



Playbill

Herberger College
of Fine Arts

*Fall 2001
Sept / Oct*

ASU ARIZONA STATE
UNIVERSITY

Doc Severinsen

The incomparable Doc Severinsen conducts and performs with three of the top ensembles in the Herberger College's School of Music – the University Symphony Orchestra, the Wind Symphony and the Concert Jazz Band – in a Jan. 28 concert at Gammage Auditorium.



Doc Severinsen is Distinguished Visiting Professor of Music in the School of Music for 2001-2002 and the first to hold the Katherine K. Herberger Heritage Chair for Visiting Artists. Severinsen's more than 40 years in the music business, which included a 25-year stint as the flamboyant music director for the "Tonight Show" orchestra, is serving him well in his contacts with students and faculty in the School of Music.

"Doc is one of the best-known musicians in America and, in addition to his being one of the best trumpeters to have ever lived, he has become a prominent pops conductor," notes Wayne Bailey, director of the School of Music. "His interaction with our students and audiences is an exciting addition to our offerings here at ASU. I am certain that his presence will be invigorating and enjoyable for all of us."

No stranger to the Valley, Severinsen begins his 18th season as principal pops conductor for The Phoenix Symphony. This year, the international famous trumpeter and conductor will perform at more than 70 concerts in 40 cities across the country.

His signature of superb trumpet playing, quick-witted banter and original style of showmanship are what make Severinsen one of today's pre-eminent instrumentalists. Severinsen

has recorded nearly 40 albums, ranging in style from big band to jazz to classical.

Severinsen has an impressive history to share with students while he is visiting professor in the School of Music. His career includes touring with the Tommy Dorsey, Benny Goodman and Charlie Barnet Bands. In 1949, he settled in New York as an NBC staff musician. He joined the "Tonight Show" orchestra in 1962 and became its music director in 1967, a position he held until 1992. His post-"Tonight Show" activities have included several national tours with his big band, television appearances and musical recordings.

Severinsen is generously giving his time and talent to this event that benefits the music scholarship fund. 🎷

January 28, 2002

7:30 p.m.

Gammage Auditorium

Tickets are \$16.50; call the Public Events Box Office, 480-965-3434

By the time a student graduates from ASU, there's a good chance he or she has taken a class or two in the fine arts. Almost every major area of study requires some exposure to the arts as part of a well-rounded education.

That's a lot of students! About 16,500 students a year take fine arts classes, including 2,500 arts majors.

In the 2000-2001 academic year, of all the students enrolled in fine arts classes, 49 percent were non-arts majors. In all, majors in the arts generated 20,764 student credit hours and non-majors generated 20,248. Herberger College is the second-largest provider of general studies courses at ASU, after the College of Liberal Arts.

Obviously, both a broad range of students and the university place considerable value on a fine arts education.

Providing arts experiences to the audiences of tomorrow

Today's ASU student has an amazing array of arts classes from which to choose, too. They're tearing up the dance floor in ballroom, Latin and salsa dance classes; jamming in music classes on the Beatles, Elvis Presley and Jazz in America; getting some true hands-on experience in the introduction to ceramics classes; and shooting miles of film in the theatre film classes.

"Non-arts" majors of today, then, become our audiences of tomorrow. They will be the ones to support a burgeoning arts community in the Valley for years to come.

"By teaching a broad range of students the value of the arts, we are securing a place for the arts to thrive. If we do our job, we'll see fewer arts organizations forced to close their doors," says Dean J. Robert Wills. "Many might begin their avocations as arts advocates and philanthropists right in the classroom."

"As a leading fine arts college in the Southwest, we need to offer different types of courses, ones that help people understand and appreciate the value of the arts and its role in the economy and education. Our classrooms should convey the idea to people that the culture of a place is what makes it worth living there."

The college prides itself on offering imaginative, innovative arts experiences to students, and playing a role in keeping the arts a vital part of life in the Valley.

• Megan Krause, Communications Group

Ceramics classes are not only for fine arts majors



Prestigious foundations recognize artistic excellence

Some of the nation's largest and most prestigious foundations that fund the arts are recognizing and rewarding artistic excellence among faculty and students at the Herberger College of Fine Arts. Among the big-name foundations that have recently recognized excellence within the college are the Guggenheim, Getty and Liberace Foundations.

School of Art assistant professor Beverly McIver is spending the 2001-2002 school year living and painting in the New York area, thanks to a \$37,000 Guggenheim Fellowship award. The fellowships typically support release time, enabling recipients to work on major projects with as much creative freedom as possible. The Guggenheim is perhaps the most prestigious fellowship award given in North America to those working in the fields of creative arts, humanities, and social and natural sciences. McIver was one of just 183 fellows chosen for the fellowships from approximately 3,500 applicants.

"Receiving the Guggenheim is a tremendous personal accomplishment for Beverly McIver and a wonderful reflection on the

Beverly McIver, *Carousel Dreams*, ASU Art Museum

School of Art," said J. Robert Wills, dean of the college. "Our ability to attract and retain highly accomplished faculty like Beverly is one of the key reasons we earn top national rankings."

A grant from the Liberace Foundation to the School of Music is funding two Liberace Scholars this academic year. Yali Luo from China, and Julia Ageyeva from Estonia, both undergraduate piano performance majors, are the first to benefit from this prestigious grant. The Liberace Foundation, which the musician and showman considered one of his greatest achievements, has given more than \$4 million in student scholarships since its inception in 1976. Liberace knew the value of student grants and scholarships. He was a recipient too.

Wayne Bailey, director of the School of Music, says the foundation is dedicated to helping young pianists achieve their dreams of piano study at major music schools. "People often think of Liberace as a flashy entertainer interested in sequins and candelabras, but he was a serious pianist and began his career as a concert pianist."

The Guggenheim and Liberace grants

follow on the heels of a \$125,000 grant from the Getty Education Institute to Art professor Mary Erickson and the Hispanic Research Center's Gary Keller Cardenas. Erickson and Cardenas received the grant to create an online course titled "Art Appreciation and Human Development." Erickson, who has been creating websites for the Getty Institute since 1996, is the creative force behind at least eight major web projects.

Jennifer Pringle, Communications Group





Eduardo Kac, *The Eighth Day*, transgenic artwork, Computing Commons Gallery

The Eighth Day continues creation with genetically engineered life forms

Genetically engineered mice, fish, amoeba and plants that glow in the dark are all part of *The Eighth Day*, a provocative new exhibition opening at ASU this fall. *The Eighth Day* is conceived by Eduardo Kac, the artist who sparked an international furor with the bunny that glows in the dark. The exhibition runs Oct. 25 to Dec. 14 in the Computing Commons Gallery.

Kac has been a visiting artist at the Herberger College's Institute for Studies in the Arts for the past two years. He and ASU biologists Alan Rawls and Jeanne Wilson-Rawls obtained the green fluorescent protein (GFP) life forms, which are created for use in scientific research by cloning a gene found in jelly fish and adding it to other creatures in the embryonic stage. The results are creatures that emit a fluorescent glow when placed under blue light.

Kac's work, including *The Eighth Day* and Alba the GFP bunny, is designed to stimulate debate about the scientific practice of genetic manipulation. He calls his new art form "transgenic art." Through it, Kac seeks to put today's new discoveries in a real world context, highlighting the social and philosophical ramifications of genetic breakthroughs and questioning commonly held assumptions about life, technology and communications.

"I'm not a scientist," Kac says. "My work is not a contribution to science in the strict sense. However, these concerns are not exclusively for science. They belong to us all."

The self-contained, artificial eco-system, designed and fabricated by ISA technologists, resonates with the words of the title, which adds one day to the creation period of the world, as told in the Judeo-Christian scriptures. Every living thing in this new ecosystem has been created using scientists' new ability to manipulate the building blocks of life.

"While fluorescent creatures are being developed in isolation in laboratories, seen collectively, they form the nucleus of a new and emerging synthetic, bioluminescent system," Kac says. "The piece brings together living, transgenic life forms in an environment enclosed under a clear Plexiglas dome, thus showing what it would be like if these creatures were to coexist in the world at large."

The exhibition also will feature a biobot, which is a robot partially controlled by a colony of GFP amoeba. The robot's "eye" can be manipulated by Web viewers of the exhibition, enabling a worldwide audience to view and to participate in *The Eighth Day*.

• Jennifer Pringle, Communications Group

Fall programs engage local children, adults in the fine arts

Art. Dance. Music. Theatre.

They are the cornerstone academic units of Herberger College. Fittingly, they also are at the heart of two major programs sponsored this fall by the college.

The *ASU to You* community classroom series for adults and the Fall 2001 *Arts in the Desert Workshops* for children connect community members with faculty, staff and students from all four fine arts disciplines.

"Providing opportunities that connect the community to all four of these art forms is a real priority for the college this year," says Melanie Ohm, coordinator of community programs. "Partnering with other organizations is an important element of our programs as well."

Faculty from art, dance, music and theatre, a researcher from the college's Institute for the Studies of the Arts (ISA) and a senior curator from the ASU Art Museum will lead discussions in the *ASU to You* community classroom series. The six-session series explores the dynamic dialogue between the arts and society on issues such as globalization, technology, the environment, race, self-discovery and prejudice.

ASU to You is co-sponsored by City of Tempe Cultural Services and the Friends of the Tempe Public Library. All events are held at the Tempe Public Library, 3500 South Rural Road. A book discussion group relating to artists and their roles in society complements the discussion series.

The college is partnering with the Williams Community School of the ASU East Williams Campus in Mesa for the Fall 2001 *Arts in the Desert Workshops* for children. In these nine-week workshops, graduate students and staff of the college guide children ages 1–11 as they engage in lively art, dance, music and theatre experiences. Fun and educational activities encourage creativity and imagination. Parents of children ages 1–7 share in their children's arts experience in *InterAct for Families Workshops*. Children ages 6–11 enjoy flexing their independence

and imaginations in Creative Drama and Creative Movement workshops.

Ohm says a recently formed council, which includes faculty, staff and students from art, dance, music and theatre, was instrumental in shaping the multi-disciplinary approach.

For more information, contact Melanie Ohm, 480-767-6639.

Tracey Benson, Communications Group

ASU to You

What: A free community classroom series exploring the dialogue between the arts and society

Where: Tempe Public Library, 3500 South Rural Road (southwest corner of Rural Road and Southern Avenue)

When: Tues., Sept. 25, 6:30-8 p.m., moderator Mark Sunkett, percussionist and professor of music; Tues., Oct. 16, 6:30-8 p.m., moderator Sheilah Britton, artist and researcher, ISA; Tues., Nov. 6, 6:30-8 p.m., moderator Mark Klett, photographer and professor of art; Tues., Jan. 29, 6:30-8 p.m., moderator Heather Lineberry, senior curator ASU Art Museum; Tues., Feb. 19, 6:30-8 p.m., moderators Jennifer Tsukayama and Mary Fitzgerald, choreographers and assistant professors of dance (with a performance by Dance Arizona Repertory Theatre); Tues., March 5, 6:30-8 p.m., moderator Guillermo Reyes, playwright and assistant professor of theatre.

Free coffee service provided by Jitters Gourmet Coffee. Guests are invited to linger after each event for casual conversation and a second cup!

For information on book discussion groups relating to this series, call 480-350-5508.

School of Music

***“All-Mozart” Concert:
Great Late Works***

Chamber Orchestra
With Choral Union

Timothy Russell, Conductor
George Umberson, Director of Choral Union
Nicholas Ross, Guest conductor

Thursday, October 18, 2001
7:30 p.m.
Gammage Auditorium

Program

Concerto in A major for Clarinet and Orchestra, K. 622 Wolfgang Amadeus Mozart
(1756-1791)

Allegro

Adagio

Rondo: Allegro

Robert Spring, clarinet
Timothy Russell, conductor

Overture to *The Magic Flute*, K. 620..... Wolfgang Amadeus Mozart

Nicholas Ross, conductor

INTERMISSION

Requiem, K. 626..... Wolfgang Amadeus Mozart

Introit and Kyrie

Sequence

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrimosa

Offertory

Domine Jesu

Hostias

Sanctus and Benedictus

Agnus Dei and Communion

Karen Hendricks Crawford, soprano

Kristin Dauphinais, mezzo-soprano

Darrell Rowader, tenor

Ron Sautter, bass

George Umberson, conductor

Biographies

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, foremost music educators, and outstanding record producers. 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 Baba*, 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 *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, the 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 and Ohio.

The 2001-2002 season will be most exciting, his twenty-third as Music Director of the ProMusica Chamber Orchestra of Columbus, Ohio. Russell's achievements with ProMusica have been remarkable and diverse. The orchestra continues to make significant strides in musical excellence, having earned an outstanding reputation for artistic performances and exciting, 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 premier performances of over seventy 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 is an active music educator. He regularly leads pre-concert talks and symposia and is involved in research and publication. He continues to be a featured speaker at music conferences and workshops, as well as guest conductor of All-State orchestras. 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.

George Umberson has had an illustrious career as a conductor, music educator and administrator. His university teaching career includes positions as Director of Choral Activities at Pepperdine University and Eastern New Mexico University. He currently serves as Professor of Choral Music at Arizona State University. He has held administrative positions at West Texas State University and ASU, having served nineteen years as Director of the School of Music at the latter. While at Eastern New Mexico University, Dr. Umberson's choirs were chosen to perform for national conventions of the American Choral Directors Association and the Music Educators National Conference. He has had groups selected for USO entertainment tours to Asia and Europe. Dr. Umberson has served as guest conductor, clinician and choral adjudicator in more than forty states, having conducted many All-State choirs and several symphony orchestras. Currently he serves as Conductor and Artistic Director of the Arizona State University Choral Union. In 1995 and 1997, Dr. Umberson took members of the Choral Union on concert tours to Europe, performing with European orchestras in the Czech Republic, Germany, England and France. In June 2000, he took more than 150 members of the Choral Union on a concert tour to Australia performing with the Melbourne, Canberra and Sydney Symphonies. In addition to his conducting responsibilities, Dr. Umberson teaches courses in choral music education and choral conducting and is involved with the supervision of masters and doctoral students in choral music at ASU.

Nicholas Ross is currently pursuing a Doctor of Musical Arts degree at Arizona State University, studying conducting with Dr. Timothy Russell, Director of Orchestras. Mr. Ross has recently been appointed to the position of Conducting Assistant with The Phoenix Symphony. Ross received a Bachelor of Music degree in Violin Performance from Ithaca College. He earned a Master of Music degree in Violin Performance and a New York State Teaching Certificate as a String Fellow at Syracuse University.

Prior to relocating to Arizona, Mr. Ross held the positions of Music Director of the Onondaga Civic Symphony Orchestra and Assistant Conductor of the Syracuse Symphony Youth Orchestra in New York. In addition, he was an Affiliate Artist at Syracuse University in the School of Music, where he was a private violin instructor and taught string pedagogy for five years. As a guest conductor, Mr. Ross has appeared with the Syracuse University Symphony Orchestra, the Finger Lakes Symphony Orchestra and at area all-state and all-county festivals throughout central New York. He also has extensive public school teaching experience, having taught in three school districts in the Syracuse area.

Mr. Ross remains active as a violinist and performs locally with Arizona Opera. He is a member of the Glimmerglass Opera Company in Cooperstown, New York, and performed part-

time with the Syracuse Symphony Orchestra for thirteen years. He has also been a member of the Binghamton Philharmonic and served as Principal Second Violinist with the Utica Symphony Orchestra for five years.

Robert Spring has been described as "one of this country's most sensitive and talented clarinetists" by *The Arizona Republic*, "dazzled his audience...flawless technique" by *The Clarinet Magazine*, and "a formidable soloist...played with great emotional life" by the Copenhagen, Denmark, *Politiken*. Spring's recording of Grawemeier Award-winning-composer Joan Tower's works for clarinet was described by *The Clarinet Magazine* as "truly outstanding...one would be hard pressed to find better performances of contemporary music...first rate music performed with the highest professional standards." The *Instrumentalist* magazine says of his recording, *Dragon's Tongue*, a CD of virtuoso music for clarinet and wind band, "His musicality and technique make this recording a must for every CD collection." *Fanfare Magazine* says of a new CD, *Tarantelle*, a clarinet performance of music that the famous violinist Jascha Heifetz recorded on violin, "This recording was meant to amaze and, man, it succeeds."

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

Spring, President of the International Clarinet Association from 1998 to 2000, has performed for the 1988, 1991, 1995, 1996, 1997, 1998, 1999 and 2000 International Clarinet Association conventions. He hosted the 1995 International Clarinet Association ClarinetFest at Arizona State University, where he is presently Professor of Clarinet. Dr. Spring is also Principal Clarinet of the ProMusica Chamber Orchestra of Columbus, Ohio. He is a Buffet Artist and plays the Buffet Greenline Clarinet exclusively.

Karen Hendricks Crawford (soprano) has performed with the Summer Opera Theatre in Washington, D.C., and the New York City Opera, as well as with the Bronx Opera, the Amato Opera, the Delaware Valley Opera Company, the Quisisana Summer Theater and at the Opera in the Ozarks Festival. She received her Bachelor's Degree from Oberlin Conservatory, her Master's degree from Temple University and has studied at the Centro Studi Italiani in Urbania, Italy, and at the Academy of Singing at the Banff Festival in Banff, Canada.

Kristin Dauphinais (mezzo-soprano) has performed numerous roles in opera and musical theatre. She recently received an AriZoni nomination for her role as Mrs. McLean in *Susannah*. She serves on the voice faculty at Scottsdale Community College and co-directs the opera workshop at Glendale Community College. She also maintains her own private studio, directs both an adult and children's choir, and is pursuing her doctoral degree in Vocal Performance at Arizona State University.

Darrell Rowader (tenor) began his operatic career as an apprentice artist with the Santa Fe Opera. He has since performed with Hawaii Opera Theater, Chamber Opera Chicago, Chicago Opera

Theatre and at Spoleto Festival U.S.A. He has also made guest soloist appearances with the professional orchestras of St. Louis, San Jose, Phoenix, Rochester and Green Bay. He recently released a solo recording of Scottish and Irish Ballads entitled *Echoes of Heaven*.

Ron Sautter (baritone) has made solo appearances internationally with the ASU Choral Union in Australia, the Academy of Oxford Orchestra in England, the Academie de l'Île Saint Louis Orchestra in France and the Karlovy Vary Orchestra in the Czech Republic and Germany. In the U.S., he has worked extensively in theater and opera, holding leading roles in *My Fair Lady*, *The Fantasticks*, *Oklahoma* and *Chicago*. He sang nine seasons with the Arizona Opera, where he appeared in *Aïda*, *La Bohème* and *Manon Lescaut*. He received his degree in Choral Music from Central Michigan University.

CHAMBER ORCHESTRA PERSONNEL

Violin I

Andrew Irvin**
Jonathan R. Moser
Shumin Lin
Heide Hille
Debbie Dennis
Mary Moser

Violin II

Tara Planeta*
Jessica Solano
Maria Roggenhofer
Matthew Fritz

Viola

Gor Hovhannisyan*
Mariona Oliu-Nieto
Jeffrey Norman
Katherine Auernheimer

Cello

Nathanael D. Jasinski*
Kerry Campbell
Merrick Jones
Mark Dupere

Bass

Waldir Bertipaglia*
Kurt Hinterbichler

Flute

Lisa Dektor*
Katayoon Hodjati

Oboe

Lara Saville*
Dominique Bellon

Clarinet

Allison Storochuk*
Tamara Cuypers
Rebecca Tout

Bassoon

Elizabeth Shoemaker*
Gina L. Stevens

Horn

Nathan Mitchell*
Shannon Sigler

Trumpet

James Schmidt*
Brian A. Shook

Trombone

Ryan Williams*
Ben Dickinson

Bass Trombone

Robert Cockrell

Organ

Katie Ann McCarty

Timpani

Margaret Billin

Orchestra Assistants

Kayoko Dan
Nicholas Ross

Orchestra Librarian

Shannon Sigler

Orchestra Managers

Andrew Kissling
Christopher Niileksela

** Concertmaster

* Principal



CHORAL UNION PERSONNEL

Soprano I

Ginni Alvey
Michele Beard
Cheryl Boeder
Robbie Brada
Anie Campell
Michele Coombs
Christine Curry
Aimee Davis
Lila Deidiker
Christina Eng
Keisha Freswick
Randi Halvorsen
Linda Hansen
Kristin Hoff
Julie Hoffer
Michal Jaksich
Patricia Kenady
Jane Kleindienst
Jung Eun Lee
Sr. Joan Madden
Kelly McCann
Alissa McCarthy
Pamela McKinsey
Lori Mejdrich
Gaydon Peck
Melinda Pekrul
Amy Petersen
Anne Quiqley
Linda Shell
Jean J. Steele
Veronica Storch
Shari Wesely
Patricia Whitehurst

Soprano II

Gloria Ahlberg
Karen Annis
Suzanne Arnold
Betsey Brada
Jeannie Chang
Laura Coombs
Julia Cummings
Jeannine Goebel
Barbara Gould
Anina Gullickson
Della Mae Jennison
Ella Johnson
Danielle Knox
Jean Laaninen
Betsy Lawlor
Kristen Marr
Linda McCormick
Michele Meyer
Darolyne Nelson
Linda Overholt
Lynn Ritz
Kira Rugen
Hazel Schiau
Marilyn Senn
Robin Stinnett
Doris Tyldesley
Eleanore Wardlaw
Bonnie Wilson
Amy Wronkiewicz

Alto I

Mary Jo Becker
Lee Berry
Frances Blumenfeld
Alice Buseck
Arlys Eaton
Karen Farry
Susan Fuhrer
Preethy George
Leeta Gilbert
Alex Gray
Linda Harper
Carol Hartwig
Carolyn Holden
Allison Holden
Mary Hopeman
Mary Ladman
Joan LaFalce
Marjorie Leach
Jihyun Lee
Judy Lines
Susan Oliver
Becky O'Reilly
Susan Osborn
Joanne Pierce
Priscilla Poesé
Ann Radonich
Glenda Rauscher
Aurelia Rector
Nancy Rosenthal
Cleta Sagramoso
Lu Sanford
Barbara Sanner
Barbara Storch
Nancy Turgeon
Joy Willett

Alto II

Francine Bliss
Jan Boss
Marilyn Brafford
Maureen Chaisson-Stewart
Teresa D'Agostino
Barbara Daniel
Alexis Davis
Giuli Doyle
Lisa Ehlers
Vanessa Goldberg
Gini Gregg
Lois Grethlein
Vera Jeanne
Dorothy Johnsen
Rachel Lessard
Jane Little
Deanna Manley
Janet Martin
Patricia Messamer
Ellen Patera
Mickey Shoemaker
Leonora Stephanoff
Christine Storey
Anne Stumpf
Chereen Tanner
Jessica Tartaro
Judy Waltz
Sue Widemark

CHORAL UNION PERSONNEL

Tenor I

Patricia Anderson
Sandra Evans
Brent Gardner
Donald Hendrix
Melanie Henrichs
Lynn Jech
Michael Kaiser
Jane McDonald
Donald Olson
Darrell Rowader
Tim Sanner
Barbara Schummer
Perry Sells
Charles Vickers
Donald Weaver

Tenor II

Bryan Balzell
Bill Beattie
Kent Cattani
Will Cox
Robert Cross
Wolfgang DA Ganey
Diana Dwyer
Richard Haines
Tom Jelinek
Al Kleindienst
Robert Moodie
Rick Oliver
Phil VanderMeer
Bernard Van Emden

Bass I

William Coghlan
Fred Emerson
Jeff Hargreaves
Jacob W. Herbert
Bradley Jardine
Richard Larsen
Mark Lawlor
Roy Lemon
Ronald Maksym
Richard Mejdrich
Paul Moerman
Curtis Peacock
Don Pender
Patrick Pender
Warren Riggers
Robert Rosenthal
Bill Sanford
Christopher Sankuer
Ron Sautter
Emil Senn
Daniel Shea
David Shepherd
Mark Sims
Leroy Smith
Jeff Strain
Gerald Widemark

Bass II

Bob Alpers
Ray Andrews
Timothy Cummings
Dennis Davidson
David Doeller
Gary Ehlers
Michael Gray
Edwin Hoag
Allen Holloway
J.R. Hooker
Frank Hopkins
Norman Jensen
Robert J. Johnsen
Michael Jones
Robert Lessard
Robert Lightfoot
Lawrence Matthew
Matthew McGlothlin
Kim Mehalko
Tim Moe
Charles Newton
Joshua Plosker
Gary Quamme
Phil Quidort
Richard Reiss
Alex Richards
Daniel Sagramoso
Wayne D. Shelton
Bill Stinnett
Gene Voorhees

Conducting Assistant

Mark Lawlor

College alumni driving public art programs in Phoenix and beyond

A pedestrian bridge over a major urban freeway echoes the silhouette of nearby mountains. Bus shelters artfully blend indigenous desert materials with imagery of flight from nature and the aeronautics industry.

Works of public art such as these increasingly are being integrated into old spaces and new construction in the Valley of the Sun. And alumni from the School of Art, now working as artists and public art administrators, are leading this drive.

Nowhere in the Valley is this truer than in Phoenix, which boasts the largest public art program in the Valley in both budget and number of projects completed and underway. The management staff of the Phoenix Arts Commission, the city agency that directs public art programs, is composed entirely of School of Art graduates or professionals pursuing art degrees there, according to Greg Esser, public art program manager.

"You might say that we wouldn't be here if it weren't for the School of Art," quips Esser, who will earn his master of fine arts (MFA) degree in intermedia from the School of Art in December.

Other School of Art graduates on the staff are project managers Ann Alger, Marie Navarre and Christina Kelley-Burawa; arts collection manager Dora Hernandez; and public art program assistant Vanessa Mallory. Project manager Jana Weldon currently is pursuing a degree in art history.

Many of the artists commissioned to work on Phoenix's public art projects are alumni as well.

Prolific public artist Kevin Berry (MFA, sculpture, '87) recently completed a series of five bus shelters at Phoenix Sky Harbor International Airport, which were created through the city's public art program as part of the airport's expansion.

Tarah Rider Berry (BA, art history, '86), who is married to Kevin Berry, recently completed a commission by Phoenix for a set of original photographs, which are now a part of the city's permanent art collection.

Laurie Lundquist (MFA, sculpture, '90) created the strikingly sculptural pedestrian bridge that spans the Squaw Peak Parkway and

has garnered national attention. (In June, Lundquist was named Mesa's first artist in residence, as part of that city's emerging public art program.)

More recent School of Art grads are joining the ranks of public artists as well. Tamara Frey, who earned her BA in sculpture in Spring 2001, and Eric Franklin (BFA, sculpture, '00) recently took part in a mentoring program sponsored by the Phoenix Arts Commission that paired emerging artists with established public artists.

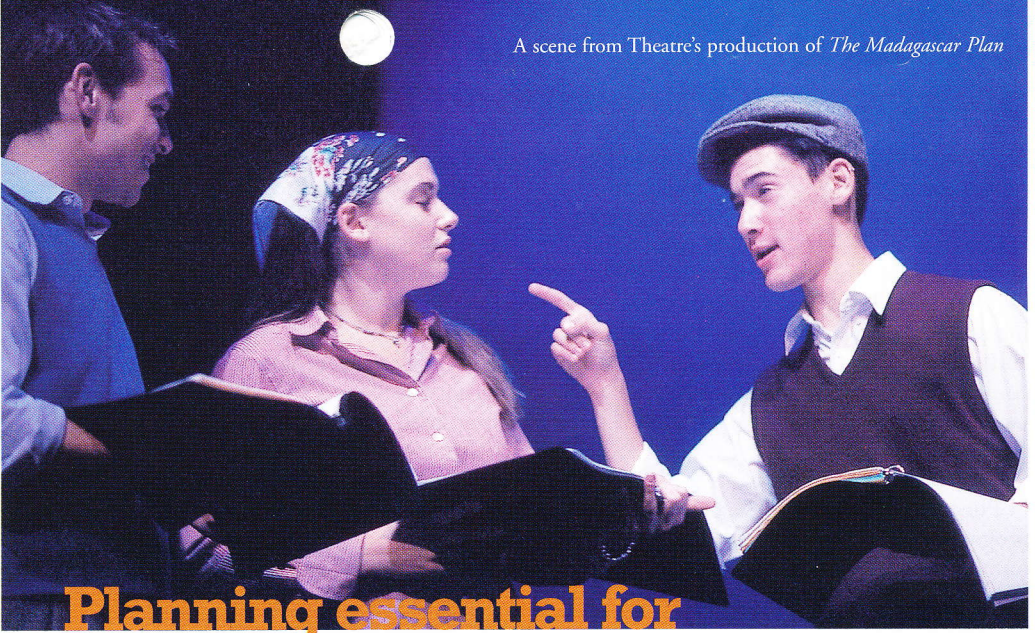
• Tracey Benson, Communications Group



Bus shelter designed by School of Art alum Kevin Berry

Alumni luncheon to spotlight status, future of the arts in Arizona and the nation

ASU alumni Shelley Cohn (MA, humanities, '75), executive director of the Arizona Commission on the Arts, will discuss the status and future of the fine arts in Arizona and the nation on Nov. 3 at *Come Home to the Arts: The 3rd Annual Reunion and Luncheon*. The event will bring together graduates from the art, dance, music and theatre programs of the Herberger College. The event will be held from 11:30 to 2 p.m. at the Desert Botanical Garden, 1201 N. Galvin Parkway, in Phoenix. For reservations and information, call 480-767-7785.



Planning essential for successful Mainstage shows

The lights go down, the curtain goes up, and the enchanting experience of a live performance begins.

But behind the scenes, the show you are about to see probably has been in the works for almost a year.

Herberger College schools and departments begin thinking of ideas for Mainstage shows in the academic year prior to the show's opening. For example, the Theatre and Lyric Opera Theatre production groups already have begun thinking of suggestions for shows to be performed during the 2002-2003 season.

Once a season is set – including picking the directors, designers, venues and ticket prices – the meetings begin.

“First concept” meetings are held among the production's director and its designers. These include scenery, costume, lighting and sound designers. The group discusses the director's concept or vision for the show, so designers have an idea how to begin their work.

These vital designers then get very busy; they'll spend the weeks before opening creating the charm and ambiance of the production. Scenery and props will be sketched, built, painted and “loaded in;” fabric and costumes will be measured, cut, constructed and fitted; lighting will be hung, “cabled” (connected), focused and “level-set” (meaning, the cues will

be written); and sound will be researched, recorded and level-set as well.

These ideas are further explored in “first roughs;” these are meetings in which designers, the director and the “TD” (the technical director) present their ideas and assess scenery, budget and time needs. If anyone's ideas aren't in the director's vision, now's the time to speak up.

Before launching into rehearsals, some directors will get their cast's creative juices flowing with improvisation sessions, field trips to relevant locales or research into the time, place and history of the script. Actors may write a character bio, or create a collage on important themes from magazine images.

During “tech and dress week,” it all comes together. The week before opening, the director, actors, designers and technicians spend about 32 hours over five days running technical and dress rehearsals. Did the lighting come on cue? Is the sound too loud? Did someone skip a line? Now's the time to figure it all out.

Soon the “run” will be over, the curtain will come down, the applause will die down and the make-up will come off. It will be time to do it all over again for another college production.

• Megan Krause, Communications Group

ASU Herberger College of Fine Arts 2001-2002 Mainstage Season

*All dressed up and
no place to go?*

*Join us for great
entertainment
at great prices*

*Single tickets
now on sale!*

Lyric Opera Theatre:

*Die Fledermaus,
Cosi Fan Tutte,
Grease,
Little Shop of Horrors*

Theatre:

*Fly Photo,
Tombstone,
Black Woman's Blues,
Cyrano, ElectroPuss,
Ramona*

Dance:

*New Danceworks I & II,
Fall Dance Collection,
Spring Dance Collection*

Organ:

*A Dance through Time, Bach
at the Beginning, Halloween:
Tunes from the Crypt,
Fantasia, Connections and
Influences 1650-1700*

**Single tickets, \$10-\$14
per production are on sale
now at the Herberger College
Box office, 480-965-6447.**



General Information

GENERAL BOX OFFICE

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

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 also are 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 Herberger College 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 college 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 weekday evenings after 7 p.m. and for most weekend events, Saturdays and Sundays. Exceptions are restricted, metered parking, visitor/pay lots and residence hall lots, as noted on the signs at the lot entrances.

Those attending weekday (Monday – 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. Metered parking is in effect on Saturdays. Metered parking is free on Sundays.

The following are suggested parking instructions for Herberger 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 PE 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)

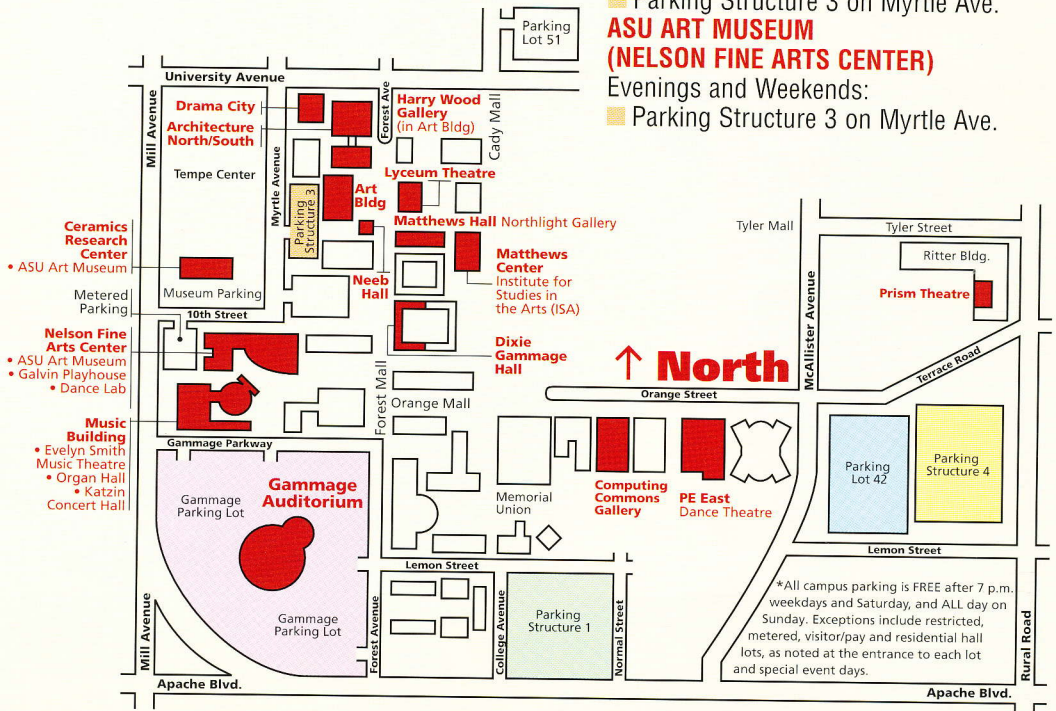
Evenings and Weekends:

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

ASU ART MUSEUM (NELSON FINE ARTS CENTER)

Evenings and Weekends:

- Parking Structure 3 on Myrtle Ave.



*All campus parking is FREE after 7 p.m. weekdays and Saturday, and ALL day on Sunday. Exceptions include restricted, metered, visitor/pay and residential hall lots, as noted at the entrance to each lot and special event days.

Where
are the
next
generation
of artists,
dancers,
musicians,
actors,
scholars
and
teachers?

Who will inspire and enlighten us a decade from now?

Just look around.

You'll find the answer here.

More than 2,500 students annually study Art, Dance, Music and Theatre at the Herberger College, an emerging national leader in fine arts education. With programs that earn top national rankings, the college strives to be a vibrant, innovative and accomplished environment, one focused on collaboration and community.

Private contributions make possible the high level of academic and creative programs that state funding and tuition alone cannot.

Your gift to Herberger College is an investment in the future of the fine arts.

For information on how you can invest in tomorrow today, please contact Deanna Stulgaitis, associate director of development and alumni relations, at 480-965-8985.

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