



Herberger College
of Fine Arts

Playbill
Spring 2004



a blooming season of must-see events

Brought to you by the Herberger College of Fine Arts

MAINSTAGE THEATRE \$5-\$14

Presented in repertory, Chekhov's
The Cherry Orchard and Lanford Wilson's
Fifth of July – Feb. 19-29
New Plays Festival – April 14-25

MAINSTAGE DANCE \$5-\$14

New Danceworks II – March 4-7
Spring Dance Collection – March 25-28

MAINSTAGE LYRIC OPERA THEATRE \$5-\$14

Once Upon a Mattress – Feb. 27-March 7
Mozart's *Die Zauberflöte* – April 23-May 2

MAINSTAGE ORGAN \$5-\$14

The Transcriber's Art – Jan. 25
J.S. Bach, The Consummate Musician – Feb. 8
Mathematical Music – Feb. 22
Bach & the North German Tradition – March 7

GUITAR CONCERTS \$10-\$14

Turkish born guitarist Cem Duruoz – Feb 5
Violin/guitar duo Finn Svit
and Jochen Brusck – March 3

FACULTY ARTIST RECITALS \$5

14 classical, jazz or contemporary choices

SCHOOL OF ART FREE

Harry Wood Gallery, Northlight Gallery
Step Gallery and the Art Gallery
Shows change weekly.

ASU ART MUSEUM FREE

Prints from M.A.R.S. – through May 22
Landscape in the Fireplace:
Paintings by Pedro Alvarez – Feb. 7 - June 19
Blue Memory: Paintings
by Tran Trong Vu – Feb. 7 - May 2
Humor, Irony and Wit: Ceramic Funk from
the Sixties and Beyond – Feb. 27 - June 5
The Long Day: Sculpture by Claudette
Schreuders – March 20 - June 19

INSTITUTE FOR STUDIES IN THE ARTS FREE

Miranda July – screening of July's films,
discussion of her work – Feb. 19
Inside Information – visual translation
and three-dimensional display of numerical
data streams – March 25 - May 14
Shelter Against Violence – research
engaging art, media and engineering
for a social cause – April 29

MUSIC ENSEMBLES FREE

Concert of Soloists – Feb. 9
With Strings Attached – Feb. 17
Grand and Glorious – March 10
Dreams and Fancies – April 8
Beloved Masterpieces – April 28
Around the World in Eighty Minutes – April 29

TICKETS:

Herberger College Box Office
Call: 480-965-6447

Up-to-the-minute, complete calendar of Herberger College events:

UNIVERSITY SYMPHONY ORCHESTRA

“GRAND AND GLORIOUS”

Timothy Russell, conductor
Caio Pagano, piano
Thomas Landschoot, violoncello

School of Music
Herberger College of Fine Arts
Arizona State University

Sunday, March 7, 2004
3:00 p.m.
Del E. Webb Center
for the Performing Arts
Wickenburg, Arizona

Wednesday, March 10, 2004
7:30 p.m.
Gammage Auditorium

PROGRAM

Overture from *The Wager* Eugene Anderson
World Premiere

Piano Concerto No. 2 in B-flat major, Op. 83 Johannes Brahms

Allegro non troppo
Allegro appassionato
Andante
Allegretto

Caio Pagano, piano
Thomas Landschoot, violoncello

Intermission

Symphony No. 4 in F minor, Op. 36 Peter Il'yich Tchaikovsky

Andante sostenuto; Moderato con anima
Andantino in modo di canzona
Scherzo: Pizzicato ostinato (Allegro)
Finale: Allegro con fuoco

Out of respect for the performers and those audience members around you, please turn all beepers, cell phones and watches to their silent mode. Thank you.

PROGRAM NOTES

Written and composed from 1998 to 2002, *The Wager* is a major work for the musical stage at two and a half hours in length. The show tells the story of Jonathon Brytson, America's richest businessman. He lives in New York and is the owner of the largest import-export business in the world, operating in Manhattan. At age 43 he is known the world-over for his business acumen and his ethical business practices. Living in South Salem on a 200-acre estate with his wife and three children, and beautiful horse stables, Jonathon also prides himself as being a model father and husband.

After being named businessman-of-the-year by *The New York Times*, his mentor, J., and his chief competitor, Lou, discuss this honor at a men's cigar club the next day. A challenge concerning his character and integrity leads to a wager being struck that puts everything Jonathon has at risk, even though Jonathon is totally unaware of the bet. The two protagonists then play the bet out on a chessboard and in his life simultaneously as he is tested to see if he can withstand the challenges of the wager's terms, which require his mentor to have no contact for thirty days as Jonathon competes head to head with Lou. Jonathon will be tested in every way to see if he can withstand Lou's ultimate challenges of every fiber of his being, both internal and external.

The Wager was inspired by one of the world's greatest and oldest pieces of literature, the classic story of Job and is the first musical drama for the stage of this great story since it was written four thousand years ago. The show is charged with emotion from the deliriously happy opening to the mysterious and tragic middle, to the joyous, victorious finale.

The show received its official workshop performances from October 25 to 27, 2002, in Scottsdale with four shows given at the Kerr Theatre. Staged by The Arizona Musical Theatre Institute under director James Crowley, over 600 people critiqued the show orally and in writing. The script was then revised and republished by July 2003, and one musical number was added to the show before it was entered in ten new-musical national competitions in the fall of 2003. A professional-quality CD was produced by Mr. Anderson at the Salt Mine Studios in Mesa in January of 2003 and was played for NBC producer Tim Walsh of Miramar Studios in Florida in February of 2003 after Mr. Walsh learned of the show and invited Mr. Anderson to come and meet with him.

The show has three sets of scenery including a unit set for small stages, and two others for medium and large theaters. The cast size is also flexible in that it can be as small as ten or as large as forty if no duplicate roles are used. Finally, the musical requirements are designed to accommodate good amateurs or professional singers since the vocal score has alternate notes for singers with greater range and endurance. The musical accompaniment ranges from piano and three percussion, up to a mid-size pit orchestra of fifteen or the full size orchestra of thirty-five with a full score provided for each combination.

Musically, there are sixteen songs in the show and they encompass seven different styles of music including 19th and 20th century classical, blues, rock, rap, disco and rhythmic speech giving great variety to the audience and a wonderful challenge to the cast.

The eight-minute overture premiered at this performance is scored for a full orchestra and features five of the most memorable songs from the show. After the powerful introduction, the orchestra introduces "How Great Is Life!," which epitomizes the wonderful life of Jonathon Brytson. This is followed by the song, "Answer Me," where he calls out to his mentor who has suddenly vanished and can't be found as Jonathon struggles with his loss of a daughter. "Missing You," a beautiful duet sung by his twin son and daughter, follows, as they remember their younger sister. Next comes the solo, "No One Needs To Know," sung by Jonathon's secretary at the culmination of Jonathon's loss of everything he has. The overture concludes with the powerful "Lou's Theme," which brings the overture to a dramatic close. – Eugene Anderson

BIOGRAPHIES

TIMOTHY RUSSELL

In the Fall of 1993, **Timothy Russell** became Professor of Music and the Director of Orchestras at Arizona State University. He has established himself as one of America's most versatile conductors and foremost music educators. His recording, *The Manhattan Transfer Meets Tubby the Tuba*, received a Grammy nomination as the "Best Musical Album for Children." In January of 2000, *Inner Voices*, with Native American cedar flutist R. Carlos Nakai, received a Grammy nomination as "Best New Age Album." Other popular recordings by Russell include his own children's story, *The Gift of the Eagle*, Poulenc's *The Story of Babar*, and *The Nutcracker* by Tchaikovsky. In addition to these favorites, Russell has conducted the world premiere recordings of Peter Schickele's *Thurber's Dogs*, written in honor of the 100th anniversary of the birth of humorist James Thurber, Stephen Paulus' riveting inter-related arts masterpiece, *Voices from the Gallery*, and *Circle of Faith*. Russell's other



recordings include the newly-released *American Jazz Concertos*, *Remembering Marian Anderson*, *Hope's Journey*, *A Brassy Night at the Opera* with the ASU Chamber Orchestra, *Perception* and *Lilacs: The Music of George Walker* with the ASU Symphony Orchestra. These recordings have been enthusiastically received by listeners and critics alike, as has his vital and imaginative orchestral leadership.

Equally at home conducting the great symphonic literature, music for chamber orchestra, large choral works, pops concerts and children's programs, Russell has been a frequent guest conductor with The Phoenix Symphony. Other recent guest conducting appearances have included the American Classical Orchestra, Charlotte Symphony, Hawaii Symphony, Spokane Symphony, Baltimore Chamber Orchestra, South Dakota Symphony, Pittsburgh New Music Ensemble, Lehigh Valley Chamber Orchestra, Summit Brass, Interlochen Arts Academy Orchestra, World Youth Symphony, and symphony orchestras in Arkansas, Indiana, Iowa, Missouri, Montana and Texas. He has conducted All-State orchestras in Illinois, Iowa, Kansas, Minnesota, New Mexico, Ohio and Oklahoma.

The 2003-2004 season is the most exciting, as Dr. Russell will guest conduct the Baton Rouge Symphony Orchestra, the Texas All-State Philharmonic Orchestra, five Tchaikovsky *Swan Lake* performances and 16 *Nutcracker* performances with The Phoenix Symphony and Ballet Arizona, as well as celebrate his twenty-fifth year as Music Director of the ProMusica Chamber Orchestra of Columbus, Ohio. Russell's achievements with ProMusica have been remarkable and diverse. The orchestra has earned an enviable reputation for artistic performances and highly adventuresome programming. On eight occasions the American Society of Composers, Authors and Publishers (ASCAP) has honored Russell and ProMusica for outstanding service to contemporary music.

For nine seasons, Russell served as Music Director and Conductor of The Naples Philharmonic in Florida. Under his leadership, the orchestra experienced dramatic growth in the size of their audience and became recognized as one of the finest performing ensembles in the southeastern United States, with a full-time resident core ensemble of forty musicians. In addition to the numerous symphonic, pops, and educational performances, Russell conducted a collaborative ballet series with the Miami City Ballet and its Artistic Director, Edward Villella. In November of 1990, Russell conducted the premiere performances of a new production of *The Nutcracker*, as choreographed by George Balanchine.

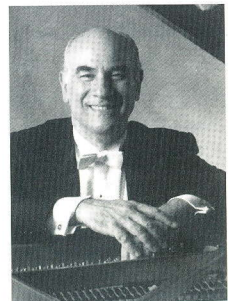
Timothy Russell and ProMusica have been active in the commissioning of new works. Russell's commitment to contemporary music, having conducted the world premiere performances of over eighty new compositions, is coupled with energetic and exacting renditions of a repertoire that covers over 300 years of musical composition.

A Danforth Foundation Fellow, Dr. Russell regularly leads pre-concert talks and symposia and is involved in research and publication. He is presently writing a book, *Mindful Music*, with renowned Harvard psychologist Ellen Langer. Dr. Russell has held academic appointments at The Ohio State University and the University of Rochester, including in its Eastman School of Music as an Associate Professor of Conducting and Ensembles.

Timothy and his wife, Jill, reside in Phoenix, Arizona, with their children, Kathryn and Geoffrey. They enjoy sports, travel and cooking.

CAIO PAGANO

Loved both on and off stage by audiences and critics everywhere for his "commanding technique," (*London Times*) and "power and bravura" (Berlin *Die Welt*), Brazilian pianist **Caio Pagano** is in great demand in major musical and cultural centers around the world. *The New York Times* called his Beethoven "superb, absolutely first-class."



Pagano frequently performs with leading orchestras throughout Central and South America, the United States and Europe. He has been presented in more than 700 performances as recital soloist, chamber musician and orchestra soloist in such diverse places as Brazil, Uruguay, Argentina, Colombia, Guatemala, Mexico, Honduras, Panama, El Salvador, Costa Rica, the United States, Canada, Portugal, Spain, France, Italy, Switzerland, Germany, England, Belgium, Holland, Denmark, China and Czechoslovakia. Drawing from the traditional classical repertoire to 20th century music gems and world premieres of noted contemporary Brazilian composers, his programs consistently receive rave reviews from music critics wherever he performs.

Pagano's artistic talent was recognized at the young age of four, when he began his piano studies in Brazil at Magda Tagliaferro's school. He continued with this illustrious pianist in Paris and followed with Helena Costa in Portugal. He completed his training with Karl Engel in Hanover, and Conrad Hansen at the Hamburg Hochschule in Germany.

Among Caio Pagano's many awards are the International Beethoven Award, Portugal; the International Award in Barcelona; and the Grand Prix of the National Piano Competition in Brazil. Other academic credits of the artist include a law degree from the University of São Paulo and a Doctorate in Music from The Catholic University of America in Washington, D.C. He is very much in demand to adjudicate international competitions in Europe, the United States, and South America.

As Professor at the University of São Paulo, Brazil, Caio created the International Biennial of Music, which attracted many internationally acclaimed artists who collaborated with him (including Saschko Gawriloff, Cristof Caskel, Raphael Hillyer, Werner Taube and Henry Schuman). He also toured with Pierre Fournier, Janos Starker, Thomas Friedli, Szymon Goldberg, Gerard Causse', the St. Petersburg Quartet, Albor Rosenfeld, Maria Joao Pires and the Jacques Thibaud Trio.

Pagano has been a featured artist at the Miami New World Festival, the Washington Interamerican Fest, the Denmark Festival, the Grenoble Festival, the Megève Festival and many others. He has performed with many leading conductors, among them Ernest Bour, Szymon Goldberg, Sergiu Comissiona, Morton Gould, Eleazar de Carvalho, Jose Serebrier, Paul Freeman, and James Sedars.

Presently as an Arizona Regents' Professor of Music at in the Herberger College School of Music at Arizona State University, Mr. Pagano attracts some of the brightest students on the horizon today. He also coordinates the piano division at Instituto Politecnico in Portugal. In addition, he is a noted scholar, published in the United States, Europe and Brazil, delineating his vast knowledge of 20th century music and the works of composers from Haydn to Schoenberg.

In 2000, Maria João Pires and Caio Pagano co-developed the Belgais, Centre for the Study of the Arts in Portugal. The center hosts an ambitiously innovative series of courses for international students and is ideally located in Ms. Pires' country home in Portugal.

Caio Pagano is a Steinway Artist who is regularly featured on radio, including recent highlights on National Public Radio, and on television. He has appeared regularly on BBC in London, Norddeutsche Rundfunk in Hamburg, Voice of America in Washington D.C., Dutch Radio in Hilversum, Radio de la Suisse Romande in Geneva and National Broadcasting in Portugal, to name just a few. With more than a dozen recordings heralding his mastery, Mr. Pagano has two CD's produced by Summit Records. His third and most recent CD with this label features Guarnieri's "Chôro" and "Concertino" with the Czech National Symphony, released simultaneously with the 500th anniversary of Brazil's discovery. Pagano also has a CD with Soundset Recordings featuring Franck's "Variations Symphoniques" (SR 1017) with the Bratislava Radio Symphony, and a new CD with Glissando featuring works of Villa-Lobos, released worldwide in May 2000, and selected "CD of the month" by *BBC Music Magazine*.

One of the finest pianists Brazil has produced, his transcendental technique is accompanied by exuberant lyricism, intellect and a polished sense of style. He combines a profound knowledge of the arts, literature and music, which characterizes his interpretations as authoritative and unique.

THOMAS LANDSCHOOT

Thomas Landschoot joined the music faculty of Arizona State University after having taught at the University of Michigan. Born in Belgium, Mr. Landschoot began studying the cello at the age of six with his father, leading to a successful career as soloist and teacher.



He performs virtually the entire standard cello repertoire, as well as works by contemporary composers such as Witold Lutoslawski, Krystof Penderecki and Bernd Alois Zimmermann. Several composers have dedicated their works to him. Mr. Landschoot has played numerous recitals in Europe, the United States and Japan, both as a soloist and in chamber music settings. He is a founding member of the Chamber Ensemble Bloomington, a piano trio that tours Japan annually. His performances and interviews have been broadcast on European and Japanese radio. He recorded as a soloist with the National Orchestra of Belgium, and recorded music by James DeMars for cello and piano with Caio Pagano.

Mr. Landschoot holds a Master of Music degree from the Conservatory in Antwerp, Belgium, a Master of Music degree from the University of Michigan, an Artist Diploma from Indiana University and an Artist Diploma (cum laude) from the Conservatory of Maastricht, Netherlands. His major teachers include Erling Blondal Bengtsson, Antonio Meneses and Tsuyoshi Tsutsumi (for whom he served as a teaching assistant). He also enjoys a close relationship with Bernard Greenhouse, the distinguished former cellist of the Beaux Arts Trio.

He joined the journalist and photographer Christopher Lambert in a \$350,000 fundraising concert series to build a hospital in Tamil Nadu, South India. In May 2004, he will create a double concerto for clarinet and cello by Dirk Brosse with clarinetist Eddy Vanoosthuizen and the European ensemble 'Prima La Musica'. He has performed for the Belgian Queen Fabiola and is asked to perform in the premises of the Belgian Embassy in India when the Belgium Prince Filip and Princess Mathilde are visiting.

Mr. Landschoot has played in many European Opera houses and Symphony Orchestras since age 17 (including the Beethoven Academy) and served as the principal cellist of the Illinois Symphony and the Flint Symphony.

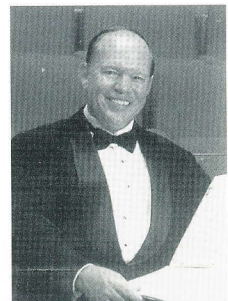
Mr. Landschoot has given master classes at conservatories and universities throughout the United States, Europe and Japan. During the summers he has performed and given master classes at the Music Academy of the West (Santa Barbara, California), the Texas Music Festival, the Meadowmount School of Music (New York) among others.

He plays a magnificent instrument made in Turin, Italy by J.F. Pressenda (1830).

EUGENE ANDERSON

Born in Milwaukee, Wisconsin in 1944, **Eugene Anderson** graduated from the University of Wisconsin, Madison, with his Bachelor of Music degree in 1968 and his Master of Music degree in Composition from Arizona State University, Magna Cum Laude, in 1972. His composition teachers were Grant Fletcher and Ronald LoPresti.

Mr. Anderson has composed over 150 compositions to date for brass, band, chorus, orchestra, hand bells and now the stage. His music is published by Cimarron Music of Dallas, Texas and by his own company,



Anderson's Arizona Originals, since 1988. His music is now performed around the world. His first commercial CD entitled *Perception* featured four compositions, including *The Perception of War* for full orchestra and his landmark *Tuba Concerto No. 1 in b minor*, performed by the ASU Symphony Orchestra under the direction of Timothy Russell and world-renowned soloist Sam Pilafian. Critic Barton Cummings of California reviewed the concerto and the symphonic tone poem about the Battle of Armageddon as "masterworks of the first order." The concerto was written for Mr. Anderson's mentor Arnold Jacobs, legendary principal tubist with the Chicago Symphony for forty-two years. Mr. Jacobs and Mr. Anderson had to wait twenty-seven years to get to hear the thirty-six minute work, after which Mr. Jacobs signed the only endorsement letter of his life and stated "I feel cheated I did not get to do the premiere." He died three months later at the age of eighty-three. The CD was entered in the 1998 Grammy competition in four categories. It is available on d'Note records label at Borders Books and Music nationwide.

ASU ORCHESTRA PROGRAM

The **Arizona State University Orchestra Program** in the Herberger College of Fine Arts School of Music is dedicated to providing the finest musical and educational opportunities for those qualified individuals interested in studying and performing a wide variety of orchestral music. The faculty and administration are committed to the training and development of professional orchestral performers (instrumentalists and conductors), orchestral music educators and therapists, musicologists, theorists, composers, arts administrators and future arts supporters. The students share in this commitment, aspiring to the highest possible standards of musical excellence.

Currently the program includes three ensembles: the University Symphony Orchestra, the Chamber Orchestra and the Sinfonietta. The University Symphony Orchestra presents many concerts on campus each year in the internationally acclaimed Gammage Center for the Performing Arts, which was designed by Frank Lloyd Wright. In recent years, the orchestra has collaborated with the Bolshoi Ballet and Ballet Arizona in highly acclaimed performances. Soloists with the orchestra include renowned faculty performers as well as such visiting guest artists as violinists Glenn Dicterow, Szymon Goldberg, Dylana Jenson, Ani Kavafian, and Edvard Melkus; cellists Colin Carr, Stephen Kates, and Lazlo Varga; pianists Ursula Oppens and Jeffrey Siegel; guitarist Manuel Lopez-Ramos; soprano Faye Robinson, the Roger Wagner Chorale; guest conductors Lukas Foss and Vincent Persichetti; and the hilarious PDQ Bach and Victor Borge. Annually the orchestra combines with the University Choral Union to present a "Holiday Concert" to sold-out houses – featuring such works as Handel's *Messiah*, the Vaughan Williams *Hodie*, Bernstein's *Chichester Psalms* and other great choral works. Outstanding student soloists, chosen through a rigorous competition on campus are presented in a "Concert of Soloists" each February. This concert also features the world premiere performance of the work, which has won the annual ASU Student Composition Contest. The Orchestra has a commitment to the performance of contemporary music and has premiered pieces by Michael Conway Baker, Randall Shinn and Chinary Ung, and performed a concert with visiting composer Joan Tower. The Orchestra has also produced two CD recordings, one of works by Eugene Anderson called *Perception*, available on d'Note Classics, and the other of works by Pulitzer Prize-winner George Walker, entitled *Lilacs* and available on the Summit label.

Please visit our websites at <http://music.asu.edu> for further information on the Arizona State University School of Music, and <http://music.asu.edu/performance/orchestras.htm> for its Orchestra Program.

UNIVERSITY SYMPHONY ORCHESTRA PERSONNEL

VIOLIN I

Liana Austin**
Robert Dunger
Matthew Fritz¹
Xian Meng
Sarah Schreffler⁷
Eva Liebhaber⁴
Shumin Lin
Lauren Rausch
Megan Kemp
Rebecca Valentino
Heidi Hille
Shanna Swaringen
Aeryn Burley
Brian Chen
Britanie Hall
Kimberly Watson

VIOLIN II

Jenwei Yu*
Jamie Forseth
Melissa Nino
Sarah Bowlin
Lia Miler
Brandon Ironside⁷
Cayce Miners
Ellen Tollefson⁷
Heather Davidson⁵
Jessica Bellflower
Rebecca Williams
Crystal Blakeley
Ji-Hyun Lee
Patricia Cole

VIOLA

Glori Vela*
Joanna Sirlin
Louis Privitera, Jr.
Alexander Vittal⁷
Willinda Watkins⁸

Steven Heitlinger
Ryan Berkseth
J.J. Johnson
Amelia Daniels

CELLO

Matt Ryan-Kelzenberg*
Michelle Morales
Derek Stein
Erin Richardson
Hope Shepherd
Joel Morgan
Elizabeth Madsen
Marie Allen
Jenna Dalbey
Stefanie Schatz
Annemarie Smith⁷

BASS

Waldir Bertipaglia*
Akiko Kikuchi
Blake Thomson
Krunoslav Kupresanin
Marisin Alzamora-Rivera
David Kopper
Dan Stotz
Allison Zenner

FLUTE

Marina Beckwith[^]
Monique Brouwer[^]
Katie Lindeman
Angela Rich

PICCOLO

Katie Lindeman
Angela Rich

OBOE#

Rebecca Jolly
Ashley Reid
Stephanie Simper

ENGLISH HORN

Ashley Reid

CLARINET

Steven Agasa[^]
Mindy Pyle[^]
Heather Henderson

BASS CLARINET

Heather Henderson

BASSOON

Ben Yingst[^]
Ingrid Hagan[^]
Jim Onstott
David Wells

HORNS#

Gustavo Camacho
Rose French
Genevieve Klassen
Shona Brownlee
Rick Strong

TRUMPET

Allyn Swanson[^]
Brian Shook[^]
Ivan Pour
Jennifer Stirling

TROMBONE

Hilario Triana*
Shiori Yoshida

BASS TROMBONE

Garrett Stephan

TUBA

Curtis Peacock*
William Russell

PIANO/CELESTE

Yali Luo

TIMPANI

Ellen Simon⁴

PERCUSSION

Ellen Simon*
Joseph Goglia²
Aaron Morales
Michael Richau

** Concertmaster

* Principal

^ Co-principals

For this concert,
this section is using
a rotating seating
plan.

ORCHESTRA ASSISTANTS

Kayoko Dan
Daniel O'Bryant

ORCHESTRA LIBRARIAN

Kayoko Dan

ORCHESTRA MANAGER

Chris Niileksela

Special thanks to
Sam Pilaflan and
Martin Schuring.

- 1 Arizona Community Foundation/Max A. Springer & Clara E. Springer Fine Arts Scholarship
- 2 Mervin Britton Memorial Scholarship
- 3 Friends of Music Scholarship
- 4 Katherine K. Herberger Scholarship
- 5 Louise Lincoln Kerr Music Scholarship
- 6 Gladys O'Donnell String Fellowship
- 7 Phoenix Symphony Guild Scholarship
- 8 Richard & Marilyn Wurzbarger String Award
- 9 Anna Rosenzweig Memorial String/Cello Scholarship
- 10 Don Lamp Music Scholarship
- 11 Etta & Norman Mendelson Memorial Scholarship

UPCOMING EVENTS

Sinfonietta and Chamber Orchestra

The French Connection

Wednesday, April 7, 2004, 7:30 p.m.
Gammage Auditorium – Free Admission
Kayoko Dan, guest conductor

University Symphony Orchestra

Beloved Masterpieces

Wednesday, April 28, 2004, 7:30 p.m.
Gammage Auditorium – Free Admission
Robert Barefield, bass-baritone
David Schildkret, conductor

*Shared program with ASU Choral Union,
Concert Choir and University Choir

GENERAL INFORMATION

Box Office

Serving Mainstage Dance, Lyric Opera Theatre, Theatre and Organ series; Faculty Artist Recital series; and Guitar Concert series. Paul V. 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 Policies

In observance of copyright laws and as a courtesy to patrons, the use of cameras and recording devices is strictly prohibited; cameras should be given to the house manager to lock up. Watch alarms, pagers and cell phones should be turned off. No food, beverages or smoking are permitted in the facilities.

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

Change of Address

Mainstage Season subscribers are encouraged to notify the Herberger College Box Office about a change of their street or e-mail address by calling 480-965-6536.

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 afterward can be picked up from the house manager. Patrons who need to make an emergency phone call should contact an usher or the house manager for assistance.

Special Needs for Patrons



Please notify Box Office staff (480-965-6447) of any specific needs when purchasing tickets. The following services are offered: wheelchair accessible seating, assistive listening devices and ASL Interpretation at designated performances. Parking spaces designated for patrons who have a disability placard or license plate are located in all parking lots.

Assistive Listening System



A hearing-impaired assistive listening device system is available for patrons in the Evelyn Smith Music Theatre and the Galvin Playhouse. There is no charge for its use. Each venue has 20 sets. To reserve a device, call the Herberger College Box Office, 480-965-6447. Patrons may also check before a performance to see if any devices are still available.

The no-hassle way to keep updated

Be the first to receive information on Herberger College events: plays, musicals, opera, concerts, art exhibits, dance performances, films and lectures.

events is e-mailed to you every Thursday, bringing 10 days – and two weekends! – worth of events to assist you in planning your arts activities.

3 Easy Ways to Sign Up!

Go to herbergercollege.asu.edu/eventssignup.html

E-mail events-subscribe@asu.edu

Call 480-965-6536

American Express Beyond Broadway

Body Power

JANT-BI — Fagaala

Sat., Feb. 7, 2004 • 7 pm

Back by popular demand! The dancers of Jant-Bi surge with emotion, style and sheer verve.

Breaking Musical Boundaries

DANIEL BERNARD ROUMAIN

— Rockestra

with very special guest **DJ RADAR**

Sat., Feb. 21, 2004 • 7 pm (6 pm pre-party)

Art meets entertainment — and changes everything you feel about music!

QUASAR — Lend Me Your Eyes

Sat., Feb. 28, 2004 • 7 pm

Through the use of video projection, high-energy techno music and contemporary dance, Quasar exposes American audiences to the fascinations of Brazilian culture.

Meet the Filmmaker

TREMBLING BEFORE G-D

Thurs., March 11, 2004

7 pm (6 pm pre-party)

This international project destroys assumptions about faith, sexuality and religious function and challenges the meaning of religious identity and tradition in a contemporary world.

BATSHEVA DANCE — Deca Dance

Tues., Mar. 23, 2004

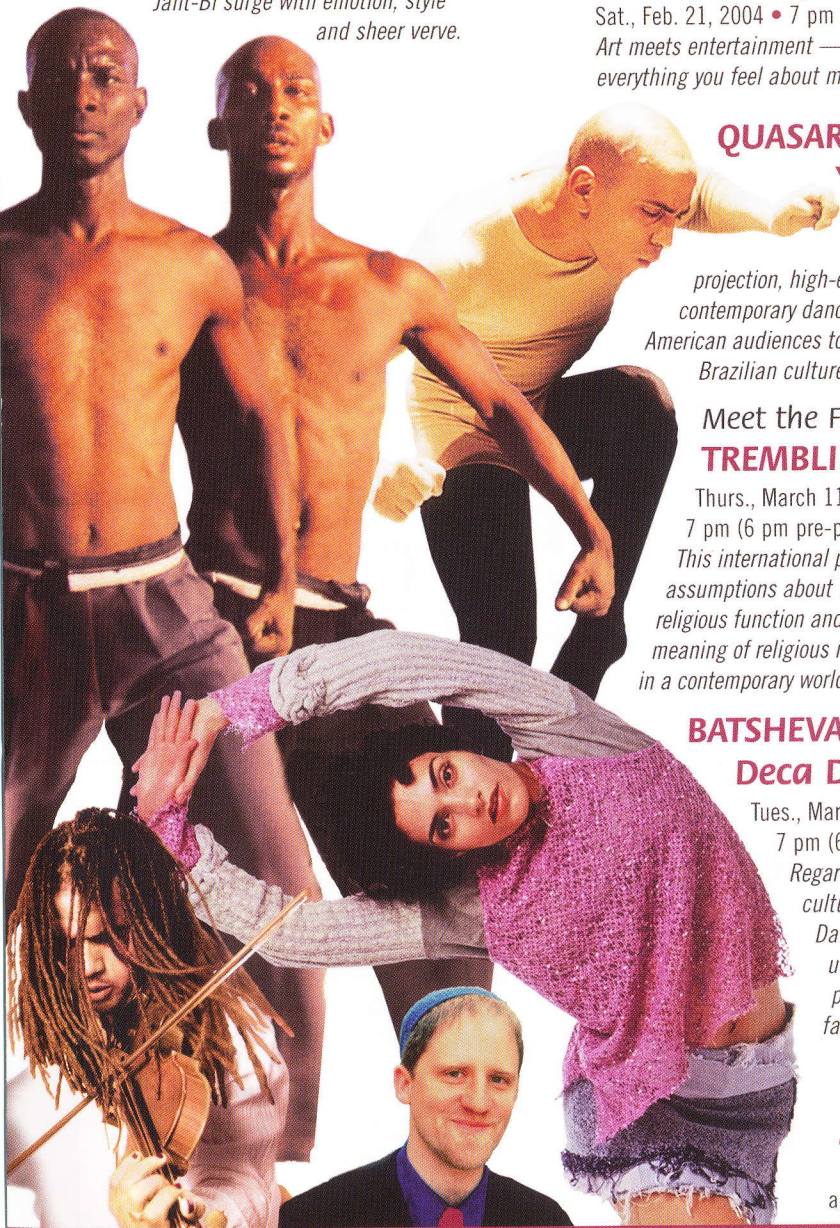
7 pm (6 pm pre-party)

Regarded as one of Israel's cultural treasures, Batsheva Dance explores world issues using a blend of powerful, physical movement and familiar songs.

Tickets available at ASU's Gammage Box Office

480-965-3434

www.asugammage.com
and all Ticketmaster locations



50% Off for students/kids • Use your American Express Card and receive a \$3 discount! • Groups: 480-965-6678



NATIONAL ENDOWMENT FOR THE ARTS

