

UCI Arts News

dance drama music studio art beall center

New Musical Theatre Festival Debuts



It's one thing to put on a Rodgers & Hammerstein tried-and-true classic like "Oklahoma!" or "South Pacific." Just about everyone has seen them – they've been around for generations and have been staged from Broadway to just about every dinner theatre from Lansing to Los Angeles.

It's quite another to develop new musicals – originals, from the first word all the way through to full production – and that's the journey the Drama Department of the Claire Trevor School of the Arts has embarked on. By forming an alliance with Los Angeles-based Academy for New Musical Theatre (ANMT), a 30-year-old creative incubator, CTSA hopes to become the new spawning ground for the classic musicals of tomorrow.

The plan, hatched by Drama Professor Gary Busby and ANMT executive director Scott Guy after serving together on a professional panel, is to create new art and, by doing so, get the opportunity to sculpt what Broadway looks like five or 10 years down the road.

"The University should be a place where this art form is being created," said Busby. "The goal is to raise the School's profile by creating a niche for ourselves, which in turn results in attracting better drama students and building a larger and broader audience base for all of our performances."

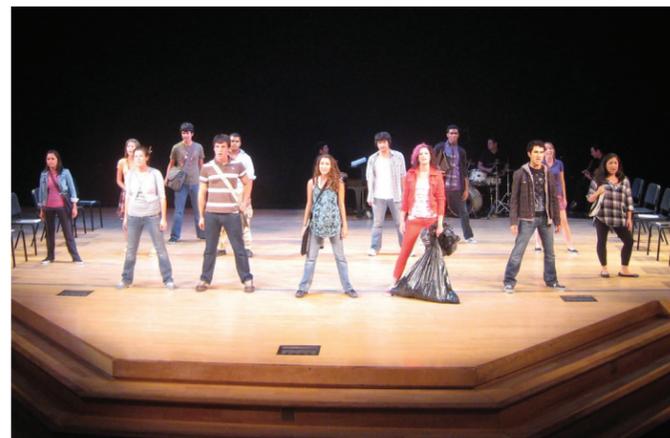
The plays will be written by ANMT writers, composers, lyricists and producers. They will be performed, designed and directed by CTSA students and faculty.

"With a new bachelor of fine arts degree in musical theatre being offered through the Drama Department – and with our alumni starring in Broadway, off-Broadway and several national productions – the UC Irvine Drama Department is uniquely positioned to impact the future of American musical theatre," said Busby.

Two original musicals were selected earlier in the year and were put through the table reading and workshop process. The months-long procedure culminated recently with the plays being presented in staged readings that launched the School's annual New Music Theatre Festival.

Attendees had the opportunity to see *e-Scape*, a suspenseful drama that takes place in a virtual world, and *Aging Out*, a woeful tale about the foster-care system, during their presentations on the Winifred Smith Hall stage. Without costumes, scenery and lighting, the audiences had a rare chance to see original works in their embryonic stages and provide feedback that will help determine which of the musicals will be selected to be fully produced during CTSA's next season.

"It's a rare chance to see how a show is built from the seed of an idea to full production, a part of research and pedagogy that students and audiences rarely get to be part of," said Busby, who was responsible for developing the music portion of UCLA's music theatre program before joining UCI's faculty six years ago. "In order to maximize our students' potential, we need to look at where the marketplace *will* be, rather than where it is now. Originating new works will allow us to do just that."



Miles Coolidge to Chair Studio Art Department

Associate professor and acclaimed photographer Miles Coolidge has been selected as the new chair of CTSA's Studio Art Department, whose faculty is celebrated in a variety of the visual arts, from painting and video to photography and digital media.

Born and reared in Montreal to American parents, Coolidge discovered his love for photography in the sixth grade, when he learned to develop film and make prints of his own black and white photos. But he put that interest aside during high school and was still searching for an area to concentrate on when he was accepted at Harvard. He decided to major in philosophy because of "its connection to virtually every academic field."

While he found the academics of philosophy too confining, a class in Art Theory interested him enough to enroll in some studio art classes. He accumulated enough work to assemble an impressive portfolio, gained entry to Harvard's selective Visual and Environmental Studies Department, and graduated as an art major with interests in photography and sculpture.

"Harvard didn't really prepare me with the tools I needed to continue developing my work in photography, so I opted to work in virtually every service aspect of the field – from taking portraits in malls and on air force bases to assisting commercial photographers," Coolidge explained.

Graduate school was the next logical step, and he selected California Institute of the Arts because of its exemplary photography program and emphasis on experimentation.

"I learned the most from my peers because they had such varied ranges of experience, capabilities and interest," he said. "I took the time to work with video, computer modeling and animation. I can say that this is where I reinvented myself as a photographic artist."

His artistic style was already developing and resembled a direction that was being produced in Germany at the time. With a postgraduate DAAD fellowship, the German equivalent of a Fulbright scholarship, Coolidge was able to study at Kunstakademie Dusseldorf with well-respected photographer and teacher Bernd Becher and his wife, Hilla. Coolidge became one of several former Becher students whose distinctive style became known as the Becher School.

Today, Coolidge's photography can be found in galleries, museums and private collections all around the world. Permanent collections of his work can be seen at the Los Angeles County Museum of Art, Orange County Museum of Art, as well as the Guggenheim Museum and Metropolitan Museum of Art in New York.

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To save a few thousand trees, and several thousand dollars in printing and postage, the Claire Trevor School of the Arts wants to convert this quarterly newsletter into an electronic format. To do that, we need your email address.

If you would like to continue receiving news from us, please go to the home page of our web site (www.arts.uci.edu) and click on the bright red envelope near the top of the page. You will be forwarded to a page to register your email address, ensuring that you continue to receive news about our Dance, Drama and Music performances, as well as the exhibits at our Galleries and the Beall Center.

Don't delay – register today! Help us go paperless.

www.arts.uci.edu

From the Dean's Desk



Dear Friends and Colleagues,

It is again an honor and a privilege to be writing to all of you from the office of the Dean as we begin this new academic year. We have much to look forward to in this coming year, much to discuss and much to celebrate.

Construction has resumed on the New Media Arts building and its opening is only one year away. I know that I speak for all of us in the School when I say that, even though we have to step around the construction site and smile through the noise, our excitement only grows as the potential beauty and promise of this facility become reality. I see the new building as a particularly apt metaphor for the institution of the Claire Trevor School of the Arts – built on a solid foundation, destined to define the arts for the 21st century, and illuminated by a rich and vibrant community of artists, scholars, students, patrons and collaborators.

As you read through this newsletter, you will, no doubt, be amazed by the accomplishments of our faculty, staff, students and alumni – remarkable work not only for the level of achievement, but also for the diversity of discipline. Even while the on-going California budget crisis continues to pull resources away from the University, the Claire Trevor School of the Arts remains committed to the professional quality of our 2009-10 season of performances, exhibitions, scholarship and service.

I welcome you all to an exciting year, and encourage you to take advantage of all the wonderful things the School of the Arts has to offer.

Alan Terricciano
Acting Dean

On The Job: Jon Agnew, Video Facility Supervisor



Q: What are your main responsibilities in the video department of Studio Art?

A: My primary responsibilities are managing our equipment, which involves checking gear in and out to students, handling general maintenance and repair, and purchasing. Video is a broad subject and, with rapidly changing technology, it can be difficult to keep up. Faculty never have enough time to teach everything in class, so a

big part of my job is to supplement students' course instruction with some of the more technical aspects of production. I am also here to assist both students and faculty with video projects.

Q: Tell me a little about your education, background and experience.

A: I studied Film and Television Production at Boston's Northeastern University. After college, I moved to Los Angeles, where I worked as director of photography on a variety of television shows, commercials, promos, and independent films.

Q: How did you get interested in this field?

A: As a child, I had quite an active imagination. My friends and I used to shoot films with my dad's video camera, then screen them for our families. It's not something I became interested in – I really can't remember a time when I *wasn't* interested in it. Orson Welles once said that a film set is "the best train set a boy could ever ask for." That's exactly the way I feel about it.

Q: What types of classes are taught in this area?

A: The video curriculum has recently undergone some really exciting changes. Our video classes cover traditional field and studio production, then move on to more advanced topics like video installation, audio production, editing techniques, color correction, visual effects, and DVD authoring. We also offer a very cool class called Collaborative Projects in Video, which seeks to match the top talent from Studio Art, Drama, and Dance in order to create an original work that utilizes the strengths of everyone involved. The students are responsible for everything from conception to completion, and the results so far have been very impressive.

Q: What equipment is available to students? Can only arts students use the equipment? How do they go about reserving something?

A: We have a wide variety of equipment available to Studio Art graduate students, as well as to our undergraduates enrolled in video classes. They have access to everything they need from cameras to lights to audio to editing bays. We also have a sound stage, complete with green-screen, backdrops, and even room to build a set. I'm very excited about our newest toy, a 35mm adaptor that allows us to use SLR camera lenses on video cameras. It makes a difference you have to see to believe.

Q: What type of projects do students work on in this area of Studio Art?

A: The variety in the types of projects we see in the video area is one of my favorite aspects of the job. We see everything from traditional narratives to experimental installations. The breadth of creativity shown by our students is truly impressive. One of my favorite projects was done by a student who hired 23 SAG actors and shot a 90-minute experimental narrative film in one day on our green-screen. Ninety minutes in one day is unheard of – and the final product is one of the most original pieces of art I have ever seen.

Q: What careers are our video students prepared for after graduation?

A: While the primary focus in the Studio Art Department is to give students the necessary education and training for a career in the art world, our graduating students have the skills required to work in mainstream production as well. We have alumni who are now Whitney fellows, as well as those who have gone on to work on big-budget Hollywood films and in broadcast television. Our video students are certainly not limited in their options after school.

Q: Have you had any strange/weird requests from students for specific projects?

A: Most of our students are fairly aware of what we do and do not have, so weird requests tend to be rare. Although, one student did bring back a camera and informed me that it was broken. After a full weekend of shooting, he had found that the camera hadn't recorded anything. I opened the camera and told him it was because there was no tape in it, to which he replied, "We need tape?!?"

Q: What is a typical day like for you?

A: I work in an arts school – there is no such thing as a typical day!

In The *Spotlight* - Fall 2009

Dance



Loretta Livingston, associate professor, collaborated with Korean choreographer Dr. Sam-Jin Kim in Seoul, South Korea, on "A Certain Slant of Light," a new dance theater project inspired by selected works of Emily Dickinson. Accompanying her to the April premiere at the Seong Nam Arts Center were CTSA undergraduate dance majors **Brittany Midiri** and **Armando Yearwood** and alumni **Aubri Siebert** and **Marci Tuttle** (both MFA '08).

Other projects for Livingston included:

- Guest artist residency for the dance department of LASALLE College of the Arts in Singapore and a new dance work to be premiered in the Singapore Dans Festival in October;
- Site-specific dance and video performance event in the Rahmi M. Koç Museum in Istanbul, Turkey. Prof. Livingston has recruited dance alumna **Melanie King** (MFA '09) and dance/video artist **Kara Miller** (MFA '06) to perform and direct the media components, and join alumna **Onur Topal** (MFA '06) and other Turkish dance and media artists at the November debut.

Assistant Professor **Jeff Russell** (Dance Science):

- Attended the National Athletic Trainers Association Annual Symposium in June in San Antonio and the American Orthopaedic Society for Sports Medicine's annual meeting in Colorado in July;
- Presented "Goniometry Of The Ankle For The Extreme Motions Required In Ballet" at the July International Ankle Symposium IV in Sydney, Australia;
- Presented at the International Association for Dance Medicine and Science in Den Haag, the Netherlands;
- Has completed setting up his lab in the CallT2 building, where he has invited undergraduate students to participate in a Dance Science Research Group in order to train students in research and equip them for scholarship in the dance medicine and science field.

At the 2009 International Festival for Composers in Frigiliana, Spain, Dance Chair **Lisa Naugle**, choreographer in residence, and Professor **John Crawford**, media artist in residence, presented "Siheyuan Threads," a new dance film directed by Crawford and choreographed by Gao Yanjinzi and Naugle, with a musical score by **Alan Terricciano**. Thirteen CTSA students from Dance, Drama, and Music participated in the International Festival for Composers, as well as at the CID Dance Conference in Malaga, Spain. The students performed to original music by festival composers during performances in Seville, Malaga and Frigiliana.

This summer, Professor **Nancy Lee Ruyter** participated in two conferences;

- "Global Perspectives on Dance Pedagogy: Research and Practice," which was jointly sponsored by the Congress on Research in Dance and the Center for Excellence in the Performing Arts, and took place in Leicester, Great Britain. She presented a paper on the teaching and learning of dance genres outside of one's own cultural context.
- International Federation for Theatre Research, which took place in Lisbon, Portugal, where she presented on Yuyachkani, a Peruvian theater group that performs politically and socially relevant works.

Jennifer Fisher, associate professor, has co-edited with Anthony Shay a volume called *When Men Dance: Choreographing Masculinities Across Borders*, which will be published in October by Oxford University Press. The book revolves around historical and contemporary attitudes toward men dancing and includes personal histories that echo themes in the essays by Professors **Donald McKayle** and **David Allan**, as well as **Michel Gervais**, a lecturer in the Dance Department.



Assistant Professor **Molly Lynch** directed the National Choreographer's Initiative at the Irvine Barclay Theatre this summer, then spent two weeks in the Philippines choreographing a new work for Ridgepointe Ballet and the Center for Movement and Music.



Sheron Wray, assistant professor, attended the Revisiting Modernization Conference at the University of Ghana's Institute of African Studies, where she created "Discreet Discoveries," a new work for the Ghana Dance Ensemble. Wray worked closely with the resident professional dance company, based at the University of Accra, which include 10 dancers and nine drummers during an intense seven-day period prior to the conference opening.

Drama

The seventh edition of Professor **Robert Cohen's** book *Acting Professionally* was published by Palgrave MacMillan and co-authored by drama alumnus **James Calleri** (MFA '07), founding president of Calleri Casting in New York. Cohen's other activities included:

- Speaking at the Year of Grotowski International Conference in Wroclaw, Poland, with Drama Department Chair **Eli Simon**

■ Attending the production at Trinity University in San Antonio of his translation of Moliere's "The Misanthrope," which had been published in February by Eldridge Performance Publishing Company. The production was directed by UCI drama alumna **Susanna Morrow** (MFA '98), who is now an assistant professor of theatre at Trinity.

■ In May and June, Professor Cohen directed and co-produced the world premiere of "Eve's Rapture" by CTSA Drama Professor **Bryan Reynolds**. The play, which starred a number of current and former UCI students, ran for six weeks and also featured the artistic talents of current CTSA faculty members **Chris Dobrian**, **John Crawford**, **Mike Hooker**, **Lonnie Alcaraz**, **Luke Cantarella**, **Phil Thompson** and **Dennis Castellano**.

Assistant Professor **Frank Wilderson's** book *Incognegro: A Memoir of Exile and Apartheid* is a finalist for the Zora Neale Hurston/Richard Wright Legacy Award. Winners will be announced in November.

Two books by Professor **Bryan Reynolds** have just been published: *Transversal Subjects: From Montaigne to Deleuze after Derrida* and *Critical Responses to Kiran Desai*. In addition:

- His play "Eve's Rapture" debuted in Los Angeles at the Hayworth Theatre.
- He also directed his play "Blue Shade" in Amsterdam for the juried Dutch and Flemish National Theater Festival's Fringe section. Several UCI faculty are also working on the production. They take the show next to the High Fest Performing Arts Festival in Armenia, then back for a series of bookings throughout the year in the Netherlands, and then to Romania in May 2010.
- He was a visiting professor at the University of Cologne, Germany, where he taught at Deleuze Camp.
- He gave a keynote lecture at the Blending Media Conference at the 13th Annual International Shakespeare Festival in Gdansk, Poland.
- This fall, Reynolds will be a visiting professor at Utrecht University in the Netherlands.

Drama Department Chair **Eli Simon's** new book *The Art of Clowning* has been published by Palgrave Macmillan. He also:

- Created "Ready, Set, Dead," a new clowning show based on "Romeo and Juliet" and "Caucasian Chalk Circle" with CTSA Drama Department faculty **Vincent Oliveri**, **Jaymi Lee Smith** and **Holly Poe Durbin**. It toured the Shanghai Academy of Arts in China over the summer.



- Created with **Vincent Oliveri** an original clown show with the esteemed TUIDA company in South Korea

Professor **Gary Busby** spent his sabbatical musically shepherding the venerable Oregon Shakespeare Festival's first full-length musical "The Music Man." Busby was responsible for preparing the cast and orchestra for the American classic's nine-month, 121-performance run. Additionally, he reduced the standard Broadway orchestration to seven players, a feat heralded by The Wall Street Journal.

- During July, Busby musically directed "Oh, My Goodness, It's Paul Lynde" at L.A.'s Comedy Store.

Light



Associate Professor **Daphne Lei** had another successful season of Multicultural Spring, which she organizes annually at CTSA. This year's invited artists included Herbert Siguenza (Culture Clash), Denise Uyehara (performance art), Sri Susilowati (Indonesian dance), Hu Jianqiang (Chinese martial art), Szu-Ching Chang (Chinese classical and folk dance), Michael Sakamoto (Zen dance theatre), and Tess Wu (Chinese kun opera). Lei also:

- Co-produced a performance of Chinese kun opera "The Peony Pavilion" with Tess Wu, other opera artists and CTSA drama undergraduate and graduate students.

Dennis Castellano, head of musical theatre, conducted "Guys and Dolls" and "Man of La Mancha" for the Sacramento Music Circus. He also:

- Was musical director of "Putting It Together" for South Coast Repertory and is now busy working on "The Three Penny Opera" for CTSA.

Professor **Daniel Joseph Martinez** had a book published about his life as an artist. *A Life of Disobedience* provides an in-depth look at selected works by Martinez as told through essays by Michael Brenson, David Levi Strauss, Hakim Bey and Gilbert Vicario.

Artist and Studio Art Professor **Robert Nideffer** participated in "Playing with Bosch," a lecture at the Laguna Art Museum that compared the paintings of Hieronymus Bosch with the images in "World of Warcraft."



Professor **Gifford Myers** built two outdoor installations as a part of the three-day international conference Tutto Sulle Biennali in Faenza, Italy. "Globalization" and "Biennesimo" were made entirely from found objects, including the contents of a city recycling container. Gifford worked in collaboration with the mayor, Committee of Friends for the Children and the city's recycling program.

Eric Weaver (BA '09) appeared at the El Dorado Hotel in Reno in a production of "42nd Street." The show's stage manager is another CTSA alum, Cristin Downs (MFA '06).

Adrian Alita (MFA '07) narrated a new version of "Toy Story," for an audio book based on the original movie. Published by Disney, the book is scheduled for a December release.

Laura Hanks Simms (MFA '07) portrayed a reporter on a similar project for Disney based on the film "CARS" that will also be released in December.

Ryan Farnsworth (BFA '09) recorded three demos for Disney Records and **Marissa Moses** (BFA '08) auditioned for CTSA alumnus Ted Kryczko, a former vice president for Walt Disney Records.

Angelique Foster (MFA '09) has accepted a position at The Kennedy Center in Washington, D.C., as a production coordinator for its dance program.

Ashley Boehne (MFA '09) has been hired as resident stage manager for the Norris Theatre in Palos Verdes, Calif.

Jennifer Jacobs (MFA '09) received her equity card for the fall production of "Metaphase: The Musical" at the Laguna Playhouse.

Jeff Whetstone (MFA '08) received his equity card while working for the Jewish Theatre in San Francisco and served as the production manager for the Santa Rosa Theatre for the second year.

Music

Music Chair **David Brodbeck** has been busy researching 19th century Viennese music critic Eduard Hanslick for a recently published article "Hanslick's Smetana and Hanslick's Prague" in the Journal of the Royal Musical Association and a lecture about Hanslick's "Goldmark" that was presented at an international conference in Dublin, Ireland.

Music lecturer **Jerzy Kosmala** just returned from his concert tours in South Africa and Europe. He conducted a series of master classes and performed two solo concerti with the orchestra at the International Viola Congress in Cape Town, South Africa, and taught and performed at the Summer Music Academy in Zagan, Poland. In the fall, Kosmala will serve as a jury member of the International Viola Competition in Scotland and will conduct viola master classes and seminars at the University of St. Andrews in St. Andrews, Scotland.

Assistant Professor and ICIT faculty member **Kojiro Umezaki** performed with the Silk Road Ensemble at Lincoln Center's Damrosch Park in June. Umezaki was a featured performer on the shakuhachi (Japanese bamboo flute) and a narrator. Famed musician Yo Yo Ma was the artistic director.

Students / Alumni

Dance

Soon after graduation, dance alumna **Rachel Bell** (MFA '09) accepted a position with Dance/USA, a national service organization for professional dance in Washington, D.C. She started as the office manager/executive administrator in July and has been quickly adjusting to life in the nation's capital.

Music

Current ICIT graduate student **Faraz Minooei** performed with the Silk Road Ensemble at Lincoln Center's Damrosch Park. The outdoor performance was broadcast nationwide on PBS for its "Live from Lincoln Center" series and was part of the 50th anniversary celebration of Lincoln Center.

Former CTSA music student **John Byun** (BM '93) has won Ordo I - Mixed Choirs, the highest honor at the International Musical Eisteddfod in Llangollen, Wales. Byun also was a participant in the Choir of the World finals for the Pavoratti Award, for which only five choirs from the 2009 competition are invited to compete. Byun, who studied with UCI Professor **Joseph Huszti**, currently is the director of choral activities at Riverside City College in Riverside, Calif.

Drama

Victor Vasquez, Brandon Spooner and Sage Howard, CTSA drama students, participated in the Cornerstone Institute, a summer training program created by the Cornerstone Theater Company, a leading community-based theatre group in Eureka, Calif. They took classes in community-based art making while also rehearsing for a brand new adaptation of "Jason and the Golden Fleece."

Several graduate students and alumni appeared in Bryan Reynold's world premiere of his play "Eve's Rapture" at the Hayworth Theatre. They included **Chris Marshall** (MFA'98) and **Martin Swoverland** (MFA '04) and MFA '09 grads **Sage Howard, Ryan Welsh, Karyn Lawrence, Christa Mathis and Megan Gwynn**. Musical theatre alums **Melinda Vaggione** (BA '06) and

Studio Art

Current Studio Art graduate student **Betsy Seder** was selected by prestigious curator Charlotte Cotton of LACMA to participate in Photography Now 2009 at the Center for Photography at Woodstock.

Studio Art undergrad **Deanna Erdmann** (BA '02) had a solo show in May at the Patrick Painter Gallery, a major Los Angeles gallery.

Studio Art

Studio Art's Distinguished Professor Yvonne Rainer returned to her dancing roots this summer with the West Coast premieres of her 2007 "RoS Indexical" and 2009 "Spiraling Down" in a co-presentation by REDCAT, the J. Paul Getty Museum and the Getty Research Institute.

Professor **Bruce Yonemoto** presented his digital projection "Simulations" at the Bolsky Gallery at Otis College of Art and Design this summer.



Music Department Mourns Loss of Two Visionaries



Marjorie Rawlins, center, surrounded by recipients of her music scholarships.

Staff and faculty of CTSA's Music Department were saddened to lose Peter S. Odegard, professor emeritus, this past March. Odegard taught music theory and history, composition, orchestration, and advanced violin and viola at UC Irvine from 1966 until his retirement in 1994.

Known to colleagues and students as "Sig," Odegard directed the University Orchestra from 1966 to 1974 and chaired the music area from 1979 to 1985, during which time he established the Remi Gassmann Electronic Studio in the School of the Arts, one of its first endowed facilities. In 1980, he began the UCI Summertime Music Workshop Festival, a program for pre-college musicians that ran until 1988.

At UCI, Odegard's attention turned increasingly to stage music as he collaborated on productions in the School. His highly literate musical style was influenced by his study and love of Schoenberg and his fellow serialists, which led him in 1974 to found the Irvine Conservatory of Music, initially as a preparatory school for the UCI music program. As the Conservatory grew, it spawned several orchestras that each began with him as its conductor: the Irvine Youth Symphony, the Orange County Community Orchestra and the Irvine Symphony Orchestra.

Sig is survived by his children Philip, Bill, and Erika, who received her bachelor's degree in dance from UCI in 2008.

We also mourn the loss of Marjorie Rawlins, philanthropist, patroness of the arts and musician, who passed away in May after a long illness.

She and her husband, Robert, who predeceased her in 1993, were well-known in the community for their long history of generous patronage to the UCI Music Department and to many other institutions and arts organizations, including the Orange County Performing Arts Center and the University of South Dakota's National Music Museum (previously called the Shrine to Music Museum).

In 1995, Marjorie Rawlins received the UCI Medal, the university's highest honor, for her gift of \$1 million for endowed undergraduate scholarships in piano, violin, viola and cello. That gift dramatically changed the face of a department that had struggled for years to attract high level students. In 1996, Rawlins donated another \$1 million, which established The Robert and Marjorie Rawlins Chair in Music, the first endowed chair in the School of the Arts, named for her and her late husband. These visionary steps helped transform the Music Department's performance program into one of the best in the UC system.

South Korean Artist Featured at The Beall Center

As part of an ongoing commitment to exhibiting various areas of experimental media arts, the Beall Center for Art + Technology is starting off its new season with a selection of work by world-renowned and pioneering video artist Nam June Paik (1932-2006). "Media Alchemy of Nam June Paik" will be on view at the Beall Center through December 5.

Paik played a pivotal role in introducing artists and audiences to the possibilities of using video for artistic expression. The South Korean-born artist's first video sculptures were exhibited in the early '60s and used TV sets as sculptural forms and a custom-made synthesizer to create images seen on the screens. This exhibition highlights works done toward the end of his life, including the rarely seen work "Gulliver" (2001).

For gallery hours, visit www.beallcenter.uci.edu or call (949) 824-4339.



"Gulliver" by South Korean artist Nam June Paik

ICIT: A Great Program No Matter How You Mispronounce It!

Last fall, CTSA's music department implemented Integrated Composition, Improvisation and Technology (ICIT), a new master of fine arts program that merged two previous UCI programs, Composition and Technology with Jazz Studies. The program was started to give the Music Department an opportunity to revise the two graduate areas to better reflect the faculty's specializations and to offer something that was missing in academia.

"Most graduate music programs are based on a long standing classical/jazz binary, and most separated technology into its own area," explained Kojiro Umezaki, who joined the Music Department last year as an assistant professor in Composition Improvisation Technology. "The unique aspect of our ICIT program is that we have been able to create a framework that mirrors the current reality of the practicing freelance musician as opposed to having to fit it into an existing framework that may or may not be flexible enough to support the creative activity of this program."

The department envisions ICIT as a new exploration in graduate music study that will prepare students to confront and contribute to current developments in multiple, overlapping fields. Students are encouraged to collaborate in order to foster new ideas in music and performance.

All the core faculty members in ICIT are practicing musicians and bring "real world experience" to the program, helping students

make connections with music professionals and enhance their job opportunities after graduating. The core faculty actively practice a wide range of improvisational styles including jazz, contemporary music, interactive technology-based systems, and non-western approaches.

Umezaki, who grew up in Tokyo in a multilingual/multicultural environment and attended an international high school in Japan, came to the U. S. for undergraduate studies in computer science and a graduate program of electro-acoustic music at Dartmouth College. He freelanced for many years in Japan, Canada and the U.S. as an educator, performer and developer of both music and technology. He currently performs with the Silk Road Ensemble, a collective of approximately 60 internationally renowned musicians, composers, arrangers, visual artists and storytellers from more than 20 countries.

"I don't believe there is one ideal music genre for the future," Umezaki explained. "Our goal is to help develop individuals who can adapt to the constant changes in the art form."

A free concert by ICIT graduate students is schedule for May in Winifred Smith Hall. Check the CTSA Season Brochure or events listing (www.arts.uci.edu/events) for more information.

Free Gassmann Concert & Lecture with Award-Winning Composer

The celebrated Gassmann Series of Concerts continues with an appearance by award-winning composer Steve Lehman performing cutting-edge music for solo saxophone and live electronics on Wed., Nov. 4 at 8:00 p.m. at the CTSA Music and Media Building, room 218.

Incorporating detailed computer programming and real-time processing, Lehman creates computer-driven environments for improvisation. He was named a Rising Star on the alto saxophone in 2006, 2007, and 2008 by *Downbeat* magazine's International Critics Poll and is recognized as one of today's truly original creative voices by several prestigious international publications.

Join him in the same location at 4:30 p.m. for his free lecture presentation "Interactive Computer Environments for Improvisation," a discussion of his work with computer-driven environments for improvisation, using Max/MSP programming.

For more information, visit www.music.arts.uci.edu/dobrian/gemseries/gemseries09-10.htm.



Award-winning composer Steve Lehman

International Audience Expected at December Digital Arts Conference

Several hundred international guests will converge on the Claire Trevor School of the Arts campus this Dec. 12-15 for DAC '09, the Digital Arts Conference being organized by Studio Art Professor and Conference Director Simon Penny.

DAC '09 is an international interdisciplinary conference series involving a variety of fields, including media studies, media art, hyper-textual literature, computer science, cognitive science and human-computer interaction.

Themes for this year's event include "Embodiment and Performativity," "After Mobile Media," "Software/ Platform Studies," "Environment/ Sustainability/ Climate Change," "Interdisciplinary Pedagogy," "Cognition and Creativity," "Sex and Sexuality," "Space-

Time of Ubiquity and Embeddedness," and "Present and Future of Humanist Inquiry in the Digital Field."

"Over 400 applications were submitted by interested participants, and 100 were accepted to make presentations at the conference," said Penny, an Australian artist, theorist, teacher, and curator in the fields of digital cultural practices, embodied interaction, art and technology, and interactive art.

The conference is being sponsored by the Office of the Vice Chancellor for Research, Claire Trevor School of the Arts, Donald Bren School of Information and Computer Science, and CallT2. For more information, visit <http://dac09.uci.edu>.

We'd Like To Thank...

The stages, concert halls and galleries on the CTSA campus are the research laboratories for our arts students. Donor support and ticket purchases to our plays, concerts and art exhibitions have always been essential to our ability to produce professional quality entertainment. Those contribution are even more vital now because of the ever-declining level of state funding. That is why we'd like to take this opportunity to recognize the kindnesses of:

- **Fields Pianos** of Santa Ana, which since 1994 has provided concert-quality pianos to our department of music. This year, Fields is placing six pianos in our music practice rooms, providing daily opportunities for our students to polish their skills on first-rate equipment. We are grateful to Fields Pianos for its commitment to the arts and to its high level of community involvement. Because of the company's generosity, our music department has a roster of talented graduates and accomplished musicians.
- **Target Corporation**, which is partnering with CTSA on community outreach activities. The company has provided a grant of \$1,000 to inspire education, make the arts affordable and accessible, and make a difference in our community.
- CTSA alumni Pamela Marsden, who facilitated a donation of more than 300 professional quality picture frames valued at \$57,900 to our fine arts department from the **Chuck Jones Center for Creativity**, a non-profit that supports creativity in the arts. Chuck Jones was the legendary animator of famed cartoon characters Bugs Bunny, Daffy Duck, Roadrunner, Elmer Fudd and many more.

We thank all of our patrons and donors. Every gift – large or small – is appreciated.

Reserve Your Tickets Now!

**THE
THREEPENNY
OPERA**

Nov. 13 – 21
Claire Trevor Theatre

For tickets go to Tickmaster.com
or
Call the Arts Box Office (949) 824-2787

Become a Patron of The Arts

For those needing a unique and meaningful birthday, anniversary or holiday gift for a loved one, how about immortalizing them at UCI's Claire Trevor Theatre? The Claire Trevor School of the Arts is offering commemorative engraved plaques that will be permanently affixed to the 290 seats within our campus's main theatre. Honor a special occasion, pay homage to a departed loved one, leave your own legacy or just make a contribution to an important arts institution.

Tribute plaques on the theatre's prime seats (Tier 1) are donations of \$2,500 each; Tier 2 seating tributes are \$1,500; and plaques for Tier 3 seats are \$1,000 each. For more information or to make a donation, call Kerry Neal, director of development, at (949) 824- 8750 or email him a nealk@uci.edu.

Give the gift that will last for generations!