

Playbill

Herberger College
of Fine Arts

Spring 2002
March / April

ASU ARIZONA STATE
UNIVERSITY

Sneak Peek

Herberger College 2002-2003

Mainstage Season

Lyric Opera Theatre

You're a Good Man Charlie Brown, Come see Snoopy, Charlie Brown and the rest of the Peanuts gang.

A Chorus Line, The "one, singular sensation," this musical deals with the hopes, fears, frustrations and insecurities of a group of dancers.

Xerxes, the libretto revolves around interlocking love triangles, involving the court and family of the Persian Emperor Xerxes.

A supernatural double bill:

Der Kaiser von Atlantis
(The Kaiser of Atlantis):

Death, finding that the living no longer laugh and the dying no longer die, resigns.

The Medium: a tragedy of a woman caught between two worlds.

Theatre

Heat, an African-American myth in a contemporary setting commemorating the return of water to the desert.

The Vine, a multi-ethnic play about coming of age in the Southwest.

J.B., the 1959 Pulitzer Prize winner written by Archibald MacLeish and directed by our own Marshall W. Mason, renowned Tony Award winning director.

Good 'N Plenty, an offbeat comedy about a group of students studying the U.S. Constitution and our ability to adapt to the impact of current events and social change.

Don Juan, the Spanish classic by Tirso de Molina and directed by Oscar Giner.

The Organ Series

Organists from around the world will perform music from three continents and five centuries on the Fritts Organ. Series includes:

Kaleidoscope: A Multitude of Colors for the Organ

East Meets West I: The Impact of the Western Organ in Korea
Bach's Goldberg Variations

The Golden Age

East Meets West II: The Organ Legacy of Czech Composers

Genesis of a Genius: The Early Organ Music of J. S. Bach

Dance

New Danceworks I
and ***New Danceworks II***:

The choreographic and performance talents of the department's graduate students are highlighted in these special programs.

Fall Dance Collection
and ***Spring Dance Collection***
showcase the highly acclaimed faculty and student choreography.



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for a Mainstage brochure.**



The School of Music presents

Connections and Influences 1650-1700

Margaret Philips, Guest Organist

Royal College of Music, London

Organ Hall, Music Building

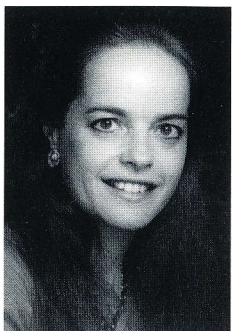
2:30 p.m.

April 7, 2002

Program

- Praeambulum Primi Toni in d minorMatthias Weckmann
(c.1616-1674)
- 3 Verses on *Nun freut euch, lieben Christen gmein*
- Verse in a minorChristopher Gibbons
(1615-1676)
- Voluntary in a minor for Double Organ
- CapriccioJohann Jacob Froberger
(1616-1667)
- Voluntary in CJohn Blow
(1649-1708)
- Cornet Voluntary in a minor
- Fantasia on *Komm, Heiliger Geist, Herre Gott*Franz Tunder
(1614-1667)
- Voluntary on the Old 100thHenry Purcell
(1659-1695)
- Voluntary in d minor for Double Organ
- Chorale prelude on *Komm, Heiliger Geist*, BuxWV 199Dieterich Buxtehude
(1637-1707)
- Praeludium in a minor, BuxWV 153

Margaret Phillips



Acknowledged as one of Britain's leading concert organists and teachers, *Margaret Phillips* studied at the Royal College of Music in London. She made her *début* at the Royal Festival Hall in 1972 and soon gained an international reputation as a soloist, playing at cathedrals and concert halls throughout Europe and in the U.S., Australia and Mexico. She has appeared frequently as a continuo player and accompanist with such ensembles as the BBC Singers and The Sixteen, and her CD recordings have been widely praised.

Recognizing her debt to her own teachers, who included Marie-Claire Alain and the late Ralph Downes, Margaret Phillips now devotes a substantial part of her time to teaching and other activities in the organ world. Alongside her busy career as a player, she is Professor in charge of organ at the Royal College of Music in London, Visiting Tutor at the Royal Northern College of Music in Manchester and a member of Council and examiner of the Royal College of Organists. From 1997 to 1999 she was President of the Incorporated Association of Organists.

She has twice taught at the International Summer Academy in Haarlem, the Netherlands, and has been a jury member for international organ competitions in Odense, Denmark, and St. Albans, UK. Over the past few years she has given concerts on the famous organs in Riga, Alkmaar and Weingarten, as well as in many other churches in Germany, Italy, Sweden, Denmark and the UK.

At their home in Milborne Port, Somerset, Margaret Phillips and her husband have established a small collection of organs by English organ builders from the eighteenth century to the present day, aiming to provide facilities for learning and playing the organ, to promote the understanding and appreciation of the organ as a musical instrument, and to preserve a modest part of Britain's organ heritage.

Notes

Connections and Influences 1650-1700

Notes by Margaret Phillips

Today's program presents music from the second half of the 17th century, with rarely-heard music from Restoration England juxtaposed with pieces from the great north German organ school of the same period. Organ music of the time was both constrained and inspired by the instruments available to composers and performers (who were one and the same at that time), and north German and English instruments could not have been more contrasted. The development of the English organ suffered a considerable setback during the Commonwealth (1649-1660) when the use of the organ in church was considered by the Puritans to be a Popish practice, and their wholesale destruction was ordered. After the restoration of the monarchy in 1660, organ builders such as Robert Dallam, who had been working in France, and Bernard Smith, who was probably Dutch in origin, began to build organs in England with novel stops (for England!) including reeds and cornets. Even so, the typical English organ of the period had less than 15 stops on two manuals (with no pedals), while the Schnitger instrument in the Jacobikirche in Hamburg had more than 50 stops spread over four manuals and pedals, with the pedals alone having the same number of stops as the average English organ.

All three of the English composers represented today were organists both of the Chapel Royal and of Westminster Abbey. Christopher Gibbons was the son of another famous Abbey organist, Orlando Gibbons. When his father died in 1625, Christopher went to live with his uncle, the organist of Exeter Cathedral, and, then in 1638, he became organist of Winchester Cathedral. After only four years the organ was destroyed by the Parliamentarians, and Gibbons had to earn his living by teaching the organ and virginals in London. It was only on the Restoration in 1660 that he was able to resume his career in church music at the Chapel Royal and Westminster Abbey. At the same time John Blow became a chorister of the Chapel Royal, one of his teachers being Christopher Gibbons. Blow became organist of Westminster Abbey in 1668, but in 1679 he was so impressed by the young Henry Purcell (who was a pupil of both Gibbons and Blow) that he stood down in his favor. Blow resumed the post when Purcell died, aged only 36, but having achieved the status of one of the greatest composers of the 17th century.

Most English organ works of the Elizabethan and Restoration periods were called “voluntary” or “verse.” They were generally three- or four-part contrapuntal pieces based on one or more short themes, and were probably played before or after the service, or before the lesson or anthem during the service. Some were very short, such as the *Verse in a minor* by Christopher Gibbons, which has only 20 bars. The *Voluntary for Double Organ* (meaning for two keyboards) became popular in this period. Gibbons’s example begins typically on the second or “Little” manual, and then features occasional bass solos on the stronger sound of the first or “Great” manual, with both hands playing on the Great for the last few bars. Purcell’s *Voluntary for Double Organ* alternates bass and treble solos of a much more flamboyant and extrovert nature, ending with a substantial canzona-like section with both hands on the Great. This, though one of only a handful of organ pieces which have survived by Purcell, has been described as a masterpiece.

The *Voluntary on the Old 100th* is the earliest surviving example of a chorale prelude in England, (it is interesting to note that it is contemporary with Buxtehude’s chorale preludes), but is possibly not by Purcell at all, but by John Blow, as the two sources of the piece, neither of which are autographs, have different attributions. The well-known tune, sung today to the words *All people that on earth do dwell* is set twice, first in the bass, and then in the treble. Both this piece and the *Cornet Voluntary in a minor* by Blow seem to have been intended for a single manual organ with a cornet stop dividing at Middle C, as the solo parts all fit into either the treble or bass part of the keyboard. Blow’s voluntary features the treble cornet register, though it is possibly intended that both hands play together on the cornet for the last few bars.

In contrast, the *Voluntary in C* is much more reflective and Italianate in style. In fact, the first 18 bars are an ornamented version of the beginning of a Toccata composed in 1637 by the Italian composer Frescobaldi, whose music, together with that of Froberger, was popular amongst English keyboard players of the time. Froberger, a pupil of Frescobaldi, is known to have visited England at some time in the middle of the century, and legend has it that he was employed by Christopher Gibbons as a bellows-blower during this visit! Froberger was probably

the pre-eminent German keyboard composer of his time, and certainly the most travelled. Born in Stuttgart in southern Germany, he was first employed at the court in Vienna, during which time he obtained leave to study with Frescobaldi in Rome. Later he also travelled to Brussels, Paris and London, and during a visit to Dresden, probably in the winter of 1649-1650, a musical contest took place between Weckmann and Froberger, which led to a close friendship between the two composers. Froberger's *Capriccio* is stylistically close to the music of Frescobaldi; it has four short contrapuntal sections, all based on a variant of the same theme.

Froberger was by far the most cosmopolitan of all the composers in today's program, and the only one to have been personally acquainted with a representative of both the English and north German school. In fact, although Weckmann is regarded as one of the principal composers of the great north German school of organist/composers, he was born in Thuringia in central Germany (the area in which J.S. Bach lived and worked), studied with Schütz in Dresden, and then with Jacob Praetorius II in Hamburg. He worked in Denmark and Dresden (where the famous contest, won by Froberger, took place) before finally, in 1655, being awarded the prestigious job of organist in the Jacobikirche, one of the great churches of Hamburg.

Hamburg and Lübeck were musically the most important towns in north Germany in the 17th century, and much of their musical life was centred around the churches. In Lübeck the most important church was the Marienkirche, where Tunder and his son-in-law Buxtehude were successively organists. Tunder (who incidentally was the best man at Weckmann's wedding) was one of the most original and inventive German composers of his time in church and organ music. He was born on the Baltic island of Fehmarn, and was taught by his father and another organist, Johann Heckelauer, who was familiar with Italian music (and possibly even acquainted with Frescobaldi) through a visit to Florence in 1627. Tunder succeeded Heckelauer as court organist in Gottorf, before being appointed to Lübeck in 1641. There he was responsible for starting a weekly series of organ recitals, which gradually evolved into the evening concerts known as *Abendmusiken*, which Buxtehude developed and made even more famous, so much so that in 1704 the young Bach walked 200 miles in order to listen to the concerts, and to hear Buxtehude play the organ.

In contrast to the situation in England, the organ played an important part in the German Lutheran liturgy, with organ solos being played at various points in the service. These were often improvisations on the chorale melodies and plainsong tones, played before the chorale was sung, or between verses sung by the choir or congregation. The three chorale settings we will hear are all of different types. Weckmann's setting of *Nun freut euch* (an Advent hymn by Martin Luther: *Now rejoice, dear Christians all*), with its three distinct verses, may have been used in alternation with sung verses. The chorale is first given in the pedal with three contrapuntal and sometimes imitative parts above; the second verse presents the chorale in the soprano, while in the third it is again in the pedal, with a delightfully quirky duet above. Tunder's fantasia on *Komm, Heiliger Geist* (based on the Whitsun hymn *Come, Holy Ghost*) is longer and through-composed – this type of piece is probably more likely to have been used in concert performances than in services. Each of the nine lines of the chorale are treated in turn. The first three lines are presented, ornamented, in the soprano, while the other six lines receive more extensive treatment – line 4, for example, is heard three times in canon, before appearing in plain notes in the bass, and finally ornamented in the soprano. Fragments of the last two lines are used extensively to generate echo effects before the complete lines are heard. A final coda rounds off the piece. Buxtehude's setting of *Komm, heiliger Geist* is a typical example of his many shorter chorale preludes – simple yet exquisitely beautiful, with the ornamented melody in the soprano singing out over three accompanying parts. It ends as it begins, with an upward scale of an octave.

Framing the concert are two examples of the north German prelude in the improvisatory, often flamboyant style which was such a feature of the north German organ composers and which became known as the *Stylus phantasticus*. This type of piece, which includes very free passages alternating with stricter fugal sections, may have been played at the end of services, or in concerts, to show off both the skill of the organist, and the organ itself. Weckmann's *Praeambulum in d* is one of the earliest examples of the *Stylus phantasticus*, while Buxtehude's wonderfully innovative *Praeludium in a minor*, with its two fugues on related subjects set off by extrovert opening and closing sections, shows the culmination of the style.

Sneak Peek!

Here is the 2002-2003 Mainstage Season Organ Series

Nov. 17 (2:30 p.m.)

Kaleidoscope: A Multitude of Colors for the Organ

Noted for his varied programs, ASU alumnus Derek Nickels, presents a collage of colorful pieces: the exotic sonorities of the Iberian Aguilera, the mystic lyricism of the 21st-century American Ferko and the massive and restless textures of the German Romantic Reger.

Jan. 26 (2:30 p.m.)

East Meets West I: The Impact of the Western Organ in Korea

A leader of the vibrant Korean organ scene, Tong-Soon Kwak, professor of organ at Yonsei University in Seoul, Korea, was trained in Europe and America and is a specialist of Baroque music. Her program bridges the organ cultures of East and West.

Feb. 9 (2:30 p.m.)

Bach's Goldberg Variations

Organ virtuoso Stephen Tharp brings his own adaptation for organ of Bach's famous *Goldberg Variations*. Although originally composed to help cure insomnia, these stunning keyboard variations are guaranteed to have you on the edge of your seat.

Feb. 23 (2:30 p.m.)

The Golden Age

ASU Professor Emeritus Robert Clark, the man responsible for the magnificent Fritts organ at ASU, demonstrates its timbres in a varied program of German and Dutch Baroque music, including works by Bach, Buxtehude, Scheidemann and Sweelinck.

March 9 (2:30 p.m.)

East Meets West II: The Organ Legacy of Czech Composers

Czech organist Frantisek Vanicek traces organ music in the Czech Republic, from the Baroque masters, through Janacek and Martinu, and into our own time with works by Peter Eben.

March 23 (2:30 p.m.)

Genesis of a Genius: The Early Organ Music of J. S. Bach

ASU Professor of Organ Kimberly Marshall explores the development of Bach's genius in composing for the organ. By combining music studied by Bach with samples of his early writing for the instrument, Marshall will illuminate Bach's style in the context of influences from Italy, northern Germany and France.

If you're not a Mainstage Season subscriber, please call 480-965-6536 to be put on the 2002-2003 Mainstage Season Brochure mailing list. The brochure, which will provide subscription information and an order form, will be mailed later this spring.

General Information

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Serving Dance, Lyric Opera Theatre, Theatre, Organ Series 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

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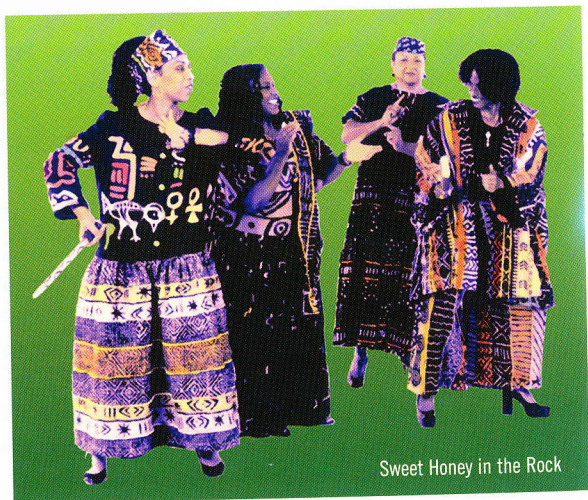
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