

Playbill

Herberger College
of Fine Arts

Winter 2002
January / February

ASU ARIZONA STATE
UNIVERSITY

Valley banks on fine arts education



Dramatic increases in charitable contributions to benefit ASU's Herberger College of Fine Arts are bucking national trends. Annual increases in giving to the college throughout ASU's five-year Campaign for Leadership fundraising initiative have come at sharply higher rates than those experienced by most arts and education organizations in recent years. As of Nov. 30, with a month remaining in the campaign, the college had raised \$65.1 million and was a staggering 325 percent ahead of its goal.

This level of giving is far from the norm. According to the American Association of Fundraising Counsel Trust for Philanthropy in its publication *Giving USA* (May 2001), total charitable contributions in 2000 increased 6.6 percent over 1999 levels. Contributions to arts, culture and humanities organizations increased an average of 3.9 percent. Giving to education rose just 2.6 percent.

Though the college's success is extraordinary, Katherine K. Herberger, the college's namesake, brings the reason for it down to the simplest of terms: "Art survives." And with her \$12 million gift last year, the largest single gift ever given to ASU, Mrs. Herberger helped to ensure that those words long will ring true at ASU.

"I believe there is a sense in the community that an investment in the arts within the framework of this university is a very lasting gift," says J. Robert Wills, dean of the Herberger College. "There's a sense that the university will be here 100 years from now, continuing in its role to nurture, educate and inspire new generations of artists, who will, in turn, nurture and inspire this community."

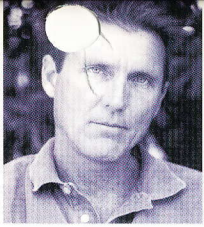
Capturing the real emphasis of the Campaign for Leadership, the Herberger College continues to focus on outstanding students, faculty and our Valley community. Pictured are the college's ACF Arts Scholars for '00-'01 and '01-'02.

The Herberger College's programs actually have invited investment, because all four of the college's academic units—the School of Art, School of Music, Department of Dance and Department of Theatre—enjoy national rankings, adds Wills.

Record investment has benefited students, faculty and the community and, through many generous endowed gifts given during the campaign, will continue to do so for decades to come. Scholarship and fellowship support has increased more than 60 percent during the course of the Campaign for Leadership. Endowed chairs, numerous endowed faculty positions and distinguished guest artist positions have been created. Endowments to support faculty research and creative activity have been launched. The college's connections with the community have been strengthened through initiatives that allocate college resources to provide access to and training in the arts to a wide range of Valley residents.

Dean Wills says funds raised through the Campaign for Leadership are just the beginning of fundraising efforts intended to strengthen the Herberger College's role as one of the nation's leading centers for the study, practice and development of the arts. Future goals include providing stronger support to faculty, boosting the number and value of scholarships and fellowships offered, increasing individual program support and providing adequate facilities for study of the arts on the ASU Tempe campus.

■ Tracey Benson, Herberger College Communications Group



Jewels in the crown

Klett becomes college's fourth Regents' professor

Mark Klett, a professor of photography at the Herberger College School of Art, has transformed the practice of landscape photography over the past 20 years. Now he has been named an Arizona Regents' professor.

It is the highest honor the university may bestow on a faculty member. The designation takes effect Aug. 15, 2002.

Klett will become the fourth Herberger College of Fine Arts faculty members to receive the prestigious designation, joining the School of Art's Kurt Weiser (ceramics), and the School of Music's David Hickman (trumpet) and Caio Pagano (piano). (See sidebar for more on these accomplished faculty members.) ASU currently has 33 Regents' professors.

Klett, who joined ASU as a classified staff member in 1982 and later became a professor, is known for landscape photography that maps the temporal and spatial transformations of the American West. His work addresses human interaction with the land and attempts to generate new ways of looking at places.

The idea of returning to a place to encapsulate change over time is central to Klett's work. Photographs of the western United States in the 19th century formed the basis for his heralded *Third View* project, for which Klett "re-photographed" the scenes in the old photos, once in the 1970s and again, with the help of colleagues, in the 1990s. The resulting families of images illuminate the relationship between people and place in the western United States and make connections between past and present, showing the dynamic interaction of nature and culture.

In 2001, Klett was featured in the book, *View Finder: Mark Klett, Photography and the Reinvention of the Landscape* by William L. Fox (University of New Mexico Press). His work will be the subject of a new retrospective

Herberger College's Regents Professors

DAVID HICKMAN, Regents' professor of trumpet at the School of Music, is considered to be one of the world's finest trumpet soloists. He has appeared with more than 400 orchestras throughout the U.S. and Europe and has given workshops and master classes at more than 200 major university campuses. Hickman has published 15 music texts and written more than 40 articles and editions of music for the trumpet.

CAIO PAGANO, Regents' professor of piano at the School of Music, is an internationally recognized Steinway artist who records for Fanfare and Summit Records. He frequently performs with leading orchestras in Central and South America, Europe and the United States, performing concertos by all the masters, from Beethoven to Shostakovich, as well as several world premieres of contemporary composers.

KURT WEISER, world-renowned ceramist and Regents' professor in the School of Art, has been on the faculty since 1989. Weiser is best known professionally for brilliantly colored, finely painted ceramic art works that merge Asian technique with Western imagery and style. His works can be found in major museums in the U.S. and abroad. Within the School of Art, Weiser is known for his dedication to his students, many of whom have gone on to find their own success, receiving international awards and teaching contracts at major universities.

exhibition later this year at the ASU Art Museum. In fall 2002, the museum will originate the exhibition *Mark Klett: Ideas About Time*. Co-curated by museum director Marilyn Zeitlin and senior curator Heather Lineberry, the ambitious project will include photographs from the artist's entire output, a color catalogue and an international tour. The exhibition will follow the concept of time throughout Klett's work, from panoramas and sequential works to photographs that will be exhibited for the first time.

■ Tracey Benson, Herberger College Communications Group

Office of Public Art puts campus artwork on the map

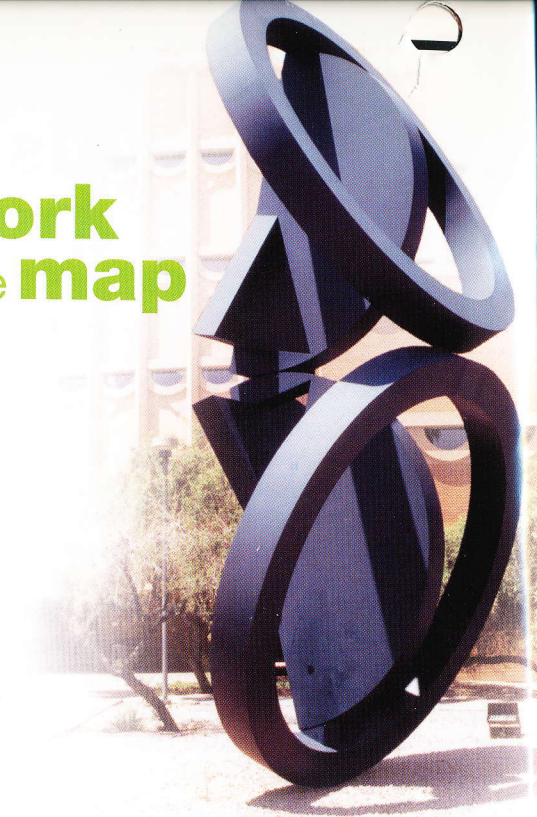
Established in January 2001 within the Herberger College of Fine Arts, the Office of Public Art at ASU strives to enrich the cultural life of the ASU campus and the larger Valley community. From public Depression-era murals to contemporary sculpture, public art at ASU reflects both the rich historical traditions of Arizona, as well as recent artistic expression by nationally known artists. Public art programs mirror ASU's great diversity, welcome the surrounding community and provide a lively forum for discussion about art and the context in which it was created. The role of public art is integrated into the fabric of the ASU community through partnerships with several campus organizations and departments.

Take a Walking Tour of ASU's Public Art—you'll find artworks are located throughout the 720-acre main campus in Tempe.

Visit the north section of campus for a glimpse of ASU's past, beginning in front of Old Main with the **Emry Kopta fountain**, which features themes from the Hopi culture. Continue inside the building with a large-scale, Depression-era mural of Arizona industry by Joseph Henninger.

Near the center of the campus are several contemporary sculptures. In front of Hayden Library, view Dale Eldred's **Time Garden**, an installation of glass panels that breaks sunlight into bands of color that vary with the time of day.

The Administration Building, just south of Hayden Library, houses an Arizona-inspired fresco in the Mexican muralist tradition by Jean Charlot. Divided by a stairway, **Man's Wisdom Subdues the Aggressive Forces of Nature**, painted in 1951, depicts a Native American Snake Dance on the top portion and ASU's



Fletcher Benton, *Double Ring Column Triangle*, 1994
ASU Public Art Collection.
Gift of Audrey and Sydney Irmias.

world-renowned role in producing rattlesnake anti-venom on the lower.

Rico Eastman's multifaceted steel sculpture titled **Fragment** is located just west of the Administration Building. The colorful contemporary work, **Celebration**, by Chicago artist Jerry Peart is located further west at the intersection of Orange and Forest malls and was commissioned in 1984 to mark ASU's centennial.

Continuing west on Orange mall, next to the Music Building, is the stark, black geometric sculpture, **Double Ring Column Triangle**, by noted artist Fletcher Benton and **Southwest Pieta** by Luis Jimenez, on the Nelson Fine Arts Center Plaza. The subject of this 10-foot Fiberglas work is an icon of Mexican culture as well known as the Virgin of Guadalupe. Jimenez describes the theme as "a Romeo and Juliet story of two lovers turned into volcanoes by the gods."

■ Dianne Cripe, Director of Public Art, Herberger College

School of Music
University Symphony Orchestra

Timothy Russell, Conductor
Kayoko Dan and Nicholas Ross, Guest Conductors

Concert of Soloists

Katayoon Hodjati, flute
Mariona Olieru Nieto, viola
Brian Holman, piano
Kirk O'Riordan, composer
John Marchiando, trumpet
Yali Luo, piano

Monday, February 11, 2002
7:30 p.m.
Gammage Auditorium

Program

Music from *Superman* John Williams
(b. 1932)

Timothy Russell, conductor

Ballade Frank Martin
(1890-1974)

Katayoon Hodjati, flute
Kayoko Dan, conductor

Concerto for Viola and Orchestra William Walton
(1902-1983)

Andante comodo

Mariona Oliu Nieto, viola
Nicholas Ross, conductor

Concerto No. 2 Béla Bartók
(1881-1945)

I. Allegro

Brian Holman, piano
Kayoko Dan, conductor

INTERMISSION

Tarantella Kirk O'Riordan

World Premiere*
Nicholas Ross, conductor

Concerto a Tromba principale in E Johann Nepomuk Hummel
(1778-1837)

II Andante
III Rondo

John Marchiando, trumpet
Kayoko Dan, conductor

Concerto No. 2 in G minor, Op. 22 Camille Saint-Saëns
(1835-1921)

III. Presto

Yali Luo, piano
Nicholas Ross, conductor

"Red Cape Tango" from the "Metropolis Symphony" Michael Daugherty
(b. 1954)

Timothy Russell, conductor

* Recipient of the Grant Fletcher Award in Musical Composition sponsored by Arioso.com

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, 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, 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 its 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 premier 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 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.

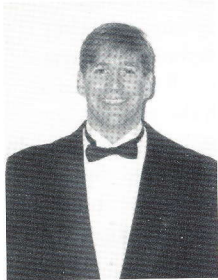
Timothy and his wife, Jill, reside in Phoenix, Arizona with their children, Kathryn and Geoffrey. They enjoy sports, travel and cooking.



KAYOKO DAN

A native of Japan, **Kayoko Dan** grew up in Texas, where she received her musical training as a flutist and conductor before beginning her study at Arizona State University. In 2000, she received her Bachelor's degree in Music

Studies (or Music Education) with instrumental emphasis from the University of Texas at Austin. There she studied conducting with Glenn A. Richter and flute performance from Karl F. Kraber and Jackie Hofto. At Arizona State University, Kayoko is currently pursuing a Masters degree in Music Education with an emphasis in conducting under the guidance of Dr. Timothy Russell. She is also a Teaching Assistant for the ASU Orchestra Program and a co-conductor of the ASU Sinfonietta.



NICHOLAS ROSS

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. He 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 13 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.



KATAYOON HODJATI

Katayoon Hodjati, originally from Maryland, is an active teacher and performer in the Phoenix metropolitan area. She enjoys performing on alto flute, piccolo and baroque flute. Katayoon is a member of the Mesa

Symphony Orchestra and also frequently collaborates with Andrew Dickenson of the New York Guitar Quartet. An avid supporter of contemporary music, she will soon participate in a premiere of a chamber work by composer Kirk O'Riordan. Katayoon has been a prize-winner in the Baltimore Music Club Competition (2001) and the Flute Society of Washington's Collegiate Soloists Competition (1998), and was a semi-finalist in the Fort Collins Young Artist Competition (2001). She has performed and taught in Panama on numerous occasions with the Asociación Nacional de Conciertos. Although she primarily focuses on classical music, Katayoon also enjoys studying and performing non-Western music – specifically Latin American and Middle Eastern music. Recent performances include a guest appearance with the Nava Ensemble (a classical Persian ensemble) at the Kennedy Center in Washington D.C. Katayoon has been on the faculty of the Gaithersburg Flute Camp and the Mid-Atlantic Band Camp at Ferrum College.

Katayoon holds a B.M. in Flute Performance from Oberlin Conservatory and a B.A. in Spanish from Oberlin College. Her principal teachers include Elizabeth Buck, Trygve Peterson, Michel Debost, Kathleen Chastain and Virginia Nanzetta. She has also studied with Patrick Gallois at the Banff Centre (2001), at the Hot Springs Music Festival (2001) and with Walfrid Kujala at the Orchestral Excerpts Masterclass at Northwestern University (1999). Formerly an elementary school foreign language teacher, Katayoon is currently pursuing a Master of Music degree in performance at Arizona State University.



MARIONA OLIU NIETO

Mariona Oliu Nieto was born in Girona, Spain, in 1979. Her teachers include Fabienne Tassart, Barbara Horn, Norbert Blume and Carol Johansen. She finished her studies with honors at the Terrasa Conservatory in 1998.

Mariona has been Principal Violist in the Catalunian Youth Orchestra and in the National Youth Orchestra of Spain (JONDE). Last year she became a member of the European Union Youth Orchestra (EUPO), under the direction of Sir Collin Davis. She has studied with Carol Rodland at the Hochschule für Musik Hanns Eisler in Berlin and at the Herberger College School of Music at ASU. She is currently pursuing her Bachelor's Degree in Performance.

Last fall Mariona won the ASTA Competition in Arizona.



BRIAN HOLMAN

A native of the Phoenix area, **Brian Holman** began his musical career at eight, singing in the Tucson Boys Chorus, with whom he toured Australia, New Zealand and Hawaii. Having studied piano since the age of 10, Brian

is currently a senior in Piano Performance at Arizona State University, pursuing a Bachelor of Music degree and studying with Professor Robert Hamilton. A recipient of the Regents, President and Flinn Finalist scholarships, Brian has been a

prize-winner in several piano competitions, including the Tucson Symphony Young Artists Competition and the Arizona State Music Teachers Association Honors Recital. He has performed in masterclasses for James Giles, Vladimir Feltsman, Edward Aldwell, Eteri Andjaparidze, Phillip Kawin and Paul Ostrovsky, and participated in the Piano Summer 2000 Festival in New Paltz, New York.

A versatile musician, Brian's interests also include conducting. This past summer he traveled to the Czech Republic to study conducting at a symposium hosted by Symphonic Workshops. While there, Brian was invited to perform in a concert of piano music by Aaron Copland. In his spare time, Brian also composes his own music. Having worked with Stephen Paulus in the Tucson Symphony Young Composers Project, his compositions have been read and performed by the Tucson Symphony and the Tucson Pops Orchestras. In 1998 he was invited to present his work at the MENC National Convention.

Brian currently maintains a private piano studio in the East Valley and is an active chamber musician and accompanist. Upon completion of his degree in piano this May, he will also be awarded a Bachelor of Arts degree in English literature with a minor in Spanish. He plans to pursue graduate studies in piano next fall.

JOHN MARCHIANDO

John Marchiando received both a B.M. and M.M. from the University of Michigan, where he studied with Armando Ghitalla, Ramon Parcells, and Charles Daval. He has also studied extensively with Raymond Mase and Chris Gekker at the Aspen Music Festival in Colorado. In 1998 John accepted the appointment of Visiting Assistant Professor at the University of Toledo in Ohio. In addition to his duties at the university, he frequently appeared as a clinician, both individually and with the Faculty Brass Quintet, in the Northwest Ohio/Southeast Michigan area. While in Toledo, John gave the area premiere of the Concerto for Trumpet and Strings by Eric Ewazen with the University Symphony Orchestra.

Since relocating to Arizona, Mr. Marchiando has worked regularly as a freelance performer in the greater Phoenix area. He is a member of the Harmonie Brass – a Phoenix-based brass quintet composed of members of the Arizona Opera

Orchestra. John has held the position of Principal Trumpet with the Battle Creek Symphony Orchestra, Third Trumpet with the Richmond (Indiana) Symphony Orchestra, Second Trumpet with the Michigan Chamber Brass, and Solo E-flat Cornet in the Dodworth Saxhorn Band. He has also performed with the orchestras in Toledo, Flint, Lansing and Ann Arbor, Michigan, and Windsor, Ontario. He has played with several notable artists including Dudley Moore, Ray Charles, Doc Severinsen, the Canadian Brass and the American Brass Quintet. Recording projects include performances for National Public Radio and the Public Broadcasting System. John is currently a graduate Teaching Assistant at Arizona State University. He is working on his D.M.A. in Trumpet Performance and studies with Arizona Regents' Professor David Hickman.



YALI LUO

Yali Luo, now a sophomore student of Professor Robert Hamilton, is pursuing a Bachelor of Music degree in Piano Performance at Arizona State University. She was born in 1982 in Chengdu, China, and

began playing the piano when she was five years old. In 1994 she took first place in the National Children's Piano Competition in Beijing, China. She took third place in the 1997 International Young Pianist Competition in Los Angeles, California. In that same year, she was selected to take part in the Music Bridge Festival in Calgary, Canada, where she appeared with the Mount Royal College Orchestra. Yali holds the Liberace Scholarship for international students.

Notes

“Red Cape Tango” from the “Metropolis Symphony” (1988-1993)

Michael Daugherty

I began composing my Metropolis Symphony in 1988, inspired by the celebration in Cleveland of the fiftieth anniversary of Superman's first appearance in the comics. When I completed the score in 1993, I dedicated it to the conductor David Zinman, who had encouraged me to compose the work, and to the Baltimore Symphony Orchestra. The Metropolis Symphony evokes an American mythology that I discovered as an avid reader of comic books in the fifties and sixties. Each movement of the symphony – which may be performed separately – is a musical response to the myth of Superman. I have used Superman as a compositional metaphor in order to create an independent musical world that appeals to the imagination. The symphony is a rigorously structured, non-programmatic work, expressing the energies, ambiguities, paradoxes and wit of American popular culture. Like Charles Ives, whose music recalls small-town America early in our century, I draw on my eclectic musical background to reflect on late-twentieth-century urban America. Through complex orchestration, timbral exploration and rhythmic polyphony, I combine the idioms of jazz, rock, and funk with symphonic and avant-garde composition. “Red Cape Tango” was composed after Superman's fight to the death with Doomsday, and is my final musical work based on the Superman mythology. The principal melody, first heard in the bassoon, is derived from the medieval Latin death chant “Dies irae.” This dance of death is conceived as a tango, presented at times like a concertino comprising string quintet, brass trio, bassoon, chimes, and castanets. The tango rhythm, introduced by the castanets and heard later in the finger cymbals, undergoes a gradual timbral transformation, concluding dramatically with crash cymbals, brake drum and timpani. The orchestra alternates between legato and staccato sections to suggest a musical bullfight.

–Michael Daugherty

Michael Daugherty is one of the most performed and commissioned American composers of his generation. He has created a niche in the music world that is uniquely his own, composing concert music inspired by contemporary American popular culture. After teaching music composition several years at the Oberlin Conservatory of Music, Daugherty joined the School of Music at the University of Michigan (Ann Arbor) in 1991, where he is Professor of Composition. In 1999, Daugherty began a four-year tenure as composer-in-residence with the Detroit Symphony Orchestra. Future commissions include a violin concerto for Pamela Frank and the Detroit Symphony Orchestra, a new work for three conductors and orchestra for the Pittsburgh Symphony Orchestra, an octet for the Lincoln Center Chamber Music Society and a work to celebrate the 25th anniversary of the ProMusica Chamber Orchestra in Columbus, Ohio.

UNIVERSITY SYMPHONY ORCHESTRA PERSONNEL

Violin I

Andrew Tholl**
Tara Planeta
Amy Allred
Linda Faulstick
Larry Dunn
Rebecca Williams
D. Nathan Rice
Jessica Belflower
Maria Roggenhofer

Violin II

Julie Tollefsen*
Telian Dodge
Lisa Strong
Marisa Sharer
Megan Kemp
Katrina Bertrand
Whitney Paul
Anna Stafford
Lincoln Kilby
Cayce W. Miners

Viola

Verona Rapp*
Maria Tuhti
Emily Pullen
Suzanne Morello
Christine D'Alexander
Steven Heitlinger
Ryan Berkseth
Junghyun Kim

Cello

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

Bass

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

Flute

Monique Brouwer
Amy Tatum
Andrea Urrutia

Piccolo

Monique Brouwer
Andrea Urrutia

Oboe

Melanie Carter
Annie Henneke
Laura Medisky
Ashley Reid

English horn

Melanie Carter

Clarinet

Bethany Brestel
Tim Haas
James Quintero

Bass Clarinet

James Quintero

Bassoon

Ryan Maples*
David Wells
Chi-Hwa Wu

Contrabassoon

David Wells

Horn

Nathan Stark ^
Matthew Vlahovich
Melanie Woodward ^
Andrew Vaia

Trumpet

Amanda Pepping*
Allyn Swanson
Andrew Kissling
Erik Hasselquist

Trombone

Ryan Williams*
Mario Villalobos

Bass Trombone

Robert Cockrell

Tuba

Curtis Peacock

Harp

Rebecca Foreman

Piano

Robert Springer

Timpani

Jason Covert*

Percussion

Jason Covert*
Ben Dumbauld
Casey Farina
Jordan Gallaher
Eric Gewirtz
Brad Stell

Orchestra Assistants

Kayoko Dan
Nicholas Ross

Orchestra Librarian

Shannon Sigler

Orchestra Managers

Erik Hasselquist
Andrew Kissling

** Concertmaster

* Principal

^ Co-principals

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

Get ready to be bowled over!

The collection and study of ceramics at the ASU Art Museum enters a new era when the museum celebrates the grand opening of its Ceramics Research Center March 1-3.

The Ceramics Research Center will be a national and international destination for the hands-on study and enjoyment of ceramics. It will house and present the ASU Art Museum's extensive ceramic collection, comprising more than 3,000 pieces and emphasizing 20th century and contemporary American and British works.

Located just north of the ASU Art Museum's Nelson Fine Arts Center, the center will provide 7,200 square feet of gallery and storage space. The bulk of the collection will be on view for students, scholars and the public. In addition, ceramic works from the collection can be requested for close viewing by appointment.

The ASU Art Museum has been actively collecting and exhibiting ceramics since 1968. At that time the collection already included works by such ceramic artists as Peter Voukos and Maria Martinez. The museum received a matching grant from the National Endowment for the Arts in 1977 and used this resource to solidify and strengthen its holdings in contemporary American ceramics.

Over the years, regional collectors and supporters, including Stéphane Janssen, Sara and David Lieberman, and Joanne and James Rapp, have steadily built a collection of national importance. And, in 1998, the museum was the recipient of the Anne and Sam Davis collection of 315 modern and contemporary ceramic works by 120 British and American ceramists.

Long range plans for the center include a permanent, specially-designed space; a curator to care for and continue to research the collection; and a dedicated endowment to fund



Jun Kaneko, *Dango*, 1989. Stoneware, 70 x 32 x 20 1/4 inches. Collection of the ASU Art Museum, Gift of Stéphane Janssen.

collecting, conservation, publications, exhibitions and educational programming.

With these goals in mind, a new group, CLA (Ceramics Leaders of ASU,) has formed to support the center. CLA members have been involved from the outset with events that focus on supporting the center's educational and research activities. Membership in the group entitles you to receive special members-only invitations to CLA events, including salons and trips. Ceramics collector and arts supporter Sara Lieberman is chair of CLA and is also coordinating the grand opening March 1-3 weekend.

The celebration will include *Great Bowls of Fire*, a party featuring a silent auction, sale and artist performances; a free public lecture by internationally known artist Stephen de Staebler; a bus tour of collectors' homes; and an open studio event at the studios of ASU ceramics graduate students and other local ceramists.

For more information about joining CLA or to purchase tickets for the grand opening weekend events, call the ASU Art Museum at (480) 965-2787.

■ Jennifer Pringle, Herberger College 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 Disabilities

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:

Paul V. 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:

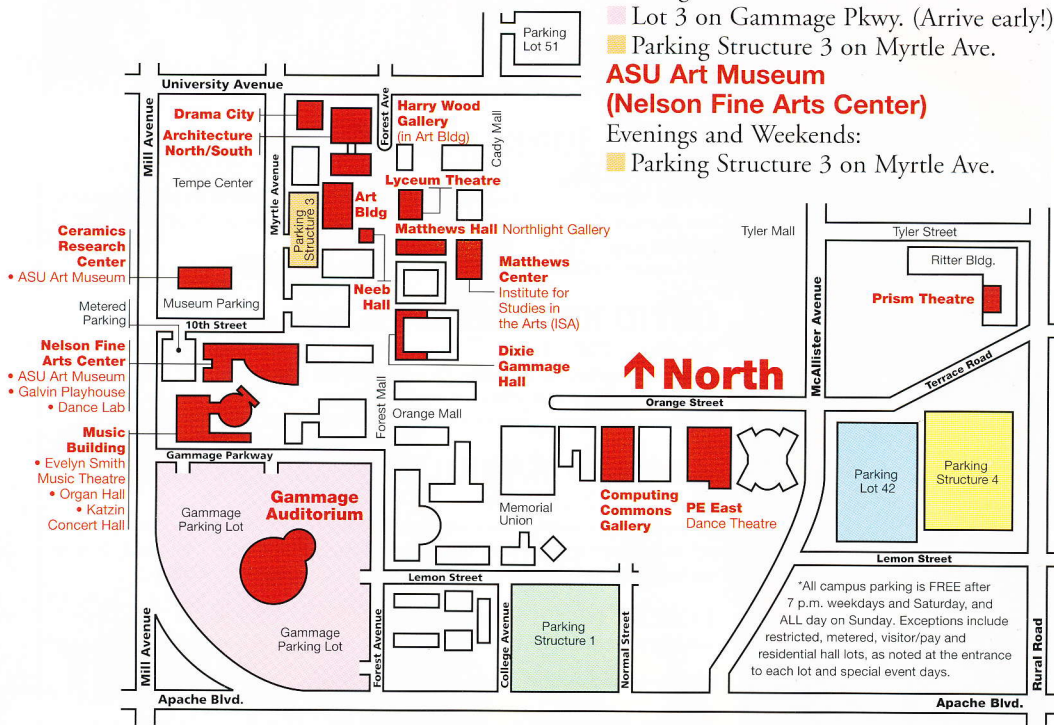
■ Lot 3 on Gammage Pkwy. (Arrive early!)

■ 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.

CHILDSPLAY, INC.

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THEATRE FOR
LITTLE OR
BIG PEOPLE.

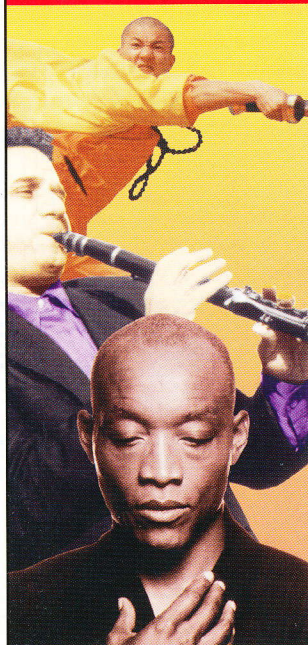


TICKETS AND INFO:
480.350.8101
WWW.CHILDSPLAYAZ.ORG

FEBRUARY-CYRANO
MARCH-THE RELUCTANT DRAGON
APRIL-APOLLO: TO THE MOON

ASU'S GAMMAGE AUDITORIUM

BEYOND BROADWAY



BILL T. JONES—*The Breathing Show*

Sun., Feb. 10, 2002 • 3 p.m.

50 year-old Jones connects the disjointed and jarring elements of his personal history into rhythms of life-sustaining breath, in a poignant 90-minute solo of dance, film, text and song.

50% discount for students, children & groups. • Use your Fry's VIP card for 50% off.

DAVID KRAKAUER—*Klezmer Madness*

Sat., Mar. 2, 2002 • 8 p.m.

David Krakauer and his ensemble, Klezmer Madness, bring enthusiasm and intensity to Klezmer in a way that honors centuries of tradition.

50% discount for students, children & groups. • Use your Fry's VIP card for 50% off.

SHAOLIN WARRIORS—*Back by popular demand!*

Tues., Mar. 19, 2002 • 7 p.m.

Following their standing-room only Arizona premiere last season, the Shaolin Warriors return to Gammage with their stunning martial arts skills in an all new death-defying performance! Be sure to bring the whole family for this shared adventure!

FOR TICKETS CALL • 480-965-3434

www.asugammage.com

ticketmaster.com

Fry's Marketplace



ASU
Public Events