

Joseph Huszti—Three Decades of UCI Song

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

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Joseph Huszti's award-winning *The Men in Blaque*

Yonemoto Designs a New Future for Studio Art

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



Bruce Yonemoto, the new chair for Studio Art

added responsibilities when he became the Chair of the Studio Art Department.

In this interview, he envisions building on previous department successes and

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University of California, Irvine

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FROM THE DEAN'S DESK

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



IN THE SPOTLIGHT

Faculty



Country Home 6 (Grumpy)
73" x 72" oil and acrylic on
canvas over panel 2006

◀ **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 2006) 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 (Encounter)* for daegeum (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.



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VOICES -- ARTS PATRONS SPEAK OUT

The arts are 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

IN THE SPOTLIGHT

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◀ **Simon Leung**, Associate Professor of Studio Art, exhibited a major new work, *Mulholland (a sketch for a song)*, at the Los Angeles Municipal Art Gallery at Barnsdall Art Park (April-June) as part of his fellowship from

the City of Los Angeles Individual Artist Grant (COLA) for 2006.

Donald McKayle, Claire Trevor Professor of Dance, staged his *Games* for the Williams/Henry Dance Theater of Kansas City, MO (September) and the University of Iowa (November).

▶ **Tom Ruzika**, Lecturer in Drama, was lighting designer for the \$4 million public sculpture, *Spring*, created by Dutch artist Cosje van Bruggen and her husband Claes Oldenburg, in September. The sculpture was commissioned by Korea's Seoul Metropolitan Government.



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.

Students

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 Garton** (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 Elftmann 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.

Violinists **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 Reneé 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 2006), 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 Fantastics* 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*.



Staff

◀ 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 systemwide 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.



Costume Shop Manager Vera Bailey and Foreman Kevin Bennett outfitted the Peter the Anteater statue in front of the Bren Events Center in formal attire to match the black tie UCI Medal Dinner, held in October.

Photo: James Bailey

DEVELOPMENT DIRECTIONS

Drama Prof Robert Cohen Honored in NYC



Ryan Marsh
Director of Development
Photo: Donna Barry

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 slightest 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 Merriman (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 at UCI 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."



Awet Andemicael

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.



Medici scholar, Andrea Caban, is inspired by Balinese mask art in her drama performances

YOU CAN MAKE A DIFFERENCE!

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-

ning performances at the International Musical Eisteddfod in Llangollen, Wales, the Béla Bartok International Choral Competition in Debrecen, Hungary, and

and Ely, as well as formal concerts in Tokyo, Hong Kong, Seoul, Taipei, Budapest, 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 performance 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 Misericordium*.

"Any student, whether a music major or not, has the opportunity to experience the traditional art forms and large major works like oratorios, as well as to explore all other forms of choral art in the chamber 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."



Joseph Huszti (front, far right) and the UCI Chamber Singers in front of Westminster Abbey, London

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-

ning performances at the International Musical Eisteddfod in Llangollen, Wales, the Béla Bartok International Choral Competition in Debrecen, Hungary, and

the Koorfest at The Hague in Holland." His latest coup is The Men in Blaque's participation in the 2006 World Choral Games in Xiamen, China, where over 400 choirs competed. The group won two silver medals and a gold certificate. The choirs have also performed in the cathedrals of York, Sterling, Westminster, Coventry, Canterbury, Liverpool

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

Recent changes in the overall philosophy of the undergraduate program concentrating 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 undergraduate 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 success 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 comment 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 technology 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 technological 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, specifically 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.



An image from Bruce Yonemoto's *The Birthday Party*

program and the assignment of teaching assistantships as a key component of the restructured program.

The greatest challenges to the success 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.

JANUARY

Beall Center for Arts and Technology†
Atmospherics/Weather Works
 Andrea Polli, Associate Professor
 Department of Film and Media, Hunter College
 Fri, Jan 5-Sat, March 17
 Opening Reception: Thur, Jan. 4, 6:30-9 pm
Media artist Andrea Polli's exhibition offers gallery visitors large-scale interactive projections and sonifications of hurricanes, polar weather and global warming. Working with meteorological and environmental scientists, Polli uses field data to create a compelling, immersive atmosphere activated by turbulent and evocative compositions.

University Art Gallery/Room*
Paradox and Practice
 Architecture in the Wake of Conceptualism
The Future of an Illusion
 Shana Lutker, 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



▲ Drama Stage 2
The Tempest
 by William Shakespeare
 Brian Sivesind, director
 Thur-Sat, Jan 25-27, 8 pm
 Matinee: Sat, Jan 27, 2 pm
 Winifred Smith Hall, \$10/9/8
A deposed duke of Milan and his young daughter, marooned on an island otherwise inhabited only with 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.

FEBRUARY

Faculty Workshop
The Music Man
 Book, Music and Lyrics by Meredith Wilson
 Bill Rauch, director
 Gary Busby, music director
 Thur-Sun, Feb 1-4, 8 pm
 Matinees: Sat-Sun, 3-4, 2 pm
 Studio Theatre, \$5, limited seating

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



Photo: Rose Eichenbaum

▲ **Dance Visions 2007**
 Sponsored by:
Stradling Yocca Carlson & Rauth
 Works by UCI's internationally acclaimed faculty and guest artists
 Irvine Barclay Theatre

Thur-Sat, Feb 8-10, 8 pm
 Matinees: Sat-Sun, Feb 10-11, 2 pm
 Fri-Sat eve: \$15/13/9
 Thur & matinee: \$12/10/9
Program highlights: guest artist Gerri Houlihan's Every Little Movement and premieres of UCI faculty Donald McKayle's Personal and works by Jodie Gates, Molly Lynch, Loretta Livingston and Lisa Naugle. The concert also features the UCI Symphony Orchestra conducted by

Stephen Tucker, pianist Alan Terricciano and tenor Darryl Taylor.

The African American Art Song Alliance
A Time for Reflection Conference Events
 All events are in Winifred Smith Hall
 Free and open to the public

Opening Night Event
 Fri, Feb 9, 8 pm
 Featuring Robin Buck, Darryl Taylor, Frances Young, and Lorna Griffitt joined by outstanding student performers, singing works by Robert Owens, H. Leslie Adams, Valerie Capers, and others.

The Patterson Anthology Revisited – with nationally celebrated guests
 Sat, Feb 10, 8 pm
 Featuring appearances by Donnie Ray Albert, Regina McConnell, Jeanine Wagner, and Margaret Simmons, among a host of others, singing works by a host of composers.

Remembering Tenor William Brown
Art Songs of the 21st Century
 Sun, Feb 11, 8 pm
 Performances by Louise Toppin, soprano and John O'Brien, piano

Master Class
George Shirley, tenor
 Mon, Feb 12, 1-2:50 pm
 He is a star of the first order in the operatic world and will come to UCI to work with student performers on issues of technique, stage deportment, and interpretation.

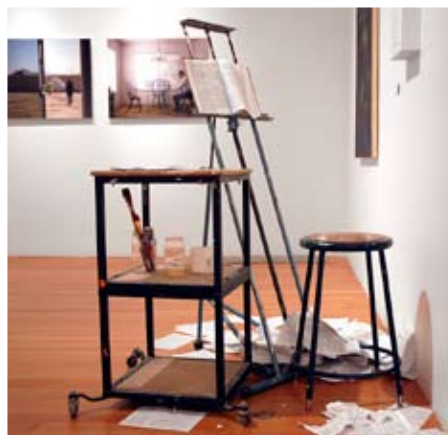
Chancellor's Distinguished Lecture Series
 Master Class
Carlotta Ikeda Japanese Butoh Choreographer and Dancer
 Mon, Feb 12, 3:30 pm
 Winifred Smith Hall, free

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 Atrium 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.

Valentine's Day Concert
 Performed by The Men in Blaque
 Joseph Huszti, conductor
 Wed, Feb 14, 8 pm
 Winifred Smith Hall, \$12/10/8

UCI Chamber Series
The Tokyo Trio
An Evening of Jazz with Kei Akagi
 Sponsored by: Socorro & Ernesto Vasquez
 Fri-Sat, Feb 16-17, 8 pm
 Winifred Smith Hall, \$12/10/8



▲ University Art Gallery and Room*
MFA 2
 Exhibition of works by graduate students in Studio Art
 Thur, Feb 22-Fri, March 9

Music Showcase Concert
 Thur, Feb 22, noon-1 pm
 Winifred Smith Hall, free

Making Overtures
UCI Opera in Concert
 An Evening of Operatic Favorites
 Robin Buck, UCI Opera Artistic Director
 UCI Symphony conducted by Stephen Tucker
 Fri-Sat, Feb 23-24, 8 pm
 Claire Trevor Theatre, \$12/10/8

MARCH

Drama Stage 2
Polaroid Stories
 by Naomi Iizuka, Amanda McRaven, director
 Thur-Sat, March 1-3, 8-10, 8 pm
 Matinees: Sat, March 3 & 10, 2 pm
 Studio Theatre, \$10/9/8
Japanese-American playwright Naomi Iizuka's Polaroid Stories is Ovid's Metamorphoses for our times. On the streets of the cities of Amer-

ica, ancient myths become truth and the fierce desire for transcendence burns. With dreams, sex, song and an intense need to claim their own souls, Orpheus, Eurydice, Persephone and Dionysus fight against the darkness of oblivion.
This production contains adult themes and language.

Wind Ensemble
 Victor Aguilar, conductor
 Wed, March 7, 8 pm
 Winifred Smith Hall, free

Drama Mainstage
Sunday in the Park with George
 Music and Lyrics by Stephen Sondheim
 Book by James Lapine
 Eli Simon, director
 Dennis Castellano, music director
 Thur-Sat, March 8-10, 15-17, 8 pm
 Matinees: Sat, March 10 & 17, 2 pm
 Irvine Barclay Theatre
 Fri & Sat eve: \$35/30/14; weeknight & matinee: \$30/25/14
Inspired by the masterpiece of the French pointillist painter Georges Seurat, and bridging impressionist and contemporary art (and thought), this astonishingly innovative musical won the 1995 Pulitzer Prize for Drama, two Tony awards and New York Drama Critics Circle Award for Best Musical.

University Art Gallery and Room*
Senior Exhibition
 Thur, March 15-Sat, March 24

UCI Chamber Series
A Piano Extravaganza
 with Nohema Fernández 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: Socorro & Ernesto Vasquez
 Charles Owens, conductor
 Fri, March 16, 8 pm
 Claire Trevor Theatre, \$12/10/8

