MainStage
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."


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 noteworthy playwrights, each paired with the Shakespearean sonnet that inspired it.


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.


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 Traer organs. A German Organ Tour explores the history of German organ music by Buxtehude, Bach, Mendelssohn and Merkel.


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.
A German Organ Tour

Sue Vaughn Westendorf, organ
March 25, 2007 – 2:30 p.m.

School of Music
Herberger College of the Arts
Arizona State University

Organ Hall
Music Building
Program

Variations on “Also geht’s, also steht’s” Samuel Scheidt
(1587-1654)

Prelude and Fugue in G Minor, BuxWV 163 Dietrich Buxtehude
(1637-1707)

Allein Gott in der Höh sei Ehr, BWV 663 J. S. Bach
(1685-1750)

Allein Gott in der Höh sei Ehr, BWV 664 J. S. Bach

Prelude and Fugue in B Minor, BWV 544 J. S. Bach

Sonata IV in B-Flat Major, Op. 65, No. 4 Felix Mendelssohn
(1809-1847)

I. Allegro con brio
II. Andante religioso
III. Allegretto
IV. Allegro maestoso e vivace

Chorale Prelude and Fugue on Johannes Brahms
“O Traurigkeit, o Herzeleid”
(1833-1897)

Sonata in G Minor, Op. 42 Gustav Merkel
(1827-1885)

I. Maestoso, più moto, Maestoso
Program Notes

Samuel Scheidt (1587-1654) and his occasional colleagues Heinrich Schütz and Michael Praetorius are the foremost German composers of the early 17th century. Scheidt was born in Halle; after early studies there he went to Amsterdam to study with Sweelinck, the distinguished Dutch composer and “Maker of Organists.” During the extreme trials of the Thirty Years’ War he managed to keep his position only by agreeing to serve without pay and survived by teaching. Scheidt excelled in the field of keyboard music. His three volumes of the Tablatura nova (1624) are a monumental collection of song and dance arrangements, sets of variations, fantasias, toccatas, fugues, and liturgical pieces. The set of variations heard today is typical of the time in being suitable for either a small house organ or harpsichord. The tune “Also geht’s, also steht’s” was a popular song of the day that can be roughly translated as “What goes around, comes around.”

Dietrich Buxtehude (1637-1707) was organist at Lübeck’s St. Mary’s Church for over forty years. Both Bach and Handel studied with him. In 1705 Bach walked 250 miles from Arnstadt to attend the Abendmusiken concerts and overstayed his leave by three months. Buxtehude’s music is characterized by his passionate imagination, improvisatory character, inventiveness, and his ability to transform a small theme into a work of art.

Felix Mendelssohn (1809-1847) was born into a wealthy Jewish banking family in Berlin. A prodigy both as a pianist and composer, he often performed with his sister, Fanny. He wrote his first piece at the age of eleven and had created pieces in virtually every genre from sonatas to concertos by the age of twenty. In addition to composing and performing, he is also remembered today for having rediscovered and conducted the first performance in the 19th century of Bach’s St. Matthew’s Passion and for founding the Leipzig Conservatory. Although his organ sonatas were a minor output for him, for organists they are a wonderful addition to the repertoire. He was meticulous in his editing, with phrasing and metronome markings perfectly conceived.

Johannes Brahms (1833-1897) output for the organ is small in number but is important in that his last opus was written for the organ. The eleven Chorale Preludes were written in Ischl in May and June of 1896 and issued as his only posthumous publication. Many of the chorales in this collection are Lenten chorales or deal with death. O Tworigkeit, O Herzeleid is a beautiful Lenten chorale: “O sorrow deep! Who would not weep with heartfelt pain and sighing! God the Father’s only son in the tomb is lying.”

Gustav Merkel (1827-1885) was a German organist and prodigious composer of organ music. He studied with Schumann in his youth and spent most of his career in Dresden, holding an influential position in the conservatory there. His compositions include nine solo sonatas, a sonata for two organists, several dozen miniatures, and a few choral and piano pieces. He was influenced by Mendelssohn and Bach, and obviously had an excellent pedal technique.
Sue Vaughn Westendorf is native of the Albany, New York area, and holds a Bachelor of Music Degree from the Eastman School of Music where she studied with Russell Saunders and a Master of Music Degree from the University of Notre Dame where she was organist for the Chapel Choir and played at the Basilica of the Sacred Heart for Sunday Mass. She has studied organ at the Church Music Institute of the University of Erlangen, Germany, and the University of Illinois.

Currently, she is associate director of music at All Saints' Episcopal Church in Phoenix, where she is organist, bell choir director, and works with the Choristers at the Day School. Sue is accompanist for the Arizona Arts Chorale and has performed as accompanist for numerous choral groups in the valley. She and her husband, Craig, have two children at the U of A and enjoy hiking and backpacking in the southwest in their spare time.
GENERAL INFORMATION

BOX OFFICE
Paul V. Galvin Playhouse/Nelson Fine Arts Center, 480-965-6447.
Hours: 10:30 a.m. – 6 p.m.,
Tuesday – Friday; noon – 4 p.m., Saturday.

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

LOST AND FOUND
Galvin Playhouse: 480-965-6447
ASU Gammage: 480-965-3497
Lyceum Theatre: 480-965-6447
Evelyn Smith Music Theatre: 480-965-6603
Physical Education Bldg. East: 480-965-6447

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

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

ASSISTIVE LISTENING SYSTEM
A hearing-impaired assistive listening device system is available for patrons in the Evelyn Smith Music Theatre and the Galvin Playhouse. There is no charge for its use. To reserve a device, call the Herberger College Box Office, 480-965-6447.

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06/07 SEASON

January 30-February 4, 2007
Spelling Bee

March 13-18, 2007
Chita Rivera: The Dancer's Life

April 11-15, 2007
Boyz

May 15-20, 2007
The Light in the Piazza

June 12-17, 2007
All Shook Up!

August 7-12, 2007
Molly Runowald: Sweet Charity