

Playbill

Herberger College
of Fine Arts



Fall 2001

Oct / Nov / Dec

ASU ARIZONA STATE
UNIVERSITY

The Arts in a Time of Crisis

Dear friends:

After September 11 we in the college struggled with a question: Do we hold the season opening reception for the ASU Art Museum just three days later? After much discussion, we redefined the evening, not as a celebration, but as an opportunity to gather and share. Share art...feelings...loneliness...togetherness.

We wondered whether this was the right decision. Then, the emails came. Many of them. At first, for example, Seth Kaufman wasn't sure how he felt about attending.

"Then...I realized you were offering a forum for people to FEEL, in public, together, in a home of art, in a family of art lovers. I realized you are doing a wonderful thing." Two of Seth's cousins worked at the World Trade Center.

We continue to search for ways to support students, faculty and staff, to help them clarify direction in this sea of change, and to explore together the role of the arts in a time of crisis.

We also have continued all of our scheduled performances. After all, we are artists, and artists do what they do.

Well, then, what is it exactly that they do?

As I said to the May 2001 graduating class — long before September 11: "In an age where military strengths and violence and terrorism and political allegiances are ever present concerns, it is the artist who will lift our spirits, touch our souls, and help us see the world with fresh eyes. It is the artist who will make us laugh and cry, feel joy and sorrow, know secret visions and public concerns. It is the artist who will help us look inside at ourselves and outside at the world, to remind us what it really means to be human. It is the artist who will help us celebrate life — not only as it is, but also as it might be."

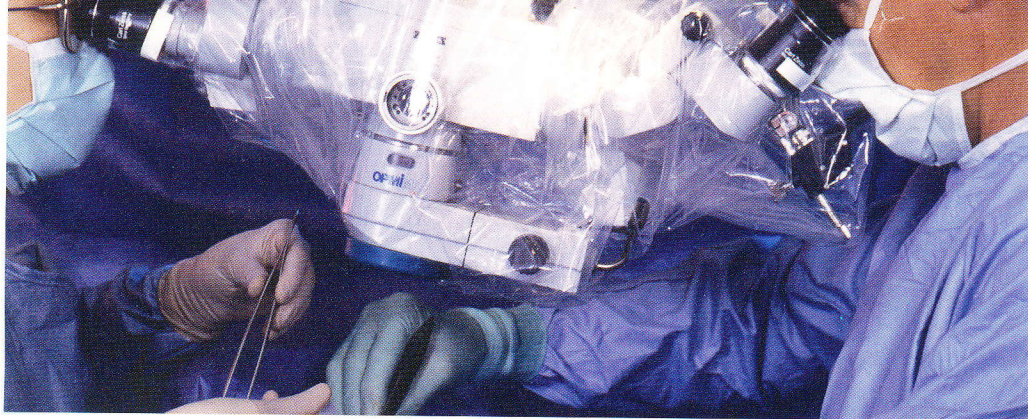
Once, in explaining why she donated money to the college that is now her namesake, Kax Herberger said: *"Because art survives."*

Art does, indeed, survive. Those who destroy leave broken lives and rubble. Those who create, in whatever field, leave lasting legacies.

I'm glad you are here at this time. Thank you for honoring the arts.

In tribute to those who lost their lives at 8:45, 9:03, 9:43, 10:10, and after, on the morning of September 11, 2001

■ J. Robert Wills, dean
Herberger College of Fine Arts



Internship for art student combines computer animation with brain surgery

When Dustin Harris entered the Herberger College School of Art, he never imagined he'd be assisting with brain surgery when he graduated. Today, the May 2001 graduate, who earned his bachelor of fine arts degree in the relatively new high-tech art field of intermedia, is doing something very close to it.

Through a post-graduation internship, Harris is working with neurosurgeons at the world-renowned Barrow Neurological Institute (BNI) at St. Joseph's Hospital and Medical Center in Phoenix. He is assisting in the development of a revolutionary teaching technique that may soon enable doctors to "practice" brain surgery on a computer before heading to the operating room. Harris expects to join BNI full-time when he completes his internship this fall.

The Professional Connection program of the college's Office of Student Academic Services arranged Harris' internship. The college annually places 30 art, dance, music and theatre students in internships. The program also provides coaching in résumé writing, portfolio preparation, interviewing etiquette and techniques, and practical strategies for career success.

This fall, Michael Hickman, a senior in the School of Art intermedia program who interned at BNI last spring and summer, joined the institute part-time. He likely will be courted by BNI for a full-time position upon his graduation.

"What began as internships that originally required the students to only scan slides into a computer quickly developed into something much greater when the doctors at BNI discovered the extent of these students' skills as computer-savvy artists," says Janice Austin, who coordinates the Professional Connection program.

For BNI, the opportunity to develop the new computer-based training techniques materialized when the technologically sophisticated artist-interns

arrived last spring, according to Dr. Jeffrey S. Henn, chief neurosurgical resident at BNI.

"Our medical illustrator, Mark Schornak, is a genius, but I think he would be the first to admit our staff, while top-notch, doesn't have the particular skill set of students coming out of the intermedia program at the School of Art," said Henn. "If a picture is worth 1,000 words, then what Dustin and Michael are doing with computer animation is worth 1,000 pictures."

The unique skills of Harris and Hickman blend traditional art and design principles with high-tech imaging techniques. They are enabling the two to create interactive three-dimensional computer animations that bring to life the complex skills and anatomy that are critical to surgeons operating on the brain and spine. "The computer animations, developed as a result of the students' work, are the basis of computer-based, virtual reality brain surgery as a training tool for neurosurgical residents," notes Henn. He is leading the development of this training technique that he calls Interactive Stereoscopic Virtual Reality.

Harris and Hickman have little trouble replicating the complex anatomy of the brain and spine and animating surgical procedures, despite having no formal medical training. "That's one of the most amazing things about this," said Henn. "But I think one of their most valuable skills as intermedia artists is their ability to think three dimensionally. They are taking our ideas and our two-dimensional medical illustrations, and turning them into valuable learning tools."

The intermedia program at the School of Art is one of only about 10 in the nation. The program stresses the creation of visual and aural art using various new, time-based media formats, such as computer animation and video technology.

■ Tracey Benson, Communications Group

School of Music premiers its first Faculty Artist Recital Series

Masterful...Superb...Bravura...Dazzling – all terms used by music writers and critics when describing the performing faculty in the Herberger College School of Music. Every year, these internationally recognized musicians tour throughout the U.S. and abroad, playing before sold-out audiences. Now Valley audiences can enjoy their talents with the premiere of the school's Faculty Artist Recital Series.

"The series is designed to bring the talents of these special faculty members to our audience here at home in the Valley," explains Wayne Bailey, director of the School of Music. "The school is really the only professional arts organization in the Valley that can regularly present solo recitals. Most of the other organizations only present large ensemble or chamber music performances. We see this series as a way to present a different kind of professional level classical music performance to the area.

"The performance faculty in the School of Music are some of the finest musicians in their specialties in the world," notes Bailey. "Most have recordings commercially available and concertize throughout the U.S. and internationally."

All recitals are free and open to the public; no tickets are required. Doors open 30 minutes prior to performance. Recitals are held in the Katzin Concert Hall in the Music Building on the main ASU campus in Tempe. For the most current information, call the school's information line, 480-965-8863.

The series has 16 more recitals to perform:

- **Oct. 28, 2:30 p.m., String Faculty & Janice Meyer Thompson, piano**, afternoon of Mozart and Brahms piano quartets.
- **Oct. 28, 5 p.m., Warren Hoffer, voice**, *In a Looking Glass: Reflections on a Recital Career* with guest artist Mary Pendleton.
- **Oct. 29, 7:30 p.m., David Hickman, trumpet, and J. Samuel Pilafian, tuba**, program of standard works for the trumpet and tuba.
- **Nov 2, 7:30 p.m., John Metz, keyboard, and Barbara Bailey-Metz, viola**, *One Hundred Years of Cello*, a concert of music for the cello with organ, harpsichord and forte-piano.
- **Nov. 11, 5 p.m., Voice Faculty** duets from the classical and romantic song repertoire. Performers include sopranos Darleen Kliever Britton and Anne Kopta, mezzo-soprano Judy May, tenors David Britton and Warren Hoffer, and bass Jerry Doan, along with pianist Eckart Sellheim.



John Metz and Barbara Bailey-Metz

- **Nov. 18, 5 p.m., Eckart Sellheim, piano and Diann Sellheim, piano**, piano four-hands works.
- **Dec. 1, 7:30 p.m., Robert Hamilton, piano, and Baruch Meir, piano**, Russian music for two pianos, including a seldom-heard arrangement of Tchaikovsky's *Nutcracker Suite*.
- **Dec. 3, 7:30 p.m., Jonathan Swartz, violin, and Mayron Tsong, piano**, works by Brahms and Schoenberg, and the premiere of a work by Canadian composer Kieren MacMillan.
- **Jan. 25, 7:30 p.m., Carol Rodland, viola**, new composition by the young American composer, Kenji Bunch, as well as works by Bach and Piazzolla.
- **Feb. 4, 7:30 p.m., Borivoj Martinic-Jercic, violin**, works by Mozart and Schubert for violin and piano; keyboard faculty member Eckart Sellheim also performs, playing on two historic fortepianos.
- **Feb. 15, 7:30 p.m., Madeline Williamson, piano**, *Global Vision: Voices of Women Composers*, which celebrates the contributions of women composers.
- **Feb. 17, 5 p.m., Eckart Sellheim, piano, and Dian Sellheim, piano**, piano four-hands compositions.
- **Feb. 24, 7:30 p.m., Anne Kopta, soprano**, accompanied on piano by faculty member Eckart Sellheim.
- **March 5, 7:30 p.m., John Ericson, horn**, short recent works by Steinberg and Zwerneman-Lam, as well as the Krufft Sonata on period instruments (natural horn and fortepiano).
- **April 15, 7:30 p.m., Madeline Williamson, piano**, *New American Piano, IV*, an annual series that showcases innovative and infrequently performed works for the piano from the 20th and 21st centuries.

■ Mary Brennan, Communications Group



School of Music

University Symphony Orchestra
Holiday Concert

Timothy Russell, Conductor

Wayne Bailey and Mark Lawlor, Guest conductors

Kristin, Mary and Sarah Stoneback, trumpet

With the ASU Choral Union

George Umberson, Director

Sunday, December 2, 2001

2:30 p.m.

Gammage Auditorium

 Herberger College

The logo for Herberger College, featuring a stylized graphic of a pen nib or quill pen tip to the left of the text 'Herberger College'.

Program

Gloria John Rutter
(b. 1945)

- I.
- II.
- III.

George Umberson, conductor

Fantasia on a Theme by Thomas Tallis Ralph Vaughan Williams
(1872-1958)

Timothy Russell, conductor

Worthy is the Lamb and Hallelujah from *Messiah* George Frideric Handel
(1685-1759)

INTERMISSION

Christmas Cantata (Sinfonia Sacra) Daniel Pinkham
(b. 1923)

- I.
- II.
- III.

Mark Lawlor, conductor

Bugler's Holiday Leroy Anderson
(1908-1975)

Kristin Stoneback, trumpet
Mary Stoneback, trumpet
Sarah Stoneback, trumpet
Wayne Bailey, conductor

Carols arr. Mack Wilberg
(b. 1955)

- I Saw Three Ships
- Awake, Arise and Hail the Morn
- Away in a Manger
- Fum, Fum, Fum
- Angels We Have Heard on High

George Umberson, conductor

Christmas Ornaments Randol Bass
(b. 1953)

- Deck the Halls
- The Twelve Days of Christmas

Timothy Russell, 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 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 *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 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 over 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 over 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.

Wayne Bailey is Director of the School of Music and Professor of Music at Arizona State University. Prior to his appointment at ASU he held similar positions at the University of Tennessee in Knoxville and at Texas Tech University. A trumpeter and band director he has also served on faculties at East Tennessee State University; the University of Colorado, where he was also Assistant Dean; Hastings College; Alabama State University; and the Howell, Michigan Public Schools. Dr. Bailey holds a Bachelor of Music education degree from Iowa State University, a Master of Music in trumpet performance from the University of Michigan and a Doctorate of Music Arts in instrumental conducting from the University of Colorado. Dr. Bailey is the author of three widely used music education text books, including *Aural Skills for Conductors, Teaching*

Brass; a Resource Manual and *Complete Marching Band Resource Manual*, as well as a number of band and brass arrangements and music education journal articles. A well-respected music administrator, Dr. Bailey has been Chairman of the Committee on Ethics for the National Association of Schools of Music (NASM). He is currently a member of the national Commission on Accreditation and serves as an external evaluator of music programs for NASM.

Mark F. Lawlor received his Bachelor of Music degree from Westminster Choir College, where he studied with Dennis Shrock and Joseph Flummerfelt. He received his Master of Music degree from Florida State University, where Robert Shaw held the Housewright Music Chair, working with Colleen Kirk and Andre Thomas. Lawlor conducted six of the choirs at the United States Military Academy at West Point, traveling extensively throughout the United States and Canada. He has prepared choirs to sing for the President of the United States, the Bob Hope Show, the Kenny Rogers Holiday Tour and concerts with Natalie Merchant. His choirs have recorded with New York City Opera soprano Rosemarie Freni and have sung for Lincoln Center Special Events Programming, as well as for Fox Television Network. Mr. Lawlor was a member of the Faculty and Chair of the Music Department at Marist College, Poughkeepsie, New York for eleven years.

Sisters **Kristin, Mary** and **Sarah Stoneback** have more in common than being sophomores at ASU – they are triplets, play the trumpet and are passionate about their music. The sisters were born into a musical family in their hometown of Sioux Falls, South Dakota. The family later lived in Dubuque, Iowa, before the sisters went to Michigan to attend the prestigious Interlochen Academy of Arts for their senior year of high school. After taking a summer master class at South Dakota State University from renowned musician David Hickman, the sisters made the choice to attend ASU in order to study with Dr. Hickman, who is an Arizona Regents' professor and professor of trumpet in the Herberger College School of Music. Professionally, the sisters and their parents, Ron and Margie, make up the Stoneback Brass, which performs throughout the country.

University Symphony Orchestra Personnel

Violin I

Andrew Tholl**
Beth Yue
Rebecca Valentino
Mark Chacón
Linda Faulstick
Larry Dunn
Rebecca Williams
John Fulton
D. Nathan Rice
Sonja A. Dodge

Violin II

Nancy Wu*
Amy Allred
Julie Tollefsen
Telian Dodge
Lisa Strong
Marisa Sharer
Sara Dunn
Katrina Bertrand
Lincoln Kilby
Whitney Paul
Anna Stafford

Viola

Verona Rapp*
Jenny Väitalo
Maria Tuhti
David Rigby
Ryan Berkseth
Mary Harrah
Christine D'Alexander
Steven Heitlinger
Suzanne Morello
Emily Pullen

Cello

Kerry Campbell*
Ryan Swigert
Mark Dupere
Merrick Jones
Benjamin Vickers
Joel Morgan
Michelle Morales
Rustan Sharer
Elizabeth Madsen
Terra Fulkerson
Mavis Enders

Bass

Lee Veazey*
Brian Barr
Akiko Kikuchi
Keith Lokey
Marisin Alzamora R.
Blake Thomson
Allison Zenner

Flute

Monique Brouwer
Ximena Mercado
Monica Sauer
Amy Tatum
Andrea Urrutia

Piccolo

Monique Brouwer

Oboe

Melanie Carter
Annie Henneke
Laura Medisky
Ashley Reid

English horn

Melanie Carter

Clarinet

Anne Watson*
Bethany Brestel
Tim Haas
James Quintero

Bass Clarinet

James Quintero

Bassoon

Ryan Maples*
David Wells
Chi-Hwa Wu

Contrabassoon

David Wells

Horn

Melanie Woodward ^
Matthew Vlahovich
Nathan Stark ^
Catherine Thompson
Andrew Vaia

Trumpet

Amanda Pepping^
Allyn Swanson^
Erik Hasselquist
Andrew Kissling

Trombone

Ben Dickinson*
Christopher Niileksela

Bass Trombone

Robert Cockrell

Tuba

Scott Choate

Harp

Paula Provo

Organ/Celeste

Homer Ferguson

Timpani

Jordan Gallaher *

Percussion

Jordan Gallaher*
Casey Farina
Jason Covert
Craig Winter
Eric Gewirtz
Elizabeth Guzman

Orchestra Assistants

Kayoko Dan
Nicholas Ross

Orchestra Librarian

Shannon Sigler

Orchestra Managers

Andrew Kissling
Christopher Niileksela

** Concertmaster

* Principal

^ Co-principals

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

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
Lisa 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 Poese
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

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
Alfred 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 Jenson
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

Accompanist

Norman Jenson

Conducting Assistant

Mark Lawlor

Upcoming Events

Chamber Orchestra

A Conductor-less Concert

Tuesday, December 4, 2001

7:30 p.m.

Evelyn Smith Music Theatre

University Symphony

Collage Concert

Monday, January 28, 2002

7:30 p.m.

Gammage Auditorium

(Tickets \$16.50; call 480-965-3434)

Special guest Doc Severinsen

University Symphony

Concert of Soloists

Monday, February 11, 2002

7:30 p.m.

Gammage Auditorium

Chamber Orchestra

Shared program with

Wind Bands – Gary Hill, Conductor

Special guest Michael Daugherty

Tuesday, February 12, 2002

7:30 p.m.

Gammage Auditorium

Sinfonietta

Romantic Music

Thursday, February 14, 2002

7:30 p.m.

Gammage Auditorium

University Symphony

Friday, February 22, 2002

11:00 a.m. (Children's Concert) and 7:30 p.m.

Central Arizona College

Sinfonietta

"An Evening with Franz Schubert" (Lecture Concert)

Thursday, March 21, 2002

7:30 p.m.

Gammage Auditorium

Chamber Orchestra

Handel's *Messiah* with the Phoenix Bach Choir

Saturday, March 23, 2002, 8:00 p.m.

Trinity Episcopal Church

Sunday, March 24, 2002, 2:00 p.m.

St. Thomas Aquinas Catholic Church

Monday, March 25, 2002, 7:30 p.m.

Pinnacle Presbyterian Church

(Ticket prices, to be announced; call 602-253-2224)

University Symphony

Tchaikovsky's *Swan Lake* with Ballet Arizona

Friday, March 29, 2002, 8:00 p.m.

Saturday, March 30, 2002, 2:00 and 8:00 p.m.

Sunday, March 31, 2:00 p.m.

Symphony Hall

(Tickets \$17-\$44; call 602-381-1096)

University Symphony

The Best of Broadway: Music from South Pacific,

The King and I, The Sound of Music, Carousel,

Phantom of the Opera, and Oklahoma

Wednesday, April 17, 2002

7:30 p.m.

Gammage Auditorium

ASU Choral Union – George Umberson, Director

Amy Jo Arrington, soprano

Keith Buterbaugh, baritone

Sinfonietta

Music from Around the World

Thursday, April 25, 2002

7:30 p.m.

Gammage Auditorium

Chamber Orchestra

Tuesday, April 30, 2002

7:30 p.m.

Evelyn Smith Music Theatre

Martin Schuring, oboe

Imagination Corporation and Discover Dance set children moving

This fall, the departments of Theatre and Dance in the Herberger College have joined forces once again to introduce children to the world of the performing arts with a series of Saturday morning classes specifically designed for children in grades one through six. Theatre's program for young people, dubbed The Imagination Corporation, has been in existence for 23 years. Dance became involved six years ago, bringing little ones Discover Dance.

Exploration and expression are common to both art forms, and child participants are given the opportunity to use their bodies, voices and creativity to maximize their expressive potential. Whether moving through space or verbally improvising, both dance and drama ask young people to problem solve, take risks and grow in their multiple intelligences, which are seldom developed in traditional classes.

The Imagination Corporation and Discover Dance are supervised by instructors Pamela Sterling (Theatre) and Kathy Lindholm Lane (Dance) and taught by students specializing in arts for children.

"The arts make learning fun," assistant professor Sterling says. "Through informal, structured dramatic play and improvisation, the Imagination Corporation emphasizes the creative process over a finished product. In Imagination Corporation classes, children have an opportunity to explore their own artistic expression while enhancing physical, verbal and cognitive skills."

"Dance is important to children because they need and love to move," Lane said. "Creative dance provides a structure to do this. They learn to solve movement problems independently and in groups, so their social skills are developed and enhanced... they take risks, learn to trust and develop self-discipline. They can gain strength, flexibility, endurance and an increased respect for and appreciation of their bodies in a non-competitive way."

Sterling and Lane will lead another session of Imagination Corporation and Discover Dance in early spring 2002. For registration information on the Imagination Corporation, call 480-727-6114; for Discover Dance, call 480-965-0412.

■ Megan Krause, Communications Group

ASU to You

Coffee, Conversation and the Arts

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

All events: 6:30-8 p.m.

Tempe Public Library
3500 S. Rural Road

...environment

Nov. 6, 2001

Moderator: Mark Klett,
photographer and professor of art

...race

Jan. 29, 2002

Moderators: Heather Lineberry,
senior curator, and Alison Saar, artist

...self-discovery

Feb. 19, 2002

Moderators: Jennifer Tsukayama and
Mary Fitzgerald, choreographers
and lecturers. *With a performance by
Dance Arizona Repertory Theatre.*

...prejudice

March 5, 2002

Moderator: Guillermo Reyes,
playwright and assistant
professor of theatre

Information: **480.965.6536**

**[http://oasis.asu.edu/
asu2you2001](http://oasis.asu.edu/asu2you2001)**

Sponsored by the Herberger College of Fine Arts at Arizona State University, City of Tempe Cultural Services and Friends of the Tempe Public Library. Coffee service provided by Jitters Gourmet Coffee.

Image: Alison Saar, *Sola Sister*, 1998, plaster, paint, copper on wood, 84" x 12" x 6", from *Topsy Turvy: Sculpture by Alison Saar*, ASU Art Museum, Feb. 2-May 5, 2002

ASU ARIZONA STATE
UNIVERSITY

College wins Valley theatre excellence awards

ASU winners include:

- **Overall Production-Musical**
Carousel, Lyric Opera Theatre
- **Principal Actor-Musical**
Anne-Elise Walker and Kristina Bubar, *Dido & Aeneas/Amahl & the Night Visitors*, Lyric Opera Theatre; Christyn Schroeder, *Flora the Red Menace*, Lyric Opera Theatre
- **Principal Actor-Musical**
Amy Jo Arrington, *H.M.S. Pinafore* (Lyric Opera Theatre alumna), Arizona Theatre Company
- **Supporting Actor-Play**
Jaymie Garner, *The Madagascar Plan*, Department of Theatre
- **Director-Play**
J. Robert Wills, *The Birds*, Department of Theatre
- **Director-Musical**
Amy Rogers, *Flora the Red Menace*, and Dale Dreyfoos, *Susannah*, Lyric Opera Theatre
- **Musical Direction**
Callum Morris, *Carousel*, Lyric Opera Theatre
- **Choreography**
Amy Rogers, *Flora the Red Menace*, Lyric Opera Theatre
- **Costume Design**
Connie Furr, *Alicia in Wonder Tierra* and *The Birds*, Department of Theatre
- **Hair and Makeup Design**
Zarco Guerrero, *Alicia in Wonder Tierra*, and Justin Dero and Connie Furr, *The Birds*, Department of Theatre
- **Lighting Design**
Michael J. Eddy, *Susannah*, Lyric Opera Theatre
- **Scenic Design**
Edward Coco, *Alicia in Wonder Tierra*, Department of Theatre; Jeff Thomson (Department of Theatre faculty) *The Archbishop's Ceiling*, Actors Theatre of Phoenix
- **Sound Design**
Richard Howard, *Alicia in Wonder Tierra*, Department of Theatre



Winners Anne-Elise Walker and Kristina Bubar in a scene from *Amahl and the Night Visitors*.

The Herberger College of Fine Arts nabbed numerous "best of" honors at the 11th Annual AriZoni Awards, held this fall at the Herberger Theater Center in Phoenix. The AriZonis recognize significant artistic achievement in Valley theatre production.

The college captured 51 nominations for excellence in theatre for the 2000-2001 season. School of Music's Lyric Opera Theatre (LOT) was nominated 36 times, 11 of which were for the operas, *Dido and Aeneas* and *Amahl and the Night Visitors*. The Department of Theatre received 15 nominations, six of which were for *The Birds*.

Thirty-one Valley theatre groups received a total of 544 nominations, selected by volunteer adjudicators for the AriZoni Executive Committee for the Arizona Production Association.

■ Megan Krause, Communications Group



Triple the Music and Triple the Fun for the Stoneback sisters

Sisters Kristin, Mary and Sarah Stoneback have more in common than being sophomores at ASU – they are triplets, play the trumpet and are passionate about their music.

The 20-year-old sisters took a somewhat circuitous route to the Herberger College School of Music. The journey began in their hometown of Sioux Falls, South Dakota, where they were born into a musical family. The family later lived in Dubuque, Iowa, before the sisters went to Michigan to attend the prestigious Interlochen Academy of Arts for their senior year in high school.

Summer 2000 found the triplets back in their home state, taking a master class at South Dakota State University from renowned musician David Hickman. In addition to his performance reputation, Hickman is an Arizona Regents professor and professor of trumpet in the Herberger College School of Music.

“Even though they were high school students, the three girls played for me,” recalls Hickman. “They applied to ASU and I eagerly accepted them. Each has made incredible progress and their trio playing is really cooking! Even though each of them will have her own career as an individual, they can and should keep the trio going all their lives.”

In fact, Hickman’s willingness to teach the sisters as a trio was a major factor in their decision to attend ASU. The Stonebacks were accepted at several other universities and conservatories. “ASU was our top choice because of Professor Hickman and the chance to improve and grow in trio performance,” explains Sarah. “It has been a neat experience to study with him and learn everything we can.”

Since music has always been a part of their lives, the question was not if the Stoneback sisters would play musical instruments, only which ones. When the three were in the fifth grade, they all chose the same instrument, the trumpet. “It is a family tradition, our grandfather played the trumpet and our dad plays the trumpet,” notes Mary.

Due to the financial stress of having three in college at one time, the sisters’ parents, Ron and Margie, transferred their professional work here and moved to the Valley along with their daughters. Ron is arranging and writing the music for a Tanzanian hymnal, while Margie is a special education teacher in the Tempe Elementary School District.

“It’s a blessing to have them here,” says Kristin. “We wanted to stay together as a family to be able to perform with each other and keep our concert ministry going,” adds Sarah. Professionally, the parents and their daughters are known as the Stoneback Brass.

The sisters dress identically on stage and for some special occasions. Seeing them together anytime, however, is a triple-take experience since Kristin and Sarah are identical and Mary is their mirror image. Not only do they look alike, they also enjoy each other’s company. “Each of us always has two best friends,” says Sarah.

All three have at least one interest other than playing the trumpet. Not surprisingly, their choices remain in the creative realm: Kristin is focused on drawing; Mary is intrigued with black and white photography; and Sarah is immersed in journal writing. All three like to run. “Plus, we’ve all taken ‘piano 101,’” Mary confides.

■ Mary Brennan, Communications Group

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 performances

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 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. 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)

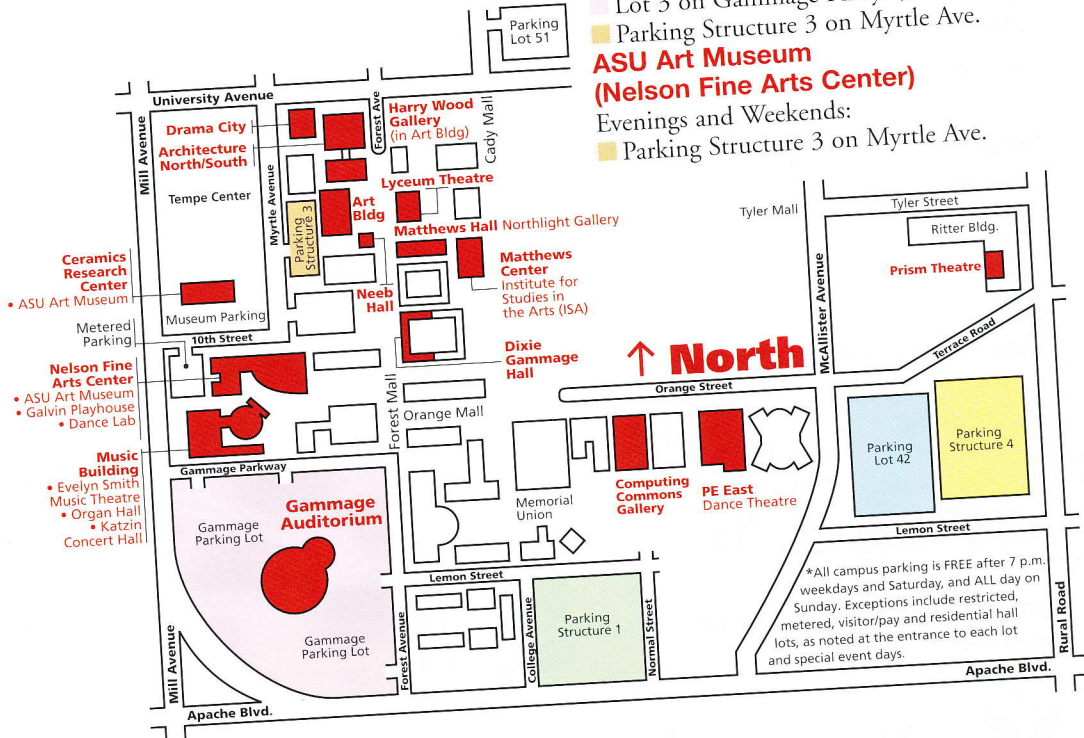
Evenings and Weekends:

- 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.

BEYOND BROADWAY

COMING EVENTS AT ASU'S GAMMAGE AUDITORIUM

ROBERT BLUESTONE

Classical Guitar

Thurs., Oct. 25, 2001 • 7 p.m.

LA INDIA — Salsa Sensation!

Sat., Nov. 3, 2001 • 7 p.m.

BILL "CRUTCHMASTER" SHANNON

The Art of Weightlessness

Sat., Nov. 17, 2001 • 7 p.m.

ST. PETERSBURG CONSERVATORY — Romance!

Mon., Nov. 19, 2001 • 7 p.m.

BUENA VISTA SOCIAL CLUB

Orquesta Ibrahim Ferrer

Thurs., Jan. 24, 2002 • 7 p.m.

BILL T. JONES

The Breathing Show

Sun., Feb. 10, 2002 • 3 p.m.

DAVID KRAKAUER

Klezmer Madness

Sat., Mar. 2, 2002 • 8 p.m.

SHAOLIN WARRIORS

Martial Arts!

Tues., Mar. 19, 2002 • 7 p.m.

LILA DOWNS — Arizona Premier

Sat., April 6, 2002 • 7 p.m.

SWEET HONEY IN THE ROCK

with The Washington Ballet

Sat., April 13, 2002 • 7 p.m.

Tickets available at Gammage Box Office

480-965-3434

and all Ticketmaster locations.

Order today for best seats!

www.asupublicevents.com



Robert Bluestone



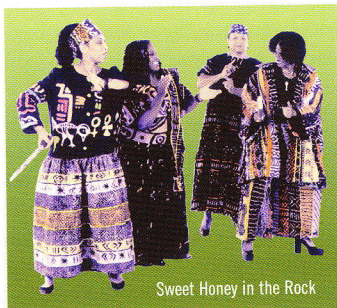
La India



David Krakauer



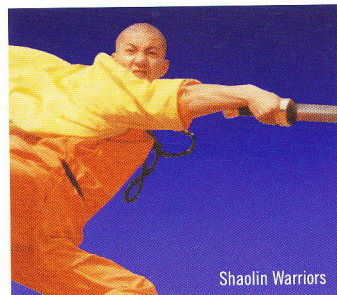
Bill T. Jones



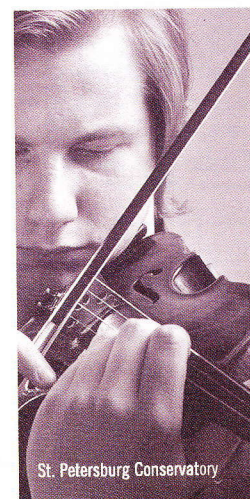
Sweet Honey in the Rock



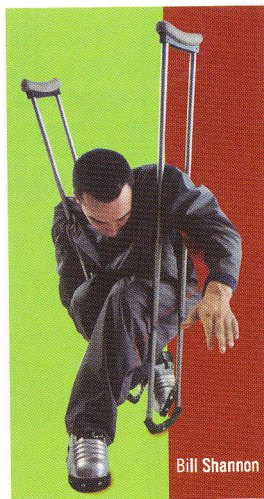
Lila Downs



Shaolin Warriors



St. Petersburg Conservatory



Bill Shannon



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