
Angela Marie Larson

Elissa Ackert
Jill Nelson
Elisabeth Vanderveld
Tanya Baxley
Susan Banta
Karen Malone

Oboe

Kendra Wittreich
Bethany Reid
Meghan Radtke

Bassoon

Jeralee Anderson
Alfonzo Chavez

E♭ Clarinet

David Rickels

B♭ Clarinet

Rebecca Chrzanowski
James Quintero
Kathryn Lawrence

Karen Tobin
Patrick Zaur
Michelle Holguin
Jaime Jarvie

Suzanne Seibert
Michelle Triplett
Megan Stasi
Jon Douglas
Genna Betts

Bass Clarinet

Beth Kallok
Carrie Farina

Alto Saxophone

Trevor Roach
Allison Scott
Marisa Calderon
Magnus Ahlstromer
Grayson Broughton
Steve Vanosdall

Tenor Saxophone

Brandy Connis
Travis Breedlove
Mike Ritchie
Josh Gaines
Amy Castro
Jennie Huish
Todd Geist
Cori Smith

Baritone Saxophone

Mike Malerich

Cornet

Preston Lee
Jaime Ali
Karen Lamb

David Frazee
Mickey Papillon
Jeremiah Kaya

Amanda Green
Mark Malerich
Robert W. Ortiz

Trumpet

Heather Rose
Robert Smith

Wayne Story-McRae
David Sheleheda

Horn

Erica Headrick
Catherine Thompson
Leland Gebhardt
Tawyna Milligan
James O'Halloran

Trombone

Kathy Coon
Randall Badsgard
Timothy Brodie
Ruth Estabrook
Sherrie McIntyre
Ryan Sherley
Daniel Wilkerson
Scott Friend
Pat McDonald
Eric Manzo

Euphonium

Michael Malin
William Hilton
Brian Dable
Michelle Novak

Tuba

Andrew Hawkins
Ernie Noriega
Jon Wieland
Matt Shields
Chris Benitez

Percussion

Michael McLean
Jason Covert
Mike Meliska
Steve Olson
Jessica Stone
Blaine Corlew

•ASU Wind Ensemble Personnel•

Piccolo

Heather Collins

Flute

Adam Orford
Tracie Borden
Lucas Landreth

Oboe

Jenny Wheeler
Jason Belz
Elissa Burggraff

Bassoon

Jeralee Anderson
Alfonzo Chavez

E♭ Clarinet

David Rickels

B♭ Clarinet

Rebecca Chrzanowski
James Quintero
Kathryn Lawrence
Karen Tobin
Michelle Rockafellow
Becky Smith

Bass Clarinet

Carrie Farina

Alto Saxophone

Patrick Zaur
Sean Davis

Tenor Saxophone

Adrianna Quintanilla

Baritone Saxophone

Jeff Smith

Cornet

Lance Otey
Eugene Taschuk
Nick Fransen
Ryan Olmstead

Trumpet

Michael Gray
David Frazee

Horn

Catherine Thompson
Tony Stratton
Erica Headrick
Alanna Ossa

Trombone

Michael Yanez
Eric Best
Joshua Favors
Darrell Kinder

Euphonium

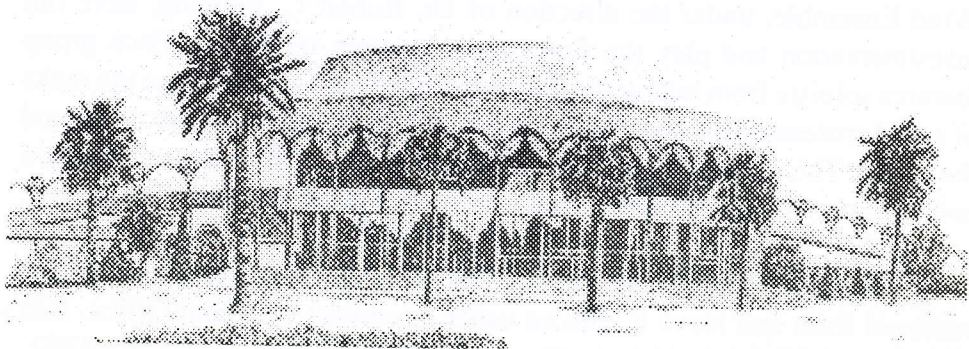
David Zajdzinski
Richard Bass

Tuba

Brad Neuman
Mike Hall

Percussion

Jordan Gallaher
Ryan Anthony
Ian Templin
Brian Hanes
Michael McLean
Jason Covert



ARIZONA STATE UNIVERSITY BANDS MARCHING - CONCERT - SYMPHONIC

The ASU Sun Devil Bands are divided into three units, marching, concert and symphonic. During the fall semester, the nationally recognized Sun Devil Marching Band, directed by Dr. Robert C. Fleming, meets five days a week from 4:00 until 5:30 PM. This band, numbering 370 members, marches for all home games in the 74,000-seat Sun Devil Stadium. Our "Sun Devil Pride" has made many television appearances on regional, national, and cable television. The band also travels to some away games (either as an entire group or in small pep band group). Shows feature a mixture of precision drill and pageantry set to the best arrangements of contemporary and classical music.

The concert program runs concurrently with the marching program in the fall. The Symphonic Band, under the direction of Dr. Richard E. Strange, has two rehearsals per week in the fall and four in the spring. This ensemble has appeared for conventions of most major professional music organizations, including the College Band Directors National Association (1975), the Music Educators National Conference (1979, 1986 and 1998), the American Society of University Composers (1983), and the American Bandmasters Association (1976, 1991, and 1997). The band played host to a joint meeting of the American Bandmasters Association and the Japanese Band Directors Association in 1980, and hosted the annual conventions of the American Bandmasters Association in 1980, 1984, and 1991. In 1991, the Symphonic Band performed a concert at the Mid-West International Band and Orchestra Clinic in Chicago. The Symphonic Band was the first major ensemble on campus to present a concert in the Sundome which was televised live with delayed broadcast by KAET public television. The Concert Band and the Wind Ensemble, under the direction of Dr. Robert C. Fleming, have full instrumentation and play the finest in symphonic literature. Each group features soloists from within the membership of the bands or from the ranks of noted professionals, and uses distinguished guest conductors from around the world. The Concert Band has one rehearsal per week in the fall and two in the spring. Wind Ensemble meets at two rehearsals per week in the spring.

If you wish to be added to our concert mailing list, please fill out the enclosed form and leave it with an usher or contact the Band Office, Box 870405, ASU School of Music, Tempe, AZ 85287-0405, (602) 965-4392.

Melding dance and technology on the threshold of the new millenium:

ASU hosts International Dance and Technology 99

What could the art of dance and the science of technology possibly share? Since when do stages "understand" and "respond" to a dancer's physical movements? How will artists incorporate technology into their work in the next century?

Welcome to the future of dance.

Technology and dance have merged, affording artists and technologists the opportunity to explore interactive stage performance and integrate methods that shift artistic processes. The result is innovative and unparalleled work that fuses man and machine.

It is in this era of fluidity that Arizona State University is proud to announce that it will host the International Dance and Technology 99 (IDAT 99) Conference, Feb. 25-28. Dance artists, technical experts, educators and scholars from five continents will share their expertise on the melding of dance and technology in experimental and provocative ways.

IDAT 99 features performance works and workshops from the Unites States, Australia, Germany, Canada, Japan, the Netherlands and England. In addition to performance-based and participatory events that challenge traditional conference format, such as a web café and an installation entitled *Dance and the Camera*, the conference includes lectures, workshops, roundtable discussions, symposia and keynote speeches. IDAT 99 will present new developments on computer use in K-12 dance education and in teaching music for college and university dance. In addition, the conference features exhibits by leading hardware and software companies in the field.

As part of ASU's Mainstage Season, two performances highlight conference



Photo: Maryse Poulin

Communion (Le partage des Peaux II) 1995

by Isabelle Choinière, Jimmy Lakatos
Alexandre Burton and Michael D. Smith

activities. They are: *Communion*, a U.S premiere collective electronic art performance by artists Isabelle Choinière, Jimmy Lakatos, Alexandre Burton and Michael David Smith; and Seth Riskin's world premiere of *Light Dance*, a distinct, highly innovative and unusual concert performance. Dubbed "Concert A," these performances are Feb. 26 at 7:30 p.m. in the Galvin Playhouse. "Concert B," on Feb. 27 at 7:30 p.m. in the Galvin Playhouse, focuses on the works of emerging artists in this very experimental forum.

IDAT 99 is the first time so many technology-related dance performers will be brought together in one place to explore what new technologies have to say as cultural expressions. Share in this rare opportunity to view and participate in this emerging genre.

More information may be obtained by visiting the IDAT 99 website (<http://isa.fa.asu.edu/IDAT99>). The conference is sponsored by ASU's College of Fine Arts and the Arizona Commission for the Arts, and is hosted by two units of the college, the Institute for the Studies in the Arts and the Department of Dance.

Institute for Studies in the Arts fosters Transanimation of Technology

When the ASU Institute for Studies in the Arts (ISA) was first envisioned in 1989, few could have imagined the enormity of the impact technology would have in the next decade. Digital was only a dream, CD-ROMs had yet to be developed, there was no HTML/Internet and even video was not completely accepted as an art form. But the proposal to the Arizona Board of Regents even then recognized the importance of technicians and evolving technologies that would shape the future of art.

A multi-discipline arts unit designed to encourage faculty, students, visiting artists and technicians to create new art, explore new art forms, develop new research and research new technologies and training methodologies that will enhance and further the arts professions.

In the past year, a new research environment within the Institute has been established devoted solely to the research and development of new technologies. Artists/technologists whose work at the ISA spans the spectrum — from developing advanced level computer controls for audio and video switching and mixing to the manufacture and machining of precision parts for production — are now working in collaboration with graduate students from the College of Engineering and Applied Sciences to extend and refine their process. "At a time when we hear much rhetoric floating around the university regarding multi-disciplinary research, it is exciting to be engaged in a meaningful collaboration with faculty and students from the Department of Electrical Engineering," says ISA Director Richard Loveless. "Thanks to the support of the Vice Provost for Research and Strategic Initiatives, and the Dean of the College of Engineering and Applied Sciences, our studio brings together qualities of "artistic mind," and "scientific mind," to develop unique technological applications for aesthetic research."

San Francisco artist Jim Campbell was the impetus for the new studio. Trained as an engineer, he has never been constrained by existing hardware in his art and can conceptually

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design his work with what he envisions, rather than with what is available. For his ISA residency he requested graduate assistants from the Department of Electrical Engineering and the idea for the studio was born. "I thought that the notion of setting up a hardware lab with resources from both the ISA and Engineering would be a great opportunity to combine complimentary ways of thinking and doing into a unique collaborative environment for creating and solving problems using both the left and the right side of the brain," says Campbell.

In recent performances of *Random Acts of Memory*, artist fellow Leslie Hill and Helen Paris successfully employed a device conceived in the studio. ISA's George Pawl, in collaboration with three other Institute staff, Robb Lovell, David Lorig and Kelly Phillips, developed a DMX (digital media exchange) controlled video production device for interactive performance applications. ARVID (Autonomous Remote Video Imaging Device) pans, tilts, speeds, focuses, zooms and controls the shape of a projected image. "With the ARVID project, as with other projects in development, we are creating a useful and interesting tool for performance or installation and giving it to the artist to see what happens. With any luck this will suggest new refinements and the process will continue to evolve over time," says Pawl, who has already been engaged in collaboration with EE graduate research assistant Richard Metzger in further development of ARVID.

As the studio evolves, the possibilities for innovation can only grow from the merging of scientific and artistic minds. The establishment of this studio, according to Lovell, will afford a number of advantages to resident and visiting artists. "The support allows for more experimentation in the research process leading to unexpected and useful tools, ideas and applications," Lovell says. "It gives the technology time to mature and allows for a better transfer from research to application, and it allows the Institute to maintain a leading edge status that it currently holds in the creation of these technologies."

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1999-2000 Mainstage Season

Planning for the College of Fine Arts 1999-2000 Mainstage Season is well under way. Both Lyric Opera Theatre and ASU Dance have announced their upcoming productions, while ASU Theatre is putting the final touches on its roster of plays. Detailed information is contained in the 1999-2000 Mainstage Season brochure slated to be available in mid spring. To be put on the mailing list for a brochure, call the College of Fine Arts, 965-6536.

Lyric Opera Theatre

Bye Bye Birdie :: Oct. 1-10, 1999

Energy and laughs are the order of the day for when Strouse and Adams satirize of the rock & roll recording industry. When singing idol Conrad Birdie is drafted, his manager, Albert, concocts a sure-fire publicity stunt: some lucky young lady, selected from his fan club, will win Conrad's last civilian kiss that will be televised on the Ed Sullivan Show. Complications arise when Albert's secretary, Rose, tries to get him out of the music business and into the church. Dick Van Dyke, Chita Rivera and Paul Lynde starred in this 1960 Broadway hit which was directed by Gower Champion. Songs include "The Telephone Hour," "Put on a Happy Face," "One Last Kiss" and the hilarious "Shriner's Ballet."

Lyric Opera Theatre

The Coronation of Poppea :: Nov. 19-Dec. 4, 1999

Music: Claudio Monteverdi

Libretto: Giovanni Francesco Busenello

English Translation: Arthur Jacobs

Edited by: Alan Curtis

Claudio Monteverdi's historical placement in music can be compared to Shakespeare's in literature. He made a mark in every genre in which he worked, including his operas. *The Coronation of Poppea*, which was written in 1642, contributed to the development of the dramatic opera. It is set in imperial Rome in the time of Nero, whose love for the Courtesan Poppea is the subject of the opera.

Lyric Opera Theatre

Pippin :: Feb. 25-March 5, 2000

Music and Lyrics: Stephen Schwartz

Book: Roger Hirson

Pippin, son of Charlemagne, is certain that he is destined for greatness. He seeks his fame and fortune in the glory of war, then as a lover, and finally as the leader of social causes. After experiencing painful failure in all three, he accepts the fact that the price of fame may be too high and that happiness can also be found in ordinary places. Bob Fosse, director/choreographer and uncredited co-librettist of this Stephen Schwartz musical, put his conceptual stamp on the work by developing it as a "magic" show in a commedia dell'art style and by infusing it with his unique shimmer, flash and trademark sensuality; he received a Tony award in 1973 for his work on *Pippin*. The original cast included Ben Vereen as the Leading Player, John Rubinstein as Pippin and Irene Ryan, who stopped the show nightly as Pippin's grandmother singing "No Time at All." Other hits from the show include "Magic to Do," "Corner of the Sky" and "Simple Joys."

Lyric Opera Theatre

H.M.S. Pinafore, or The Lass That Loved a Sailor :: April 22-30, 2000

Libretto: William S. Gilbert

Music: Arthur S. Sullivan

One of the duo's best known comedic operas, *H.M.S. Pinafore, or The Lass That Loved a Sailor*, was first performed in 1878 for an unprecedented 700-night run at the Opera-Comique Theatre. They combined romantic stories and settings, caustic wit and parody, plus lilting song and rollicking rhythms; *H.M.S. Pinafore* contains some of Gilbert's most clever sallies of wit and some of Sullivan's most charming melodies. The action takes place on the quarterdeck of the ship with a cast of colorful characters from able seaman Dick Deadeye to bumboat woman Little Buttercup. This satire on matters nautical in Victorian England, as well as the accompanying parody of "sea music," is timeless and is as well appreciated by contemporary audiences.

ASU Dance

DanceWorks I :: Oct. 20-24, 1999

The Department of Dance's graduate students present a variety of diverse choreography designed to stimulate, entertain and enchant in this, their final presentation. These graduate students have gained a reputation as among the finest in the nation.

ASU Dance

Fall Concert :: Nov. 17-21, 1999

A concert performance of highly acclaimed faculty and student choreography accompanied by the work of guest artist David Dorfman who is known for his quirky, wry, witty and athletic brand of choreography. His irreverent social criticism is imaginative and intelligent, and always unpredictable. This is a performance not to be missed.

ASU Dance

Emerging Artists :: Feb. 9-13, 2000

The Department of Dance supports the creative work of graduating seniors. Refreshingly honest, as well as inventive, this evening of dance promises to delight in new and unusual ways.

ASU Dance

Spring Concert :: March 1-5, 2000

This is a concert of highly acclaimed faculty and student choreographers, accompanied by the work of guest artist Seán Curran. A principal dancer with the Bill T. Jones/Arnie Zane Dance Company, Curran has, for the past few years, been a member of the off-Broadway percussion extravaganza *Stomp*. He has presented his own choreography to critical acclaim and has performed his evening of solo dances internationally. He is a graduate of and faculty member at New York University's Tisch School of the Arts.

ASU Dance

DanceWorks II :: April 12-16, 2000

Once again, graduate students from the Department of Dance have their talents highlighted in this special program. These dance students demonstrate years of commitment and discipline in a variety of entertaining and fresh works.

Your Opportunity

for Involvement

The College of Fine Arts, with its distinguished faculty and award-winning facilities, continues to expand the quality and scope of its programs and activities. This means growth, not just for the ASU community, but for the cultural life of the entire Valley community.

We invite your continued involvement, not only by attending performances and exhibitions, but also by becoming a part of the growth and development of the College of Fine Arts. In art, as in life, being an active participant is always the most satisfying role of all.

If you have a specific interest in one of the arts, you may wish to join one of our established support groups. For specific information on a group, please contact the persons listed:

- ⌘ ASU FRIENDS OF ART
ASU PHOTOGRAPHY
SUPPORT GROUP
Julie Codell,
School of Art Director
965-8521
- ⌘ LYRIC OPERA
THEATRE GUILD
Sandy Stein,
President
941-0306
Barbara Daniel,
Vice President
893-3239
Pat Berger,
Treasurer
935-1588
- ⌘ FRIENDS OF THE
ASU ART MUSEUM
965-2787
- ⌘ ASU ART MUSEUM DOCENTS
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Gregory Sale,
Curator of Education
965-2787
- ⌘ ASU FRIENDS OF
ORGAN MUSIC
Kimberley Marshall,
Director of Organ Program
965-3968
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- ⌘ ASU FRIENDS OF THEATRE
Bonnie Eckard,
Theatre Chair
965-5359
- ⌘ ASU FRIENDS OF DANCE
Tage Wood,
President
965-5029
- ⌘ DEAN'S COUNCIL
DEAN'S SUPPORT GROUP
Thomas Fay,
College of Fine Arts
Development Officer
965-8562
- ⌘ ASU FRIENDS OF MUSIC
Dr. Mary Anne Friederich,
President
965-2819

General Box Offices

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

Fine Arts/Galvin Playhouse: 965-6447

Hours: 10:30 a.m.-6 p.m. Tues.-Fri.
noon-4 p.m. Sat.

Gammage Auditorium: 965-3434

Hours: 10 a.m.-6 p.m. Mon.-Fri.
10 a.m.-4 p.m. Sat.

Dillard's Charge Line: 503-5555

Phone Hours: 8 a.m.-9 p.m. Mon.-Fri.
8 a.m.-6 p.m., Sat.
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Outlets open for walk-up business during regular store hours

Facility Box Offices

Galvin Playhouse: 965-6447

Opens one hour before performances

Lyceum Theatre: 965-3437

Opens one hour before performances

Music Theatre: 965-3398

Opens one hour before performances

Facility Policies

Due to the disturbance to other patrons and to performers on stage and because 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

Group discounts are also available for many performances. Inquire at the Fine Arts/Galvin Playhouse Box Office, 965-6447 or 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 leave their seat locations and any paging devices with an usher. (Be sure to leave seat locations with your sitter!) 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.

Emergency Phone Numbers

Lyceum Theatre Box Office: 965-3437

Lyric Opera Theatre Box Office: 965-3398

Galvin Playhouse/University

Dance Lab: 965-6447

Gammage Box Office: 965-3434

ASU Public Safety: 965-3456

Late Seating Policy

For the benefit of audience members who arrive on time, late-arriving patrons will be seated at the discretion of the House Manager. It will often be impossible to seat late-arriving patrons until an appropriate break in the performance occurs.

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

Facility box offices open one hour prior to performance time. Seating areas open 30 minutes before curtain time.

Lost and Found

Lyceum Theatre and

Galvin Playhouse: 965-6447

Gammage Auditorium: 965-3497

Music Theatre: 965-6603

Parking

for College of Fine Arts Events

Free on-campus parking is available for evening and weekend events after 7 p.m. except in restricted, visitor/pay lots and residence hall lots, as noted on the signs at the lot entrances.

Patrons attending events during business hours which are 7 a.m.-7 p.m., Monday-Friday, must use designated "Visitor Parking" areas (metered or paid). Parking designated for persons with a physical disability 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 Music Theatre on the north side of the Nelson Fine Arts Center, is not a free lot. There is a \$1 per hour charge, even after 7 p.m.

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 Parkway,
Parking Structure 3 on Myrtle Avenue,
Lot 8 at Tenth Street and
Myrtle Avenue

Music Theatre

(Music Building)

Evenings and Weekends:

Lot 3 on Gammage Parkway,
Parking Structure 3 on Myrtle Avenue,
Lot 8 at Tenth Street and
Myrtle Avenue

Gammage Auditorium

Evenings and Weekends:

Lot 3 on Gammage Parkway
(arrive early). Patrons arriving less than
30 minutes before curtain, should go
directly to Parking Structure 1 on
Apache Boulevard

ASU Art Museum

(Nelson Fine Arts Center
and Matthews Center)

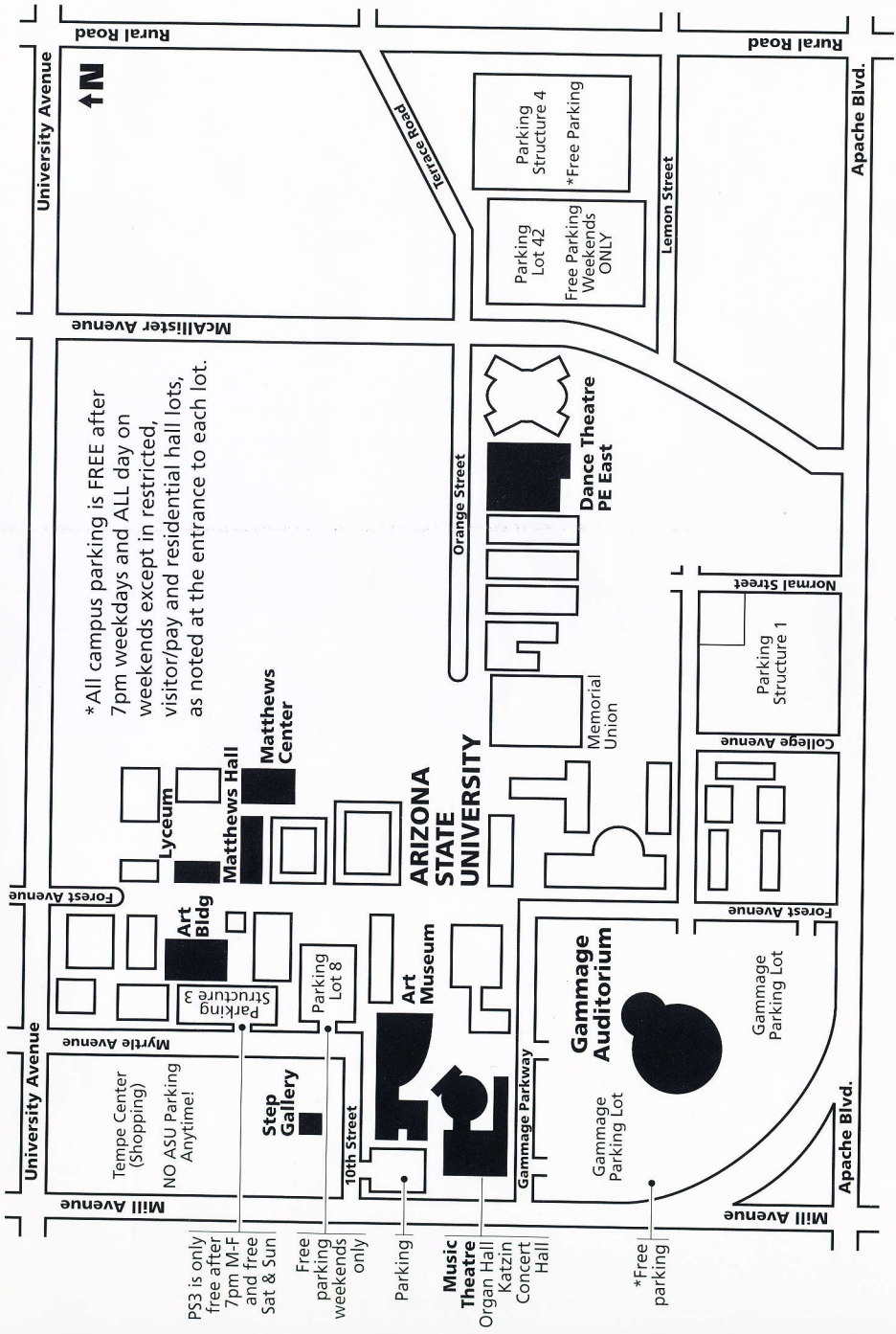
Evenings and Weekends:

Parking Structure 3 on Myrtle Avenue,
Lot 8 at Tenth Street and
Myrtle Avenue

Lyceum Theatre

Evenings and Weekends:

Parking Structure 3 on Myrtle Avenue



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Free parking weekends only

Parking

Music Theatre
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Katzlin Concert Hall

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*All campus parking is FREE after 7pm weekdays and ALL day on weekends except in restricted, visitor/pay and residential hall lots, as noted at the entrance to each lot.

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McAllister Avenue

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Rural Road

Orange Street

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Dance Theatre PE East

Memorial Union

Normal Street

Parking Structure 1

College Avenue

Forest Avenue

Gammage Parking Lot

Gammage Auditorium

Gammage Parking Lot

Apache Blvd.

Mill Avenue

University Avenue

Forest Avenue

Myrtle Avenue

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Parking Structure 2

Parking Lot 8

Matthews Hall

Matthews Center

Lyceum

Forest Avenue

Forest Avenue

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