Main Stage
It's not a place... It's where it takes you

Herberger College
of Fine Arts
LYRIC OPERA THEATRE
Ariadne auf Naxos turns tragedy to joy as drama and comedy intertwine when a dance troupe is forced to improvise with a classical opera. Candide, Chelsea version, finds our hero traveling through every absurd adversity imaginable, while faithfully believing that this is “the best of all possible worlds.”

Ariadne auf Naxos runs Feb. 23 & 24; March 2 & 3.
Candide runs April 20–22, 25, 28 & 29.

THEATRE
Iphigenia Crash Land Falls on the Neon Shell that Was Once Her Heart is a rave fable inspired by Euripides. Our heroine is drawn into the realm of undead club girls and virtual DJs, where she discovers she cannot escape from myths, whether ancient or modern. The Comedie of Errors, a Shakespearean classic ripe with slapstick humor and fantastic coincidences follows two sets of twins separated at birth as they appear in the same city. Love’s Fire features the short plays of five note-worthy playwrights, each paired with the Shakespearean sonnet that inspired it.

Iphigenia Crash Land Falls on the Neon Shell that Was Once Her Heart runs Feb. 23–25 & 28; March 1–3.
The Comedie of Errors runs March 30 & 31; April 1 & 4–7.

DANCE
Poetry Both Fierce and Fragile celebrates José Limón’s masterwork, Missa Brevis, on the 60th anniversary of its creation with guest artist Nina Watt. Guest choreographer Robert Moses also creates a piece for the occasion.

Poetry Both Fierce and Fragile runs April 19–22.
New Danceworks II runs March 29–April 1.

ORGAN
The Golden Age in Europe is a selection of exotic Tientos by Francisco Correa de Arauxo and works by Johann Adam Reincken and Johann Sebastian Bach. In Pursuit of Art: Early Organ Music as Didactic Material introduces ASU’s new pedal clavichord, an instrument used to teach baroque organists. Half of the program is on clavichord; the other, on organ. Order vs. Beauty: A Juxtaposition of German and Italian Styles appreciates the unique timbres of the Fritts and Traeri organs. A German Organ Tour explores the history of German organ music by Buxtehude, Bach, Mendelssohn and Merkel.

The Golden Age in Europe runs Feb. 4.
In Pursuit of Art: Early Organ Music as Didactic Material runs Feb. 18.
Order vs. Beauty: A Juxtaposition of German and Italian Styles runs March 11.
A German Organ Tour runs March 25.

JAZZ
Charlie Parker with Strings and More! features saxophonist Eric Schneider celebrating the jazz legend, including selections from Parker’s, Bird With Strings. Eric Alexander and the ASU Concert Jazz Band provide a fitting climax to Jazz Week 2007. The Music of Charles Mingus honors the jazz great with guest artist Byron Ruth on tenor saxophone and the ASU Jazz Repertory Band.

Charlie Parker with Strings and More! runs Jan. 27.
Eric Alexander and the ASU Concert Jazz Band runs March 28 & 29.
The Music of Charles Mingus runs April 25.
Program

Fantasie ("To show what can be done at the organ")
Charles Racquet (ca. 1590-1664)

Quinto tiento de medio registro de tiple de septimo tono
Francisco Correa de Arauxo (ca. 1583-1654)
from Facultad orgánica

On the Traeri organ:

Renaissance Dances
Pavane
Gaillarde
Chanson: "Jouyssance vous donneray, mon amy"
Branle

Anon, French
Published by Pierre Artaingnant (1531)

Segundo tiento de quarto tono a modo de canción
Correa de Arauxo

On the Fritts organ:

Sexto tiento de medio registro de baxón de primero tono
Correa de Arauxo

Tiento de medio registro de tiple de segundo tono

Arizona Visions — A Concerto for Organ and Computer (1992)
Robert Bates (b. 1952)

Fugue in E-flat Major, BWV 552/II
J.S. Bach (1685-1750)

Biography

Robert Bates is associate professor at the Moores School of Music. Before coming to the University of Houston, he was at Stanford University, where he received his Ph.D. in musicology. His teachers of performance include Marie-Claire Alain, Robert Anderson, Daniel Roth and Ray Ferguson. He is an internationally known recording artist and composer, and a specialist in early French and Spanish organ music, the history of music theory and early tuning systems. He is frequently invited to appear at national conferences sponsored by organizations such as the American Guild of Organists, the Organ Historical Society, the American Organ Academy, the American Musicological Society, the Westfield Center and the American Institute of Organ Builders. He has performed solo recitals at Stanford University, Cornell University, the University of California at Berkeley, the University of Notre Dame, the University of Michigan, Westminster Choir College, the New England Conservatory of Music, the Eastman School of Music and Duke University. He has recorded the complete organ works of Brahms (Pro Organo), Daquin (Loft Recordings) and Correa de Arauxo (Loft Recordings, to be released). His three-CD set, "Viaticum" (Loft Recordings), contains eight of his own compositions. His live performance for the National Convention of the American Guild of Organists in 2000 is now available on CD ("Robert Bates in recital at Lagerquist Hall," ReZound Recordings). Recently he performed as the first American in a five-year series of organ concerts at the Minato Mirai Concert Hall in Yokohama, Japan. In 2004, Dr. Bates presented a lecture on a newly discovered early French manuscript of organ music at the Colloque International Dom Bedos in Bordeaux, France. A CD recording has just been released of his workshop on early French organ registrations presented at the National Convention of the American Guild of Organists in Los Angeles. His music is published by Wayne Leupold Editions (ECS Publishing, Boston), and he is represented by the Penny Lorenz Concert Management of Seattle, Washington.
MainStage Organ Spring Season!

All concerts are held in Organ Hall. Tickets are $7-$18.

In Pursuit of Art: Early Organ Music as Didactic Material
Feb. 18, 2:30 p.m.
ASU's new professor of early music, Siegbert Rampe, introduces the audience to ASU's new pedal clavichord by master builder Gary Blaise. For centuries, organists played this instrument to prepare for performances on the organ. Rampe has chosen repertoire that was used to teach improvisation and composition. Learn how Baroque organists learned to play and compose. Half of the program is on clavichord; the other on organ.

Order vs. Beauty: A Juxtaposition of German and Italian Styles
March 11, 2:30 p.m.
Kimberly Marshall spent seven months of sabbatical in Italy last year and shares the fruits of her research in this program that exploits the unique timbres of the Fritts and Traeri organs.

A German Organ Tour
March 25, 2:30 p.m.
Sue Westendorf, associate director of music at All Saints Episcopal Church in Phoenix, explores the history of German organ music with selections by Buxtehude, Bach, Mendelssohn and Merkel. The Fritts organ is ideally suited to the German Baroque repertoire, which features Bach's virtuosic Toccata in F Major; the later sonatas by Mendelssohn (Sonata VI) and Merkel demonstrate how composing for the organ developed in Germany during the 19th century.

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