It’s rare to know what you want to do with your life by the time you’re seven, but it happened to Joseph Huszti, director of UCI’s Choral program. “It’s a story right out of The Music Man,” says Huszti. “I grew up in a Midwest town that was visited every summer by itinerant musicians who set up a six-week music program so that kids could get together and play in a band or orchestra. I picked up my first baton at seven and conducted Beethoven’s First Symphony.”

Huszti formed his first choir at age eight and has been conducting ever since. With degrees in choral conducting and viola from Northwestern University, and years of teaching and performance experience, Huszti arrived at UCI in 1977. He has expanded the choral program in the past three decades from one mixed choir and a women’s chorus to seven choirs and many chamber ensembles which now involve more than 400 students.

Joseph Huszti–Three Decades of UCI Song

Bruce Yonemoto came to the Claire Trevor School of the Arts five years ago and is an eminent professor in the Studio Art Department. Besides being a respected educator, Yonemoto is well-known for his artistic achievements. He has developed a body of work which positions itself within the overlapping intersections of art and commerce, of the gallery world and the television screen. Beyond his individual work, Yonemoto’s collaboration with his brother, Norman, earned him honors with awards and grants from the National Endowment for the Arts, the American Film Institute and The Rockefeller Foundation.

Recently, Yonemoto exhibited two new media installations at the Los Angeles County Museum of Art: The Birthday Party and The World Asunder, politically charged pieces incorporating classic video art installation strategies. This summer, Yonemoto assumed added responsibilities when he became the Chair of the Studio Art Department.

Bruce Yonemoto, the new chair for Studio Art

In this interview, he envisions building on previous department successes and continued on page 5.
Voices
Voices
Dear friends,

Can you imagine anyone’s life without music, without art, without any of the creativity that is such an integral part of our lives? It would not be “life”; it would be bare existence.

The arts, of course, are central to us in the Claire Trevor School of the Arts. But they are also a vital component of campus life and are central to the vitality of Orange County. Many students from other corners of the campus come to take courses in the arts and to complete courses of study like the Digital Arts Minor. Students, faculty and staff from the entire campus attend our performances and exhibitions, joining thousands of Orange County residents who are hungry for the kind of youthful energy and artistic excellence that thrives here.

Indeed, Orange County is a fitting artistic home for us. This is a sophisticated and diverse community that enthusiastically supports superb arts organizations and model venues. The dynamic economic climate of Orange County flourishes thanks to the creative climate that these arts organizations and the University of California provide. I find the symbiotic relationship between the university and the community, between the Claire Trevor School of the Arts and the area’s arts organizations very stimulating.

It is evident to this enlightened community that:
- The arts involve and promote creativity, intellectual engagement and varied points of view
- The arts are at the foundation of both creative impulses and precise thinking
- The arts enable communication and connectedness between people, often without words

We are most fortunate to be an important part of this creative community.

Nohema Fernández
Dean

IN THE SPOTLIGHT

Faculty

Kevin Appel, Associate Professor of Studio Art, had solo exhibitions of new paintings and drawings at Anthony Wilkinson Gallery, London, and at Angles Gallery, Santa Monica (September-October).

Haroutune Bedelian, Associate Professor of Music, and Lorna Griffitt, Lecturer in Music, performed at the three-week International Cello Encounter Festival in Rio de Janeiro, Brazil in August. Bedelian played violin at the Sala Cecilia Meireles with i Musici de Montreal in a performance of Mozart’s G Major Violin Concerto, conducted by Yuli Turofsky. Pianists Griffitt and Gerald Robbins performed Mozart’s Two Piano Concerto with i Musici de Montreal also under the direction of Turofsky. Griffitt and Bedelian also performed for dignitaries at the home of the British Ambassador to Brazil.

Richard Brestoff, Assistant Professor of Drama, acted the part of Leonardo da Vinci in Robert Cohen’s play, Machiavelli: The Art of Terror, at the Hayworth Theater in Los Angeles in August.

Dennis Castellano, Head of Music Theatre, conducted Thoroughly Modern Millie for Long Beach’s Musical Theatre West in October. The production featured both alumni and current UCI students. Featured in leading roles were Kurt Robbins (BA Drama 1999) and Robert Townsend (MFA Music 1998). In the ensemble was recent alum Scott Reardon (BA Drama 2008) and current musical theatre students Sam Berman, Deidre Haren, Quinn Van Antwerp and Eric Weaver. The production was named “Critic’s Choice” by Backstage West.

Christopher Dobrian, Professor of Music, served in October as sound and music advisor to the Yonsei Media Art Project (YMAP), which included a multimedia performance and a report on the state of digital arts and media funded by the Korean government in Seoul in November. Dobrian’s composition Mannam (Encountered) for daegum (Korean bamboo flute) and realtime interactive computer system was performed by maestro Jong Jin Hong at the International Computer Music Conference in New Orleans, LA.

The arts a universal language that brings all of us together regardless of differences in culture and language. Through the arts, we are able to express our feelings and expand our imaginations. Without our support of the arts, our children and grandchildren will be living in a world without feelings, imagination, culture, history, and eventually will lose sense of who we are.

~Michelle M. Mun
Member, Dean’s Leadership Council
Voices - former graduate scenic designer, was production designer for the Chicago, IL (BA Drama 1997) just started a new lighting company called Gobo Picking Up The Baby

Darryl Taylor, Associate Professor of Music, conducted master classes and performed recitals at the University of Michigan, Ann Arbor (September-20-24) and at Marygrove College in Detroit, MI (October 23-24).

Christopher Villa, Lecturer in Drama, worked on Peg Of My Heart and Johnny Guitar, The Musical, at the Utah Shakespeare Festival (September-October). This year marks Villa’s 30th anniversary as a teacher and choreographer of Stage Combat.

Tonya Moake, third-year graduate lighting designer, is working for First Circle, a new architectural lighting company. Jen Goldstein, second-year lighting designer, is working for Mattel.

Undergraduate Drama major Justin Caster is a cast member in the Chicago, IL company of the Tony Award-winning musical, Wicked.

2006-07 Edna Helen Beach Scholarships have been awarded to freshmen Kayla Garzon (Dance), Esther Lau (Music), Justyne Lewallen (Drama) and Cynthia Rodriguez (Music), and to juniors Maggie Parto (Drama) and Donna Willis (Studio Art).

Julia Schechter (undergraduate, Dance) and Amanda McRaven (graduate student, Drama) have been named the Kris and Linda Eiffmann Scholars for 2006-07.

Singer Lauren Hazarian (undergraduate, Music) and Lara Odell (graduate student, Studio Art) have received the Thomas and Elizabeth Tierney Scholarships for 2006-07.

Alumni

Allison Case (BA Drama 2006) is off to Florida for a year-long contract with Disney playing the title role in their new stage musical, Finding Nemo—The Musical.

Colleen Dowling (MFA Drama 2002) was just hired as resident lighting designer for the Pacific Conservatory of the Performing Arts in Santa Maria, CA.

Violists Angel Liu (BA Music 1992), Elizabeth Johnson (BA Music 2000) and Kayoko Adachi (BA Music 2006) regularly perform with the Pacific Symphony Orchestra. They participated in the orchestra’s first European tour earlier this year and at the September opening of the new René and Henry Segerstrom Concert Hall in Costa Mesa.

Karen Fan (BA Music 2004) completed her Masters in Piano Performance at Indiana University and has entered the university’s doctoral program in Piano Performance, where she studies with Arnoldo Cohen.

Martin Giannini (BA Drama/Musical Theatre 2005) is appearing off-Broadway, New York City, in a new musical, Frankenstein, at Wings Theatre.

Rebel Hoffman (BA Drama 1997) just started a new lighting company called Gobo Man. Lindsey Suits (BA Drama 2006) is a sales representative for Strand Lighting.

Pianist Manuel Laufer (MFA Music 2008), UCI’s Concerto Competition winner in 2006, was the featured soloist in a Mozart concerto with the Pasadena Community Symphony in October.

Cory Lorenzen, former graduate scenic designer, was production designer for the movie, Napoleon Dynamite (2004), the comedy shorts Mary and Everything’s Gone Green (2005), and the comedies The Sasquatch Dumpling Gang and The Dog Problem (2006).

Teresa K. Pond (MFA Drama 2003) directed Picking Up The Baby by Ellen Margolis at the Flea Theatre for the Fringe NYC Festival in August.

Yvonne Same (BA Drama 2006) performed in The Fantasticks in Manhattan Beach, Summer 2006.

Noki Surask (BA Studio Arts/BA Psychology & Social Behavior 2002) has been appointed Associate Dean of Students at the California College of the Arts in the Bay Area.

Brett Teresa (Drama/Musical Theatre 2003) is appearing in Cabaret at the Arena Stage in Washington, D.C.

Lizzie Weis (BA Drama 2005) has been cast in the stage version of the Disney Channel television movie, The High School Musical.

Students

Costume Shop Foreman Kevin Bennett was costume designer for Opera Pacific’s summer production of Christopher Columbus. The show was the centerpiece of Opera Pacific’s camp for children at UCI July 19- August 13.

Assistant Dean Ramona Agrela has been recognized with an appointment to the Council of UC Staff Assemblies, the statewide body that aims to maintain and enhance communication between staff; the UC Office of the President and the Regents on matters of interest to staff. Previously, Agrela served as Chair of the UCI Staff Assembly.

Photo: James Bailey
Drama Prof Robert Cohen Honored in NYC

Alumni and friends of the Claire Trevor School of the Arts gathered in Manhattan in November to honor the man who inspired generations of students to reach for their dreams on and off the stage, Robert Cohen.

Many feared the announcement of Professor Cohen’s retirement, but instead were pleasantly greeted with the news that Cohen’s legacy would be recognized with the renaming of the Studio Theatre to the Robert Cohen Theatre. Nohema Fernández, Dean of the Claire Trevor School of the Arts, unveiled artist renderings of the theater, which will also have extensive renovations.

During the event, several generations of Cohen’s former students shared stories about their beloved professor. Robert Schneider (BA 1974), a professor of drama at Northern Illinois University, said, “Much of what I do at work is a ham-handed attempt to pass on what Bob Cohen gave me. I am, however, unrepentant. I’ve never felt the tinge of guilt at trying to be like Bob Cohen — the model I’m imitating is just so good.”

James Calleri (MFA 1990), a casting director for Broadway, off-Broadway, television and film based in New York, said, “Robert Cohen is the tie that binds all the past alumni together—UCI Drama would not exist without him. And in many ways, he represents what the program is.”

Jenn Colella (MFA 2002), who starred on Broadway as Sissy in Urban Cowboy and currently plays the leading role in High Fidelity in Broadway’s Imperial Theater, said, “Through his unwavering support, limitless knowledge, tough love and his passionate guidance, Dr. Cohen taught me how to be a great actress.”

Astrid Merriam (BA 1969), who acted in Cohen’s very first production, Night of the Iguana, recounted how she suggested to Cohen she would like to work backstage. Instead, he encouraged her to try her hand at acting, a role she loved.

Take heart if you were unable to attend the event in New York City. Our Los Angeles event to honor Cohen will be Feb. 3 at Paramount Studios in Los Angeles. For more information, please contact Ariel Korn at korna@uci.edu or (949) 824-0085.

ALUMNI PROFILE — Awet Andemicael

From UCI Music to the Worldwide Stage

Awet Andemicael has been busy since graduating from the Music Department in 1999 with an MFA. The classically trained soprano is sought after to perform in the U.S. and beyond. She has appeared with the Boston Symphony Orchestra, Kammeroper Schloss Rheinsberg, Lyric Opera San Diego, the Brooklyn Philharmonic, Los Angeles Opera and the Opera Company of Brooklyn. Andemicael has also recorded with the Harvard University Choir and the Paragon Ragtime Orchestra.

That’s not all. She even had a Hollywood moment in 2000 when her rendition of Mozart’s The Queen of the Night from The Magic Flute became part of the soundtrack for Miss Congeniality starring Sandra Bullock.

“I doubt something like that will happen again, but it was great that they could use The Queen of the Night,” she says. Andemicael attributes much of her success to her studies at the Claire Trevor School of the Arts. “I learned a great deal, especially about recital repertoire, and appreciated the friendly and supportive atmosphere among my classmates,” she says. “The opportunities we had at UCI to put on recitals and concerts gave me a familiarity with the process of planning and presenting performances, skills which have come in handy on many occasions.”

She also had kind words for Professor Emeritus Bernard Gilmore, who worked with her closely as she developed skills and style. “Professor Gilmore’s enthusiasm for music is highly infectious, so it was always a joy to work with him.”

Apparently, it’s also a joy for audiences to hear her. Andemicael has been applauded by fans and critics since turning professional.

Richard Dyer from the Boston Globe had this to say about her performance in Handel’s Messiah for the Handel & Haydn Society in 2005: “Andemicael has an unusual, bright timbre with a pretty clang in it, as well as a vivid music personality... her beauty of timbre and musicianship and eloquence of utterance stood her in good stead.”

Helping a Student the Medici Way

Looking for a way to enrich a student’s academic and creative career? Consider UCI’s Medici Scholars program, where you can transform a student’s life for a contribution as little as $1,500.

Named after the famous arts patrons who established Florence as Europe’s cultural center during the Renaissance, the Medici Circle provides support for students engaging in professional-level learning opportunities beyond their formal education at UCI.

Medici Scholars are selected by faculty in the student’s home department—dance, drama, music or studio art—based on the strength of the proposed project and the student’s academic and artistic qualifications. Faculty mentors supervise each project to ensure quality, and Medici patrons closely follow the progress of their sponsored student.

Among the successes this past summer were scholars who participated in the Paris Piano Program, mounted art exhibitions here and abroad, and attended the famous Alvin Ailey Summer Intensive Program in dance.

Demonstrate your commitment to the arts by making a gift today. Here are a few ideas:

$1,500 names a student a Medici Scholar for one summer, allowing him or her to have a valuable professional experience.

$35,000 establishes an endowment that annually supports a new scholar’s summer academic experience to help them reach creative and professional goals.

Any amount, big or small, will enrich the experiences of students through special opportunities like master classes and performing opportunities.

Contact: Ariel Korn, Assistant Director of Development, at (949) 824-0085 or korna@uci.edu
Joseph Huszti “Three Decades of UCI Song” continued from page 1

(about 75 percent are nonmusic majors), faculty and community members. Huszti is widely recognized in the community for the Madrigal Din-
ner, UCI’s yuletide celebration now in its 26th season. Huszti and his wife, Melinda, have written and produced the perennial favorite since it began.

Less well known is Huszti’s success in bringing international stature to UCI’s choral organizations. “I’ve taken groups on eighteen international tours,” Huszti points out, “including prize-win-
ners at the International Musical Eisteddfod in Llangollen, Wales, the Béla Bartok International Choral Competition in Debrecen, Hungary, and
and as well as formal concerts in Tokyo, Hong Kong, Seoul, Taipei, Buda-
pest, Warsaw, Prague and Vienna. “I believe that the UCI choral program is the strongest in the UC system,” says Huszti, “and it is because we are constantly working to keep in step with evolving choral art forms.”

With this in mind, Huszti founded The Men in Blaque, an 18-member male vocal ensemble. “The all-male chamber choir is a relatively new phenomenon,” says Huszti. “It is a response to a need for comprehensive training and perfor-
mance of a wide variety of music ranging from popular Broadway musicals to an awe-inspiring Gregorian chant.”

The Circle of Fifths, an a capella ensemble, is new this year. “This is the fastest growing choral art form in the country,” says Huszti. “The student-led ensemble sings jazz, popular music and its own compositions.”

Huszti also continues to perform large-scale traditional music. This year alone, the choirs will tackle Mozart’s Requiem, Brahms’ Requiem and Britten’s Cantata Missaecardum.

“Any student, whether a music major or not, has the opportunity to expe-
rience the traditional art forms and large major works like oratorios, as well as to explore all other forms of choral art in the chancel and contemporary literature. We’ve created an environment that turns out superb singers and musicians who are prepared to compete in the real world because they can sing in any genre.”

Yonemoto Designs a New Future for Studio Art continued from page 1

helping to further its creative potential.

Q. What is your focus for Studio Art?

A. For the past five years, I’ve been an active advocate of the program, working closely with faculty and graduate students to establish the three-year MFA
program and the assignment of teaching assistantships as a key component of the restruc-
tured program.

The greatest challenges to the suc-
cess of the MFA program will include recruitment, funding and expanded studio space. I am committed to make our MFA program the best in Southern California.

Recent changes in the overall philoso-
phy of the undergraduate program con-
centrating on specific production areas will continue to distinguish our campus from others in the region. I also envision the program offering more graduate seminars with emphasis on critical production. This, in turn, affords a more skilled teaching assistant pool, a core element in the quality of our undergradu-
ate and graduate programs.

Q. What most excites you in this new position?

A. Since I joined UCI in 2001, the Studio Art graduate program has tripled in size and our Studio Art faculty, combined with the Arts Computation Engineering (ACE) program, has developed to the point where UCI is truly competitive with UCLA, the Art Center College of Design in Pasadena, and California Institute of the Arts (Cal Arts).

We can all celebrate the combined suc-
cess of the undergraduate and graduate programs—and the possibilities that lie ahead.

Q. What are the department’s strengths?

A. Many of our graduate students com-
ment that UCI has the most face-to-face faculty/student time of any art program
in the Los Angeles and Orange County area. The interdisciplinary approach to pedagogy has also been credited as unique. I am excited by the promise our
outstanding faculty holds, and I am looking forward to working with each and every one.

Q. How is Studio Art embracing technol-
ogy within the discipline of the visual arts?

A. I believe that the future of the arts is inextricably tied to the development of technology. Whether it is painting, photography, new media, sculpture or video, we will all be using the technologi-
cal tools of the 21st century. I hope that all of our students gain the skills and theoretical groundwork that will make their practice intelligent, powerful and vibrant.

Q. How will your background influence
the department and where will you lead it?

A. My experience in art production, spe-
cifically video, film and installation art, has prepared me to work collaboratively with substantial budgets. I hope to bring some of this production expertise to the development of our department. Each chair brings something new to a program. Each chair is a three-year experiment. Let’s move some furniture and design a
new future.
JANUARY

Beall Center for Arts and Technology
Atmospheres/Weather Works
Andrea Poll, Associate Professor
Department of Film and Media, Hunter College
Fri, Jan 5-Sat, March 17
Opening Reception: Thur, Jan. 4, 6-8 pm
Media artist Andrea Poll’s exhibition offers gallery visitors large-scale interactive projections and sonifications of phenomena, polar weather and global warming. Working with meteorological and environmental scientists, Poll uses field data to create a compelling, immersive atmosphere a cliisated by turbulent and evocative compositions.

University Art Gallery/Room*
Paradox and Practice
Architecture in the Wake of Conceptualism
Shana Luker, solo project
Tue, Jan 9-Sat, Feb 10
The Art Song and Artistry Series
The Importance of Studying African American Art Song
A lecture by Darryl Taylor
Mon, Jan 29, 1-2:50 pm
Winifred Smith Hall, free

FEBRUARY

Faculty Workshop
The Music Man
Book, Music and Lyrics by Meredith Wilson
Bill Rauch, music director
Thu-Feb, 1-4, 8 pm
Winifred Smith Hall, $18/8/8
A deposed duke of Milan and his young daughter, marooned on an island otherwise inhabited only by flying spirits and philosophical savages, seek to find redemption and love among some old enemies—and their more friendly progeny—who find themselves shipwrecked on this “brave new world” of the poet’s imagination.

Gassmann Electronic Music Series
Wed, Feb 7, 8 pm
Winifred Smith Hall, free

MARCH

Chancellor’s Distinguished Lecture Series
Master Class
Carlotta Ikeda
Japanese Butoh Choreographer and Dancer
Mon, Feb 12, 9:30 pm
Winifred Smith Hall, free

Waiting
A Butoh Dance Performance
Performed by Carlotta Ikeda
Tue, Feb 13, 8 pm
Irvine Barclay Theatre $15/15/9
(Butoh is a contemporary avant-garde dance form which originated in Japan.)

Sacred Monsters of the French Stage
The Photographs of Laurencine Lot
Exhibition: Sun, Feb 11-Sun, Feb 18, 9 am-5 pm
Reception and Artist’s Talk: Wed, Feb 14, 7:30 pm
Calit2 Adrian Lobby, free
Laurencine Lot has photographed hundreds of theatrical productions for dozens of companies in Europe and is principal theater photographer for the Comédie Française.

Sunday in the Park with George
Music and Lyrics by Stephen Sondheim
Book by James Lapine
Eli Simon, director
Dennis Castellano, music director
Thu-Sat, March 8-10, 15-17, 8 pm
Matinees: Sat, March 10 & 17, 2 pm
Irvine Barclay Theatre
Fri & Sat eve: $30/25/15; weeknight & matinee: $30/25/15
Inspired by the masterpiece of the French postimpressionist painter Georges Seurat, and bridging impressionist and contemporary art (and thought), this astonishingly innova-
tive musical won the 1985 Pulitzer Prize for Drama, two Tony awards and New York Drama Critics Circle Award for Best Musical.

University Art Gallery and Room*
Senior Exhibition
Thu, March 15-Sat, March 24
UCI Chamber Series
A Piano Extravaganza
with Nohema Fernandez and guest pianists
Sat, March 10, 8 pm
Winifred Smith Hall, $12/10/8

Choir Concert
Sun, March 11, 8 pm
Winifred Smith Hall, free

Percussion Ensemble
Theresa Dimond, conductor
Mon, March 12, 8 pm
Winifred Smith Hall, free

UCI Jazz Orchestra
Winter Concert
Sponsored by: Soccorro & Ernesto Vasquez
Charles Owens, conductor
Fri, March 18, 8 pm
Claire Trevor Theatre, $12/10/8

*University Art Gallery (UAG), bldg 712, and Room (R), bldg 727, rm 1200
Admission is free. Information: (949) 824-4954
Gallery hours: Tue-Thu, noon-5 pm; Fri-Sat, noon-8 pm

Tickets & Information www.arts.uci.edu Box Office 949-824-2787