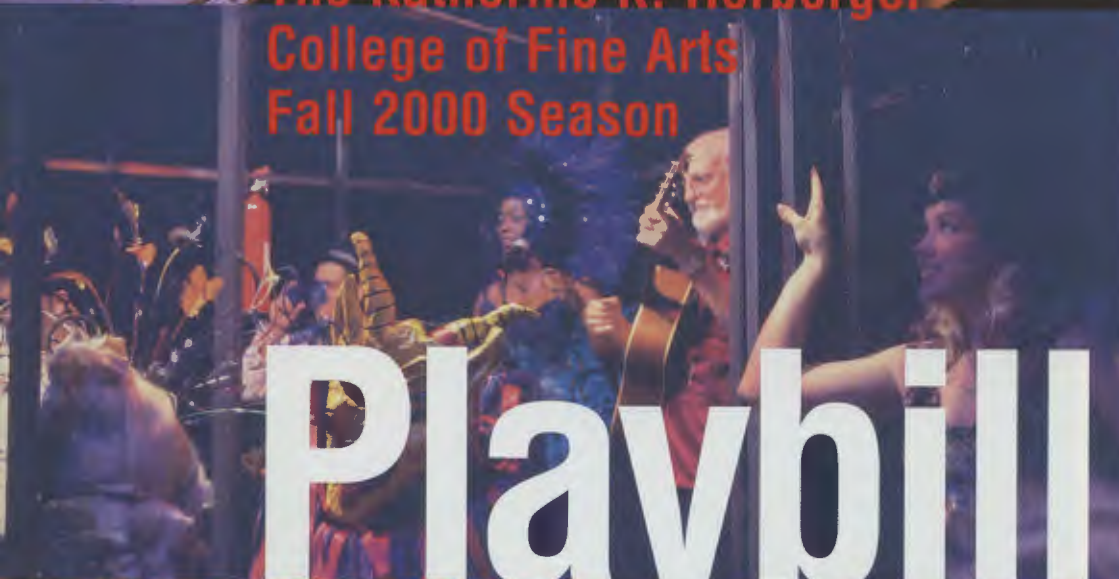




The Katherine K. Herberger
College of Fine Arts
Fall 2000 Season



Playbill





Photo by Tim Trumble © 2000 ASU

Accomplished, Vibrant and Innovative

Welcome to the 2000-2001 season of performances and exhibitions!

This is the first year that these many programs come to you as part of the newly named Katherine K. Herberger College of Fine Arts. As most of you know, Kax Herberger's gift of \$12 million dollars last spring to support faculty, students and programs in the College was the largest personal gift ever given to ASU. More importantly, she honors the College by giving us her name, one that is recognized in Arizona and the nation as synonymous with the arts and philanthropy.

We strive every day to be an accomplished, vibrant and innovative program in the arts, and our connection to you, our audience, is of

special importance. You are a true partner in our collective process of discovery.

So, welcome. If you are among our faithful audience members—and some of you have been with us for more than 20 years—thank you for your continued support. If you are a newcomer to the Herberger College, we're glad you're here. And we give a special welcome to the many members of our Director's Circle, those season subscribers who not only purchase tickets, but also make special financial gifts to help support our mainstage seasons.

All of us in the Herberger College hope your time with us is transforming.

■ **J. Robert Wills**, Dean, The Katherine K. Herberger College of Fine Arts

P.S. You'll learn about some programs in the College by reading this playbill. You can find out even more about us at our web site: <http://www.asu.edu/cfa>—a site picked as an "Editor's Choice" award winner by the people at Netscape.

Disabled students given opportunity to dance

As the stage lights go up, two dancers begin to move—slowly at first, then more vigorously—across the stage. There is nothing unusual about the modern dance performance—except that one dancer is almost totally blind.

Yet Nola Baker-Jones moves across the stage with the same confidence as her partner and teacher, ASU dance student Aaron Robinson. Her ability to dance without fear is the result of new technology developed at ASU's Institute for Studies in the Arts (ISA), and the commitment of Robinson to working with disabled students.

As the United States marks the 10th anniversary of the Americans with Disabilities Act, devices developed by an ISA electronic technician, Assegid "Ozzie" Kidane, are breaking down barriers in the performing arts in ways never before possible. Robinson, who is hearing-impaired himself, has worked with

School of Dance student Aaron Robinson dances with Nola Baker-Jones, who lost most of her eye-sight two years ago.

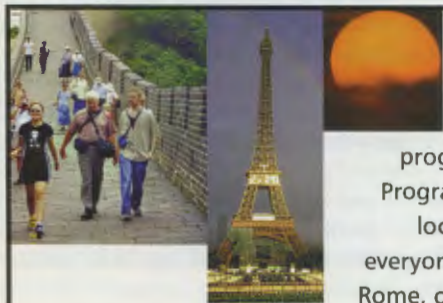


Photo by Robb Smithe © 2000 ASU

both blind and deaf dancers this year.

Baker-Jones is able to move across the stage with such confidence because she wears a small device, similar to a hearing aid, that warns her when she approaches invisible lasers marking the stage's boundaries. Each boundary gives a different sound, increasing in volume as the dancer nears it. Baker-Jones is thereby able to tell exactly where she is on the stage at all times.

Another device developed by Kidane enables deaf dancers to feel the music through vibrations transmitted to their skin via sensor. Kidane is awaiting patents for each of his creations. ■ **Jennifer Pringle**, Information Specialist



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School of Art Professor “Recreates” Old Main

Randy Schmidt is two parts artist and one part sleuth. For several years, the ceramist and School of Art professor has used both his knowledge of art materials and interest in historic preservation to restore such buildings as the Arizona State Capitol, Phoenix’s Tovrea Castle and, most recently, ASU’s venerable Old Main.

For the 102-year-old campus building, Schmidt was commissioned to recreate such missing architectural features, such as rope moldings, cornice brackets and corbels, for the 60-foot-by-40-foot coffered ceiling of the Great Hall.

“I’ve always had an interest in old buildings and Old World craftsmanship,” says Schmidt. “I watched my grandfather mix his own paints and stencil ceilings in Iowa. So much of that knowledge has been lost.”

In 1981, the Phoenix Arts Commission was searching for someone to fabricate missing molding for the Arizona State Capitol building. Schmidt, who has always loved Arizona, saw this project as a way to pay back his adopted state. Eventually, he researched—and then recreated—the original tile floor in the Governor’s Office.

School of Art professor Randy Schmidt takes on another role, that of an architectural restorer. If he does his job right, no one will ever know the original from his fabrication.

“It’s a matter of figuring out what was there first and then how to do it,” he says. “I first ask myself ‘What would the tradesmen have done.’ Usually, the answer is straightforward.” Over the years, Schmidt has amassed a collection of pre-1900 architectural trade journals and textbooks which he researches to find the precise materials and technique used. When parts can’t be found, Schmidt creates them.

For the Great Hall, Schmidt restored a badly damaged ceiling bracket, constructed a mold from the finished piece, then fabricated new brackets out of gypsum, a high-tech plaster. When finished, new sections will be indistinguishable from the original. “If I do my job right, you’ll never know the difference,” he says.

The process is laborious. “This type of work requires a deep interest, a passion really,” says Schmidt. It has to be more than just a job.”

■ Dianne Cripe, Information Specialist Coordinator

Photo by Tim Trumble © 2000 ASU



Brian Borowka, an MFA/Playwriting student, has the pleasure of having his play produced within his department by ASU Theatre.

MFA/Playwriting Students See Their Work Make It to the Stage

All of the units of The Katherine K. Herberger College of Fine Arts enjoy national ranking, and the Masters in Fine Arts/Playwriting graduate program is no exception. These students of the Department of Theatre are earning accolades—and having their plays produced—all over the Valley.

One of the reasons for such success lies with Guillermo Reyes, ASU's playwright-in-residence and a professor of theatre. Reyes, a nationally renowned playwright himself, oversees the program. Working together, ASU students' work is making it to the stage.

The Madagascar Plan, written by MFA/Playwriting student Brian Borowka, is being produced as part of ASU's Mainstage Season this fall. Another, *Billy Braxton* by Mark Kosloff, will be done as part of the new Applied Projects later this year.

Student William Carton had his play, *The All Male Revue*, produced in Hollywood, California, this year. Student playwright Alan Berks saw his play, *Mourning Rituals*, get produced at Blackball Ensemble last year. Laurel Haines, who graduated from the

program last spring, was nominated for the AriZoni Award with *Raw Footage*, her thesis play, in the category, Original Play.

Not surprisingly, *The Arizona Republic* declared both Alan and Laurel "best new playwrights" in Spring 2000.

The student playwrights also have an opportunity to write 10-minute plays and have them produced and presented to a public audience every year at ASU's Prism Theatre.

In addition, the department presents the "New Plays Marathon," an ambitious project in play development that celebrates the process of writing exciting new works for the theatre, every spring. ASU presents a series of full-length and one-act staged readings and plays written by ASU graduate student playwrights. Free and open to the public, these productions play to packed houses.

ASU student playwrights are diligently getting their plays produced both on- and off-campus, and gaining the exposure they so richly deserve.

For more information about public performances of student work, call (480) 965-8796. ■ Megan Krause, Information Specialist Coordinator

Outreach is of paramount importance in The Katherine K. Herberger College of Fine Arts. Young and old alike partner with students and faculty of the School of Music, the School of Art and the Departments of Dance and Theatre to explore and experience the arts as never before. Together, our communities can not only share in the performing arts, but also grow through and with them.



Out-reach: Connecting Arts and the Community

The Departments of Theatre and Dance have a long history of community outreach. In fact, The Katherine K. Herberger College of Fine Arts strives to be a connected member of the community in all facets. Outreach has always been of paramount importance, permitting us to educate, give back, and provide our students with opportunities to go out into the community in which they live and work in their chosen art form, all the while helping others.

The Imagination Corporation and Discover Dance are two such programs of the college. Through a series of Saturday morning classes specifically designed for young children in grades one through six, the Herberger College's Departments of Theatre and Dance team up to offer a total fine arts experience.

The Imagination Corporation, ASU Theatre's program for young people, has a 21-year history, and ASU Dance joined for a fifth year to form a partnership with their program for children, Discover Dance. The programs run once in the spring and in the fall.

The Imagination Corporation and Discover Dance are supervised by ASU instructors Johnny Saldaña (Theatre) and Kathy Lindholm Lane (Dance), and taught by ASU students specializing in arts for children. Classes are held in the Nelson Fine Arts Center on the ASU campus in state-of-the-art studios designed exclusively for each art form.

For registration information, or to learn more about The Imagination Corporation, contact Johnny Saldaña at (480) 965-2661. For information about Discover Dance, contact Kathy Lindholm Lane at (480) 965-0412. ■ Megan Krause, Information Specialist Coordinator

The School of Music's Music Theatre has a Brand New Name

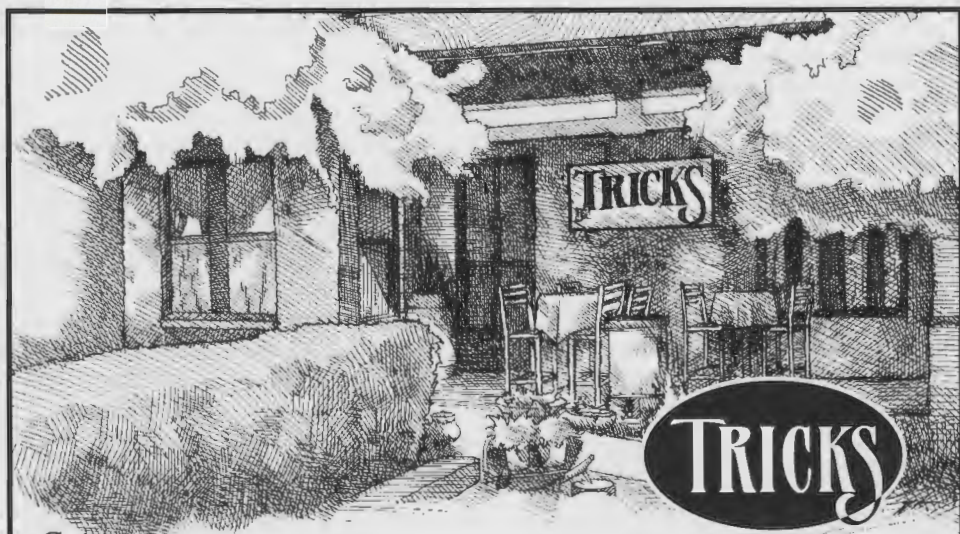
The Music Theatre in the School of Music has a new name—the Evelyn Smith Music Theatre. Most appropriately, it is in recognition of Evelyn Smith, a lifetime lover of the arts and longtime Valley resident who has made an extraordinary commitment to The Katherine K. Herberger College of Fine Arts.

Mrs. Smith has followed with great interest as The Katherine K. Herberger College of Fine Arts has grown over the years. Eager to see it develop into one of the best fine arts colleges in the nation, she and her family have made a significant investment that goes a long way toward making that happen. Their gift impacts virtually every program in the college, touching students and faculty in all disciplines and enhancing the quality of life in the community.

Specifically, the Smiths' gift funds an endowment for the School of Music's Lyric Opera Theatre; endowed professorships in art, music and theatre; endowed visiting

professorships in art, dance, music, theatre and Institute for Studies in the Arts; endowed fellowships for graduate students in art, dance, music and theatre; an endowed exhibition fund for the ASU Art Museum; and an endowment for the arts partnerships with schools, arts groups and other Valley organizations. The gift also provides funding for Artwork: The Kax Herberger Center for Children and the Arts; special programs in the College; and an endowed fine arts enrichment fund.

"I have watched the Fine Arts program over the years, and I've just gloried in the fact that it's grown so much," says Mrs. Smith. "I'd like to see it develop into one of the best fine arts schools in the nation." ■ **Mary Brennan**, Information Specialist Coordinator



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Seth Riskin performs an aspect of the unique light dance he developed during his residency at the ISA.



Internationally Renowned Institute for Studies in the Arts

Arizona State University's internationally renowned Institute for Studies in the Arts (ISA) marked an important milestone when it celebrated its tenth anniversary in July.

The ISA was founded in 1990 to promote cross-disciplinary research and creativity, both within the various artistic fields, and between the arts and other disciplines such as architecture, information technology and engineering. The ultimate goal was to invent new forms of art experience and processes for teaching the arts. Ten years later the ISA remains one of only a handful of such institutions in America and is recognized as one of the best.

When the ISA was first envisioned in 1989, few could have imagined the enormous impact technology would have in the next decade. Digital was only a dream, CD-ROMs had yet to be developed, there was no World Wide Web and even video was not completely accepted as an art form.

Today the ISA is on the leading edge of those and other rapidly developing and changing technologies, and is applying the new technologies to various artistic fields of aesthetic inquiry.

J. Robert Wills, Dean of The Katherine K. Herberger College of Fine Arts, says that the ISA has strengthened the entire college during the past decade.

Marks 10th Anniversary

"Founding the institute at the outset of such a period of dramatic technological change has enabled the College to truly prepare students to function in a world where technology is a part of everyday life in all fields, including the fine arts," Wills says.

In the past decade, the institute has sponsored more than 212 research projects, reflecting the achievements of more than 150 ASU faculty (from 12 disciplines) and numerous students. Another 120 national and international visiting artists have worked at the institute.

The resulting mass of creativity has taken many forms: print and electronic publications, lectures, demonstrations, workshops, performances, exhibitions, installations, musical scores, websites and new technological equipment for application in the arts.

Among the unique technological products developed at the ISA is a video/computer-based, interactive stage that responds to the performer's movements; an interactive, educational internet package for heart patients and their families; and a voice-activated lighting-control system designed for use in theaters. ■ Jennifer Pringle, Information Specialist



The Arizona State University School of Music presents the

Wind Symphony

Gary W. Hill, conductor

Guest Artists

Bernard Rands and

Augusta Read Thomas

Friday, October 6, 2000

7:30 p.m.

Gammage Auditorium



The Katherine K. Herberger College of Fine Arts
Arizona State University

Program

Rituals

- Ring, Flourish, Blaze! (2000)
A Fanfare
Augusta Read Thomas
(b. 1964)
- The Star-Spangled Banner (1814)
arrangement, John Philip Sousa
- Funeral Music for Queen Mary (1694)
Henry Purcell
(c. 1659-1695)
transcription/elaboration, Steven Stucky
- Dionysiaques, op 62 (1913)
Florent Schmitt
(1870-1958)

INTERMISSION

- Ceremonial (1992)
for Symphonic Wind Band
Bernard Rands
(b. 1934)
- Early One Morning (1901/40/50)
Percy Aldridge Grainger
(1882-1961)
transcription, Joseph Kreines
- Kije's Wedding (1934)
from *Lieutenant Kije*
Sergey Prokofiev
(1891-1953)
- Easter Monday on the White House Lawn (1911)
from *Tales of a Traveler*
John Philip Sousa
(1854-1932)

Rituals

Humans have practiced myriad rituals since the beginning of recorded history and, undoubtedly, long before such rites were first chronicled. Innumerable ceremonies, acts and customs are embedded in every known culture and embodied in many of our daily actions. This evening's program — comprised of music written for various ceremonies, as well as music metaphorically depicting both known and enigmatic rituals — confirms Bruce Adolphe's claim that "music is the resonance of action."

We open our concert season, "Celebrating Creativity and Innovation in Music," with two rituals long associated with public events in our culture: a fanfare and our national anthem. Augusta Read Thomas describes *Ring, Flourish, Blaze!* as follows —

“Ring: circle, crown, brotherhood, sisterhood, alliance, chime, peal, echo, reverberate, resound...”

Flourish: grow vigorously, prosper, thrive, blossom, develop, embellish, decorate, fanfare, ornament...

Blaze: brightness, flame, dazzle, sparkle, shimmer, flash, mark out a path, to be the first to do, invent, or study something, pioneer, spread news, blow, shine...”

Ring, Flourish, Blaze! was commissioned by Dr. Bernard Dobroski, Dean of the School of Music at Northwestern University for the Sesquicentennial of the University. The work has a duration of about 100 seconds and contains about 1,500 notes!

Steven Stucky, composer and Chair of the Department of Music at Cornell University, transcribed and elaborated on Purcell's *Music for the Funeral of Queen Mary* while composer-in-residence with the Los Angeles Philharmonic Orchestra. "I used three pieces heard at the funeral of Queen Mary, who died of smallpox on December 28, 1694: a solemn march, the anthem, "In the Midst of Life We Are in Death," and a canzona in imitative polyphonic style. In working on the project, I did not try to achieve pure, musicological reconstruction, but, on the contrary, to regard Purcell's music, which I love deeply, through the lens of three hundred intervening years. Thus, although most of this version is a straightforward orchestration of the Purcell originals, there are moments when Purcell drifts out of focus."

Ancient Greek festivals held in seasonal cycles honored Dionysus, the Greek god of wine. These observances, often highlighted by dramatic performances, were known to reach a frenzied state. French composer Florent Schmitt's *Dionysiaques* — with its Debussy-like sensuality and increasingly raucous displays of technical virtuosity — captures perfectly the spirit of such festivities.

Program Notes

In describing his *Ceremonial* for symphonic wind band, Bernard Rands tells us that it "is a monothematic composition in which a single, extended melody is repeated ten times during the course of the work. The melody, first stated by the solo bassoon, is subsequently played by various combinations of instruments, always increasing in density and in complexity of timbre. This latter quality is the central concern of the work which employs unusual and unconventional mixtures of instrumental groups — sometimes in extreme registers — in order that the melody is continuously transformed in timbral character. Each statement of the melodic theme is separated from the next by a dense harmonic idea which serves to interrupt the forward motion of the melodic and rhythmic flow. At the outset, both harmonic and melodic ideas float free of any discernible meter or pulse. As specific rhythmic ideas are introduced and accrue in the percussion section, the music gradually takes on a regular beat (rarely the downbeat!) which propels it to its concluding climax. The mood and pace of the music is comparable to a ceremony which gradually, deliberately and inevitably moves through its rituals."

Ceremonial, composed in 1992, was commissioned by the University of Michigan, Ann Arbor, for the University of Michigan Symphony Band and is dedicated to its Music Director, H. Robert Reynolds.

Arguably, humankind's oldest rituals are those having to do with courtship. In the English folk tune, "Early One Morning," we are told of a maid who begs her betrothed "O' don't deceive me, O' never leave me." Grainger's penchant for metaphorically expressing the juxtaposition of joy and pain through music — in this setting manifest in the always-present harmonic undercurrent — aptly depicts the maid's plight. On the other hand, the protagonist in the film, *Lieutenant Kije*, is indeed true to his "maid," their big-screen wedding accompanied by Prokofiev's score.

A playful children's ritual — the Easter egg-hunt — is the subject of John Philip Sousa's "Easter Morning on the White House Lawn." Drawn from Sousa's suite *Tales of a Traveler*, the work was conceived during the Sousa band's world tour of 1910-1911.

— Gary W. Hill, 2000

Bernard Rands

Through more than a hundred published works, Bernard Rands is established as a major figure in contemporary music. His work *Canti del Sole*, premiered by Paul Sperry, Zubin Mehta and the New York Philharmonic, won the 1984 Pulitzer Prize in Music. His orchestral suites *Le Tambourin* won the 1986 Kennedy Center Freidheim Award.

The originality and distinctive character of his music have been variously described as “plangent lyricism” with a “dramatic intensity” and a “musicality and clarity of idea allied to a sophisticated and elegant technical mastery” — qualities developed from his early studies with Dallapiccola and Berio.

Born in England in 1934, Rands emigrated to the United States in 1975. Since his arrival, he has been honored by the American Academy of Arts and Letters; B.M.I; the Guggenheim Foundation; the National Endowment for the Arts; and the Barlow, Fromm and Koussevitzky Foundations among others.

Recent commissions have come from the Suntory Concert Hall in Tokyo; the New York Philharmonic; Carnegie Hall; the Boston Symphony Orchestra; the Chicago Symphony; the Cincinnati Symphony; the Los Angeles Philharmonic; the Philadelphia Orchestra; the BBC Symphony, London; the National Symphony Orchestra; the Internationale Bach Akademie, Stuttgart; and the Eastman Wind Ensemble. Many chamber works have resulted from commissions from major ensembles and festivals around the world.

Rands' music has been conducted by many, including Boulez, Berio, Maderna, Marriner, Mehta, Muti, Ozawa, Rilling, Salonen, Sawallisch, Schiff, Schuller, Schwarz, Silverstein, Sinopoli, Slatkin, von Dohnanyi and Zinman. He has been guest composer at many international festivals and Composer in Residence at the Aspen and Tanglewood festivals. His Chamber Opera, *Belladonna*, was commissioned by the Aspen Festival for its fiftieth anniversary in 1999. He was Composer in Residence with the Philadelphia Orchestra from 1989 to 1995.

Rands is the Walter Bigelow Rosen Professor of Music at Harvard University.

Biographies

Augusta Read Thomas

Augusta Read Thomas (born in 1964 in New York) is a Professor of Composition at the Eastman School of Music, and she was Composer in Residence with the Chicago Symphony Orchestra through May 2000. At the age of 33, she received tenure from the Eastman School after just three years of teaching. Her work has been published by the Theodore Presser Company, and is currently published by A.R.T. Musings Publishing Company. She studied at Northwestern University, Yale University and the Royal Academy of Music. Seven years after graduating from the Royal Academy of Music, she was elected an Associate of the Royal Academy of Music (ARAM, honorary degree). In 1998 she received the Distinguished Alumni Association Award from St. Paul's School in Concord, New Hampshire. In 1999, she received the Award of Merit from the President of Northwestern University.

Conductors who have programmed her work include Daniel Barenboim, Mstislav Rostropovich, Pierre Boulez, Seiji Ozawa, Hans Vonk, Gerard Schwarz, Dennis Russell Davies, Donald Hunsberger, Hugh Wolff, Cliff Colnot, Norman Scribner, John Nelson, Apo Shu, Jahja Ling, Keith Lockhart, Lawrence Leighton Smith, George Manahan, Jac Van Steen, Gianpiero Taverna, David Gilbert, Bradley Lubman and Grant Llewellyn.

Ms. Thomas' chamber-opera *Ligeia*, (Librettist: Leslie Dunton-Downer, based on a short story by Poe) won the prestigious International Orpheus Prize (for which Luciano Berio was president of the jury) and was performed in Spoleto, Italy, with Luca Ronconi directing. *Ligeia*, commissioned by Mstislav Rostropovich and Rencontres Musicales d'Evian, was premiered by Maestro Rostropovich in the 1994 Evian Festival. The American premiere took place at the Aspen Music Festival in Aspen, Colorado, in July 1995. Dunton-Downer and Thomas are continuing their collaboration on a new opera entitled, *Dreams in the Cave of Eros*.

Ms. Thomas studied with Jacob Druckman at Yale University, and with Alan Stout and Bill Karlins at Northwestern University.

Gary W. Hill

Gary W. Hill is Professor of Music and Director of Bands at Arizona State University where he conducts the Wind Symphony and the Chamber Winds, teaches undergraduate and graduate conducting, and is director of the Digital Conducting Laboratory.

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 and the National Flute Association; at many state conventions; and throughout North America, and Europe. Performances conducted by him have consistently drawn praise from composers, performing musicians and critics alike for their insightful, inspired and cohesive realizations, and for their imaginative programming. Ensembles conducted by Hill have recorded for composers, publishers, and National Public Radio, and have appeared "in concert" on the PBS and CBS television networks.

As a guest conductor and clinician, Hill's appearances in ten countries and twenty-six states have included performances with myriad high school honor bands, numerous college and university wind bands and orchestras, at the Midwest International Band and Orchestra Clinic, and at the World Association of Symphonic Bands and Ensembles' inaugural conference. During the last ten years, he has presented over fifty workshops on conducting and rehearsal technique for instrumental teachers of all levels and has served as a clinician for more than eight 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. This has led to innovations in nonverbal modes of teaching from the podium and in the approach to the process of conducting. As the director of Arizona State University's Digital Conducting Laboratory, Hill is involved with the investigation of digital technologies applicable to the teaching of conducting.

A native of Michigan, Hill earned degrees in music education and wind instruments from the University of Michigan. While at Michigan, he studied with many esteemed music educators, including Elizabeth A. H. Green, William D. Revelli, H. Robert Reynolds, James O. Froseth and Charles Owen.

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 hosted the Fiftieth Anniversary National Conference (1991), as well as the joint conferences of the North Central and Southwestern Divisions in conjunction with The Society for American Music (1998), served as president of the Southwestern Division (1989-91) and is currently chair of the National Commissioning Committee and National Vice-President.

Wind Symphony Personnel

Flute

Kristi Ballif
Andrea Hounjet*
Tina Kuenzel
Beth O'Reilly
Tracey Schmidt
Linda Watkins

Oboe

Dominique Bellon
Annie Henneke
Laura Medisky
Jenny Wheeler*

Bassoon

Ryan Maples
Nathaniel Parker*
Tim Wiggins

Clarinet

Adam Ballif
Bethany Brestel
Marie-Julie Chagnon*
Sean Dennison
Susan Govier
Guillaume Grenier-Marmet
Tim Haas
Eric Hansen
Kelly Hayes
Heather Henderson
Melonie McCown
James Parkinson
Marisa Sharer
Rebecca Tout
Anne Watson

Alto Saxophone

Brina Bourliea
Jason Hickam*
Simon Hutchings
Todd Tucker *

Tenor Saxophone

Deanna Kirchoff

Baritone Saxophone

Ryan Bledsoe

Trumpet

Andrew Kissling
Scott Miller
Amanda Pepping
James Schmidt*
Kristin Stoneback
Allyn Swanson

Horn

Gary Moss
Matt Smith*
Catherine Thompson
Andrew Vaia*
Melanie Woodward

Trombone

Kevin Coles
Kathleen Cronin
Ben Dickinson*
Mario Villalobos

Bass Trombone

Bob Cockrell
Eric High*

Euphonium

Jennifer Jester
Kelly Thomas*
Leslie VanZee

Tuba

Tristen Bouilly
Michael Fay
Brad Neuman
Curtis Peacock *

Percussion

Jesse Corona
Casey Farina*
Paul Koch
Michael Richau
Melanie Tebay*
Ian Templin

Piano

Jeong-Hwa Park

Harp

Rebecca Foreman

Assisting Musicians

Michael Arndt,
Piccolo Trumpet
John Marchiando,
Piccolo Trumpet
Mary Stoneback, Trumpet
Sarah Stoneback, Trumpet

Wind Symphony Staff

Susan Oliver,
Administrative Assistant
G. Mancho Gonzalez,
Ensemble Manager
Allison Storochnik,
Music Librarian

* designates Section Principal

Wind Symphony personnel are listed in alphabetical order to emphasize the equal importance of all members.

CellBytes2000:

ASU Links Dance, Technology, the Web and the World

Once upon a time, dancers performing a duet had to be on a stage together. On the same stage.

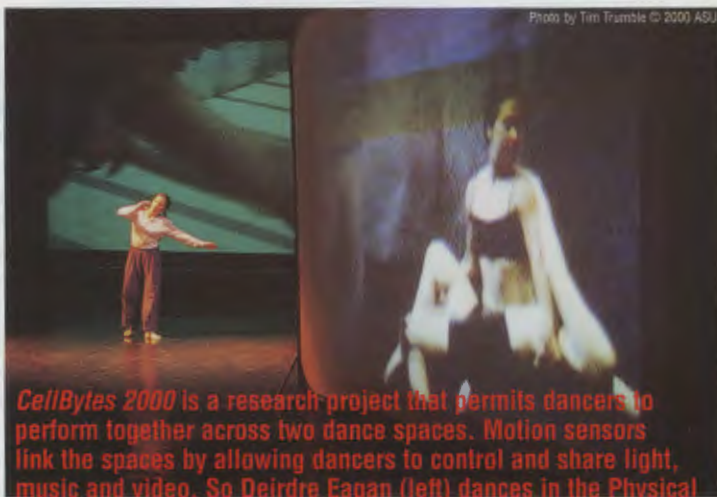
But now, The Katherine K. Herberger College of Fine Arts' commitment to fusing dance and technology is breaking all the borders. In a fascinating research project dubbed *CellBytes2000* these same two dancers performed a duet on two separate stages—stages that are a mile apart.

At ASU this summer, approximately 10 other one- to three-minute dance pieces were performed across two dance spaces. Motion sensors that allow dancers to control and share light, music and video link these spaces. The final performances incorporated simultaneous activity in two separate interactive performance spaces, linked through the use of high speed internet. These two linked and coordinated performances were then mixed together and web cast for an international audience.

The project will travel to London this winter, where a group of sound, movement and image artists from all over the world—ASU included—will recreate the process. Sixteen student dancers will aid in the venture, preparing for an event that breaks ground for what is certain to be the future of dance and technology. If dancers can perform together a mile apart, why not an ocean apart?

CellBytes2000 is a collaboration between RESCEN (Research into Creation in the Performing Arts) at Middlesex University; two of the Herberger College's units, the Department of Dance and the Institute for Studies in the Arts; and ASU Information Technology. ASU is one of the only universities in the United States with an interactive, multimedia dance studio.

"What this means is that people can now perform together from anywhere on the



***CellBytes 2000* is a research project that permits dancers to perform together across two dance spaces. Motion sensors link the spaces by allowing dancers to control and share light, music and video. So Deirdre Fagan (left) dances in the Physical Education Building with Kristie Topham Petty and Sonia Valle (on video screen), who were a mile across campus. Next, ASU artists go to London to conduct more research.**

globe," says John Mitchell, director of the Herberger College's Dance Multimedia Learning Center, a resident artist with the Herberger College's Institute for Studies in the Arts, and a pilot of *CellBytes2000*. "This marks an ability for human communication over long distances never before possible, relatively for free. The goal is to develop the process of collaboration and creation within a multi-site performance setting, developing a process for working across distance, and creating a foundation of criteria for critically evaluating the success and impact of this genre of performance work."

CellBytes2000 is an important step in the melding of dance and technology, which Mitchell forecasts will be a vital genre in the near future. "In addition to the obvious video conferencing possibilities, a person moving in one space can also affect the stage media in the other space as though they were actually moving in that second space. Through this, the two spaces become one space. There are many other possibilities and variations for creating dual site performances," he explains. "The potential is limitless." ■ Megan Krause, Information Specialist Coordinator

Regional artists featured in that questions boundaries



Craig Smith, *Iceberg #4*, Greenland. Smith, who lives and works in Tempe, is one of ten regional artists whose work is featured in the ASU Art Museum exhibition, *No Absolutes*.

No Absolutes, a regional exhibition featuring work by 10 artists, reflects the contemporary zeitgeist of questioning boundaries. Running from October 8 through January 7 at the ASU Art Museum, *No Absolutes* features work that ranges from painting to video installation.

For *No Absolutes*, three curators at the Museum—Marilyn Zeitlin, Heather Lineberry and John Spiak—brought their different perspectives to the task of selecting artists who are producing strong and innovative work in the Southwest.

Some of the artists have never exhibited in the area, others have produced new and exciting work, and several are creating site-specific pieces. Many of the artists are not

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ASU 9/00

exhibition

tioned to one form in which they create their work; instead they change their media to suit the content of each piece.

Many of the works in this exhibition address issues of ethnic identity or personal and political history. Viewed together the work raises questions about the idea of regionalism: What does "regional" mean? Isn't everywhere a region? Is your work inevitably regional?

Featured artists are Robert Adams (Phoenix), Connie Arismendi (Texas), Colin Cook (Southern California), Kim Cridler (Tempe), Luis Gutiérrez (Texas), Jon Haddock (Tempe), Leslie Hill and Helen Paris (Tempe and London), Craig Smith (Phoenix) and Joe Willie Smith (Phoenix).

■ Jennifer Pringle, Information Specialist



Jon Haddock, *Elian*, digital drawing.

Screenshots Examines the Power of Images in Our World

Images from well-known cultural events, both real and fictional, comprise *Screenshots*, an exhibition of new work by Tempe artist and ASU School of Art graduate Jon Haddock, which opened at the ASU Art Museum Experimental Gallery in September and runs through November 4.

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Artist creates fragile monuments from paper

Jyung Mee Park creates sculpture with thousands of pieces of rice paper. Each sheet of paper is individually folded by hand with the assistance of students and community groups. The artist then layers the sheets of paper, one by one, into larger forms resembling lotus flowers, birds nests and icebergs, all created without the use of adhesives.

Park's *Fragile Monuments* exhibition, created over a three-week period with the help of several community groups in the Valley, runs from October 8 to November 5 at the ASU Art Museum. This open installation makes it possible for members of the public to meet the artist and fold a piece of paper that will become part of a sculpture.

Besides the obvious comparison to the Japanese art of Origami, Park's work—done as it is with the assistance of the local community—reflects the value that Asian cultures place on community and shared labor.

The sculptures are influenced by archetypal forms in nature, forms rooted in ritual practices



Delicate sculptures formed of thousands of folded sheets of rice paper are showcased in *Fragile Monuments*, an ASU Art Museum exhibition.

(Buddhist lanterns, mandalas) and forms derived from daily labor in agricultural communities (thatched roofs, haystacks).

"In a way it's going back to simpler ways," Park says of her paper art. "It's like taking a more humble approach. Gestures and day-to-day forms are at the basis of my art: I am using traditional methods and materials that merge into the here and now." ■ Jennifer Pringle, Information Specialist

New School of Music Director

Wayne Bailey is the new director of the highly ranked School of Music. No stranger to the academic world, he brings to ASU an impressive background in music administration, teaching and performance.

"I am delighted that we were able to attract such an outstanding candidate," says J. Robert Wills, Dean of The Katherine K. Herberger College of Fine Arts. "He will be able to lead our very strong School of Music most effectively."

Bailey comes to ASU from the University of Tennessee at Knoxville (UTK), where he was director of the School of Music and professor of music since 1998. While at UTK, Bailey oversaw a faculty and staff totaling more than 90, as well as multi-million-dollar budgets and endowments. Wills notes that Bailey has had a great deal of experience with strategic and long-range planning, fund raising and both student and faculty recruitment.

He holds a doctorate of musical arts degree in instrumental conducting from the University of Colorado, Boulder; a master of music degree in trumpet performance from the University of Michigan, Ann Arbor; and a bachelor of music education degree from Iowa State University, Ames.

Prior to joining the UTK, Bailey was director of the School of Music at Texas Tech University from 1995 to 1998; chairperson of the Department of Music at East Tennessee State University from 1993 to 1995; and assistant dean of the College of Music, chairperson of music education

Here is your Opportunity to Get Involved!

Come Take Part in The Katherine K. Herberger College of Fine Arts—ASU's "Arts District"

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 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 or 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 Katherine K. Herberger College of Fine Arts thank you for your interest!

ASU Friends of Art
480-965-8521

Friends of the ASU Art Museum
480-965-2787

ASU Art Museum Docents
ASU Art Museum Student Docents
480-965-2787

Arizona Print Forum
480-965-2787

ASU Friends of Dance
480-965-5029

ASU Friends of Music
480-965-2819

ASU Friends of Organ Music
480-965-3968

ASU Friends of Theatre
480-965-9547

Alumni Relations
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480-965-8985

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and associate director of bands, all at the University of Colorado, Boulder, from 1982 to 1993.

"It is a great honor for me to accept the position of director of the School of Music at ASU," says Bailey.

"The School of Music is one of the finest in the country and its faculty is well known throughout the nation as excellent scholars and performers. I am honored to join them and look forward to joining the university and the Tempe community."

■ **Mary Brennan**, Information Specialist Coordinator



Photo by Tim Trumbull © 2000 ASU

General Information

GENERAL BOX OFFICE

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

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

Evelyn Smith Music Theatre: 480-965-3398

Opens one hour before performances

Gammage Auditorium: 480-965-3434

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; cameras are to be given to house manager to lock up. 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.

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

Evelyn Smith 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.

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

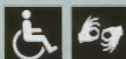
Lyceum Theatre: 480-965-6447

Evelyn Smith Music Theatre: 480-965-6603

Physical Education Bldg East: 480-965-6447

PATRONS WITH PHYSICAL DISABILITY

The Katherine K. Herberger 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.



Parking

Free on-campus parking is available for most weekend events, Saturdays and Sundays; and weekday events after 7 p.m. Exceptions are restricted, metered parking, 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: Beginning Fall Semester 2000, metered parking will be in effect on Saturdays. Sundays will continue to have free metered parking.

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.

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

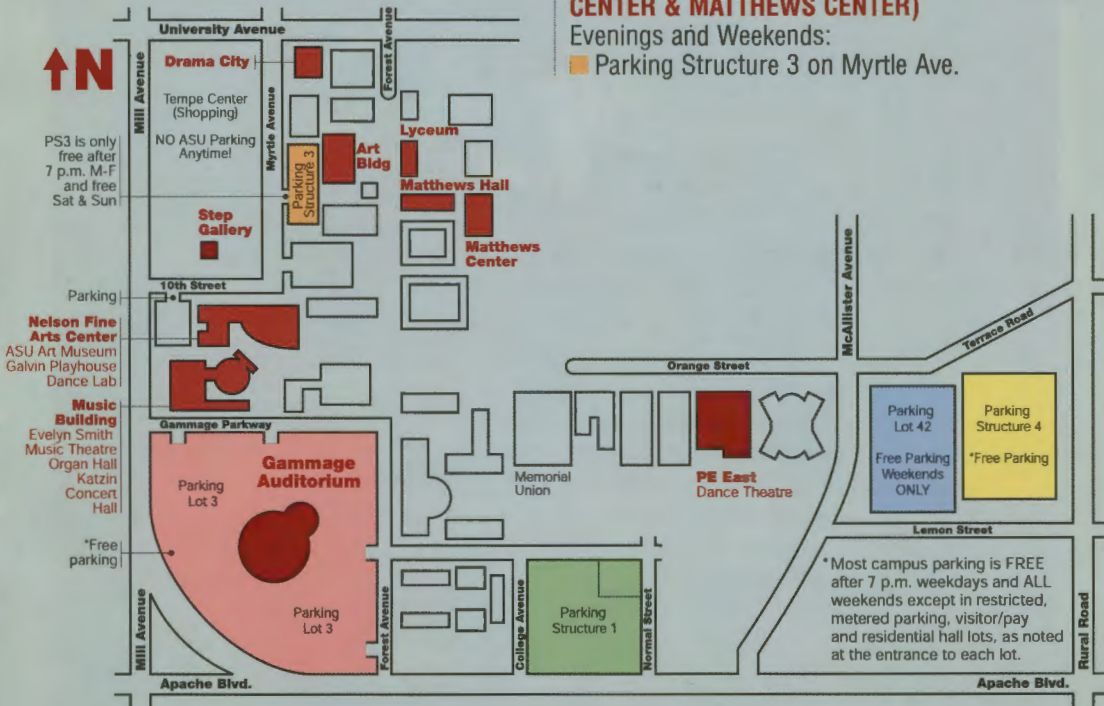
- Evenings and Weekends:
- Lot 42 at Orange Ave. and McAllister Ave.
- Parking Structure 4 at Orange Ave. and McAllister Ave.

EVELYN SMITH MUSIC THEATRE (MUSIC BUILDING)

- Evenings and Weekends:
- Lot 3 on Gammage Pkwy. (Arrive early!)
- Parking Structure 3 on Myrtle Ave.

ASU ART MUSEUM (NELSON FINE ARTS CENTER & MATTHEWS CENTER)

- Evenings and Weekends:
- Parking Structure 3 on Myrtle Ave.



*Most campus parking is FREE after 7 p.m. weekdays and ALL weekends except in restricted, metered parking, visitor/pay and residential hall lots, as noted at the entrance to each lot.

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