



UCI in the Arts Vanguard

LISA NAUGLE'S PHILOSOPHY COULD SERVE AS A MAXIM FOR THE FACULTY OF UCI'S CLAIRE TREVOR SCHOOL OF THE ARTS. THROUGH A MELDING OF THE TRADITIONAL AND EXPERIMENTAL, UCI REMAINS IN THE ARTS VANGUARD.

Nohema Fernández, acting dean of the school, points out that technology, from digital media to video to 3D animation, is used daily in the classroom, performances, student projects and research. By looking ahead, UCI "creates the new forms of inquiry and communication that will mark the coming era."

Naugle and Bruce Yonemoto, assistant professor of studio art, are telling examples, although they're not alone. Naugle's Internet-based presentations link dance, music and interactive real-time video, and Yonemoto combines electronic imagery with photographs and sculpture in his hybrid installations.

The school also maintains its progressive exploration of the arts through a world-class training and performance program. Dennis Castellano, assisted by lecturer Myrona DeLaney, heads the Music Theatre Program in one of the nation's top-ranked drama departments. The program's rigorous hands-on training gives students the competitive edge they will need to pursue professional theater careers, and has helped several graduates land major roles on Broadway. Choral/Voice Director Joseph Huszti affords his singers invaluable performance experience with regular concert tours and participation in prestigious choral competitions worldwide, while internationally noted baritone Robin Buck, head of Opera Workshop, focuses on the development of singers as multi-faceted performers, whose wide-ranging performance experience at UCI prepares them to compete in any musical environment.

Here are a few of the people turning the future into the here and now at UCI.

Lisa Naugle, who joined the UCI faculty in 1998, has a strong dance foundation, having worked with Hanya Holm, a contemporary of Martha Graham, and Alwin Nikolais, Merce

Cunningham and Eric Hawkins. She was also a member of the Nancy Hauser Dance Company, which offered solid preparation for the innovative path she now follows.

Naugle, who holds Ph.D. and M.F.A. degrees in dance from New York University, was part of the Program Committee for the International Dance and Technology Conference in 1999. It was one of the experiences that helped Naugle shape her approach to cutting-edge movement and presentation. "Since 1996, I had been experimenting with telematic performance, which is the distribution of choreography over various locations geographically using the Internet and other networked systems. I was also using motion-capture [the animation technique of capturing movement in 3D space and organizing that data inside a computer] and doing solo work in interactive performance where the dancer triggers different kinds of sound or video in the environment," she recalls.

"When I arrived here, I had ideas I wanted to explore. It seemed very natural to me to involve students and other artists experimenting with new technologies in my work as quickly as possible because there is so much research to be done in so many different areas of performance, teaching and learning with technology."

That led to interdisciplinary and choreographic works like *The Cassandra Project*, *Janus/Ghost Stories and Songs of Sorrow*, *Songs of Hope*, which joined dance, music and interactive video in linked performances across the United States and Canada. Through these presentations, and the more recent Coast-to-Coast Internet2 Event, *Voyage of Aeneas: FIXED NOT*, in collaboration with New York University, dancers and musicians interact with and influence each other in real-time even though separated by thousands of miles. Naugle founded the Dance and Digital Arts Performance Ensemble at UCI so students could be directly involved in these and future projects.

"I'm very inspired by the students here," she says. "I try to work with them as much as possible in project-based work because such experiences always offer new opportunities for creative expression and help us to understand more about the collaboration process and interdisciplinary work. I feel that practice comes before the theory [and what we finally create] comes from the imagination. It comes from asking, 'what if?'"

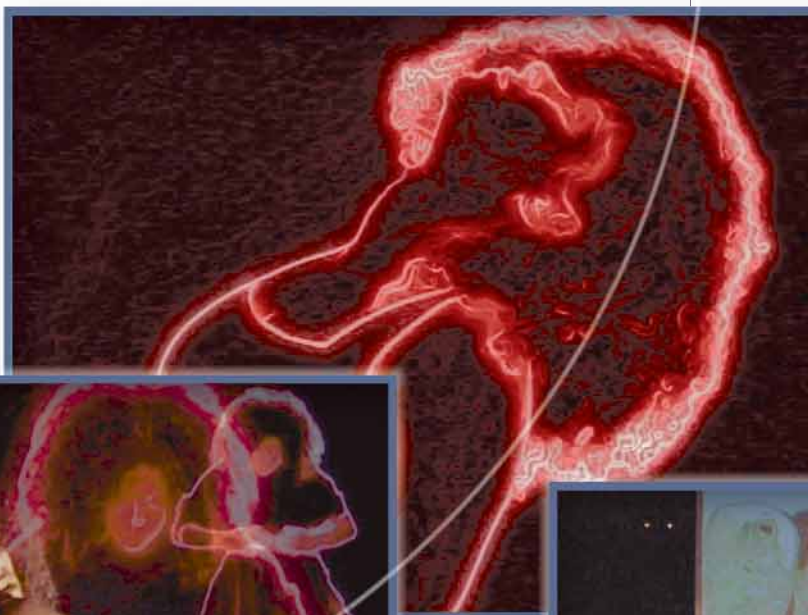
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"I only see possibilities, not limitations."

~Lisa Naugle,
 UCI assistant professor
 of dance and technology



► Telematic dance performances: (from left to right) *Janus/Ghost Stories*, *Janus/Ghost Stories* and *Reverse Patterns*.



◀ Internet2 event

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◀ Bruce Yonemoto
▼ *La Vie Secrète*
(After Magritte), 2001.
Chromogenic print
mounted on aluminum.
22 karat gold leaf frame,
edition of 10; 35" x 28 3/4"



▲ asexual clone mutation (for our father). Carnation, gold petal, glass, steel, rubber and water



We all know that the media, especially film and television, have left imprints on our lives. One of Bruce Yonemoto's goals is to explore the dimensions of that imprint. Yonemoto, who came to UCI in 2001, has been at it since the '70s when he was part of the flourishing video art scene. Later, he incorporated other elements, including sculptural forms and photographs, with video imagery in more elaborate installations, all designed to provide a multi-media experience reflecting on memory, technology and personal insight.

The artist (who has often collaborated with his brother, Norman) has won several awards and grants from the National Endowment for the Arts, the American Film Institute and The Rockefeller Foundation, as well as the Maya Deren Award for Experimental Film and Video. Most recently, Yonemoto's work was featured in one-person shows at the InterCommunications Center (ICC) in Tokyo, the Institute of Contemporary Art in Philadelphia and the Kemper Museum in Kansas City. His work is featured in the 2002 Corcoran Biennale in Washington, D.C., and he is currently working on gallery exhibits for Musée d'Art Moderne et Contemporain in Strasbourg, France, among others.

"My own work comes from experimental film, which started in the U.S. in the 1950s. Video technology became available to artists in the 1960s, and I got involved with the early video art movement," Yonemoto says. "After the National Endowment for the Arts' elimination of funding for media arts programs in the late '80s, I realized that the focus of fine art was moving back to commercial galleries and the museum complex. Universities were the laboratories for artistic experimentation. That's when I decided to put all my efforts into installations."

As for his classes, Yonemoto hopes to put the multi-media movement into perspective while inspiring new ideas. "I teach students the history of what experimental media are and where they come from," he says. "That history parallels the Hollywood narrative history. This line of thought is rarely taught in other

universities—that's why I'm very interested in developing the curriculum at UCI."

When it comes to student projects, Yonemoto says the emphasis is on the fusion of the experimental and new media. "I am also interested in narrative installations, which create media environments—more than one channel, more than one monitor—in order for viewers to immerse themselves in new narrative experiences."

Dennis Castellano and Myrona DeLaney are especially proud these days as they prepare Drama majors for careers in musical theater. Several recent graduates are now working on Broadway, including Michael Holmes in *Oklahoma!*, Erin Crouch in *42nd Street* and Rob Hillman in Baz Luhrmann's production of Puccini's *La Bohème*. Then there is Jenn Colella, who will make her Broadway debut in the lead role of Sissy in *Urban Cowboy*, a new musical based on the 1980 film starring John Travolta and Debra Winger.

To give UCI students a competitive edge, Castellano created the Program in Music Theatre, a unique series of courses providing advanced training in scene study, song interpretation, dance, voice, acting, audition technique, and study in the history of the American musical. Stage experience ranges from ambitious musicals to intimate revues. Students are introduced to Broadway performance techniques through a series of Music Theatre workshops and the annual New York Satellite Program, a four-week intensive series of master classes held in New York City in the spring.

Castellano's many years as a musical director and conductor often come into play in his classes and workshops. He has collaborated with Carol Burnett, Helen Reddy, Susan Egan, Cathy Rigby and Kaye Ballard, among others, and has won nine Drama-Logue awards for his musical direction. Castellano has also worked with South Coast Repertory Theatre, Sacramento Music Circus, La Mirada Theatre for the Performing Arts, Musical Theatre West and the Civic Light Opera of South Bay Cities.

Castellano concedes that the New York Satellite program is demanding. But students learn it all. "It's a 'show biz' business class on how to approach the profession, how to survive as an actor, how to survive the city," he says. "Our students study with theater professionals [including] actors working on Broadway. They come home with a realistic idea of what New York is really like and what it takes to succeed there."

Preparing 20 to 30 students for the month-long stay in New York is the responsibility of Myrona DeLaney, whose professional credits include regional theater in Chicago, New York, Florida, Canada and Southern California, and a pair of Drama-Logue awards. She has also been a lead singer for Disney World and Opryland, and sang Broadway tunes at the Hollywood Bowl with Davis Gaines, Susan Egan, Rebecca Luker, Patti Lupone and Marvin Hamlisch.

"It's my job to develop and hone students' talents and turn their energy into creative discipline," DeLaney explains. "The quarter before we go, each student compiles an audition package with a professional résumé and head shots and we concentrate on audition technique, so that when they get to New York, they are prepared for any audition situation."

"Outside of scheduled classes [dance, acting and voice, among others], they have to organize their own lives, which includes arranging vocal coaching lessons and audition schedules. They've got to be disciplined and relentless. This is as intense and direct a confrontation as they can get with the ultimate job market—New York."

▼ Myrona DeLaney and Dennis Castellano

▼▼ Myrona DeLaney rehearses students for the musical *Baby*.

► It's official. Jenn Colella, star of UCI's *Victor/Victoria* a year ago, will make her Broadway debut in February as Sissy in *Urban Cowboy*, a new musical based on the 1980 film starring John Travolta and Debra Winger.



Joseph Huszti, professor of music and director of the choral/voice areas, knows how to get the best from his singers, both here and abroad. He's done it on twelve international concert tours, which have included prize-winning performances at the International Musical Eisteddfod in Llangollen, Wales; the Béla Bartók International Choral Competition in Debrecen, Hungary; and the Koerfest at den Haag, Holland.

Huszti—who also founded and directed the UCI Madrigal Dinner, Orange County's acclaimed yuletide event—says his program is all about versatility. If a student has a wide repertoire, the chances of succeeding after graduation are increased.

"We have an average of 300 students participating in seven ensembles with repertoires encompassing a wide spectrum of sacred and secular music, from settings of *Ave Maria*, folk songs and gospel, to popular and Broadway," he explains. "Thirty years ago singers were trained to be better musicians, concentrating in their own field of endeavor. Today's artist has to be multi-faceted, not merely a singer or an actor or a dancer or a conductor. We are now evolving this kind of singer."

The challenges are obvious. But Huszti believes students gain confidence and refine skills through performing and more performing, even in unfamiliar styles. "We offer our students a new dimension by affording them opportunities to participate in symphony and dance concerts, opera productions, oratorio performances and choral concerts," he says. "We're working to make our singers marketable—performers who can move, act, dance and sing—equipping them to compete in any musical environment."

Huszti's choirs have also sung in the cathedrals of York, Sterling, Westminster, Coventry, Canterbury, Liverpool and Boston, as well as in Tokyo, Hong Kong, Seoul, Taipei, Budapest, Warsaw, Prague and Vienna. His California Chamber Singers was one of five international choirs invited to appear at the World Choral Festival in Seoul, Korea in 1992, and Men In Blaque, UCI's resident semi-professional choral ensemble, participated in the 2001 Alava International Choral Festival in Vitoria-Gastiez, Spain.

Robin Buck brings professional muscle to his new position as head of the music department's voice emphasis and Opera Workshop. While living in Europe for seven years, he performed major roles in leading opera houses and theaters, which included the



◀ Joseph Huszti conducts UCI's elite Chamber Singers.

◀ Robin Buck works with voice student Benjamin McLain.

▲ Robin Buck as King Alphonse, with mezzo-soprano Dagmar Petskova as his mistress Leonore, in Donizetti's *La Favorite*.



title role in Andrew Lloyd-Weber's *Phantom of the Opera*. In America, he had his Carnegie Hall debut with conductor Sir Simon Rattle and the City of Birmingham Symphony Orchestra. Buck has performed with the New York City, Los Angeles, Long Beach and San Diego opera companies, the Philharmonic Society of Orange County, the Pacific Symphony and the Pacific Chorale.

Buck hopes his broad background will help students, who he believes should have wide-ranging experiences at UCI. "We train singers in all aspects of classical music here, and I'm particularly excited that Opera Workshop is going to become a regular part of the performance curriculum," Buck says. "It's a valuable component of their training, regardless of whether the student is ultimately going to specialize in concert work, teaching, opera or even musical theater."

Opera, he adds, is ideal for developing talents because it requires more than accomplished singing. "Opera Workshop is geared toward seamlessly combining singing, acting and movement in performance in an interdisciplinary production that enriches every student," Buck says. "In order to seriously pursue a career, one really has to be multi-faceted, especially in the States. I want to make sure that by the time these students graduate they are confident and capable."

As for upcoming performances, Buck is looking forward in the winter quarter to a fully staged production of Henry Purcell's *Dido and Aeneas*, featuring soloists, chorus, dancers and the UCI Symphony Orchestra conducted by Stephen Tucker. In the spring, UCI will present two world premieres: UCI professor Bernard Gilmore's *Coffee Date*, a one-act opera for soloists and instrumental ensemble, and UCI graduate composer Jason Barabba's *'dentity Crisis*, a one-act opera for soloists, chorus and instrumental ensemble.

IN THE NEWS

ArtsWeek Performance Honors Claire Trevor

On Nov. 16, the school honored Claire Trevor and commemorated the reopening of the Claire Trevor Theatre with a gala benefit performance of *My Fair Lady*. During the dedication ceremony, Claire Trevor's stepson Donald Bren, chairman of the Irvine Company, presented her Academy and Emmy awards to the school.



Donald Bren (2nd from right) presents Claire Trevor's Academy and Emmy Awards to the school. (from left) cast member Ailene King, Chancellor Ralph Cicerone, Dean Jill Beck, and cast member Wendell Middlebrooks.



Post performance festivities. (from left) *My Fair Lady* director Robert Cohen with Carol and Ralph Cicerone, and cast members Kurt Kikuchi, Lisa Clayton, Shawn Ferris, Andrew Samosky and Blossom Benedict.



(from left) Cast members Jeanne Castagnaro, Bret Teresa, and Andrew Samosky (far right), with *My Fair Lady* choreographer Donald McKayle, UCI Dance patron and philanthropist William Gillespie, and Dance faculty member David Allan.



▲ UCI's *My Fair Lady*

Dean Beck Takes Special Assignment

Dean Jill Beck has agreed to take on a special assignment for UCI until this June. Dean Beck will be on leave from the Deanship of the Claire Trevor School of the Arts and will assume the position of Director for Community Support for the UCIMC hospital project. Her new role is part of UCI's exciting new initiative to continue to develop our programs in academic medicine and to build a world class academic medical center on our campus at Orange. Dean Beck will retain the Directorship of ArtsBridge America and The da Vinci Research Center for Learning Through the Arts.

Professor Nohema Fernandez will serve as Acting Dean for the Claire Trevor School of the Arts for this period. Currently Associate Dean for the Arts and Professor of Music, Fernández brings considerable administrative experience and enormous enthusiasm to the assignment.

Beall Center for Art and Technology

ID/ENTITY: PORTRAITS IN THE 21ST CENTURY

Jan 8-26. Opening reception and gallery talk: Tues, Jan 7, 6-8 pm

The exhibition focuses on technology's effect on the nature of identity in the 21st century and the conventions of portraiture. Conceived by Judith Donath and curated by Christina Yang.

Admission is free. Hours: Tues-Sun, noon-5 pm; Thur until 8 pm. Information: (949) 824-6206.

Drama at UCI Mainstage

BIG LOVE

by **Charles Mee**
Annie Loui, director

Thur-Sat, Jan 23-25, 8 pm
Thur-Sat, Jan 30-Feb 1, 8 pm
Matinees: Sat, Jan 25 & Sat, Feb 1, 2 pm
Winifred Smith Hall
Fri & Sat eves: \$17/15/9
Weeknights & matinees: \$15/14/9

Charles Mee's hilarious battle between the sexes finds 50 unwilling brides fleeing their pre-arranged marriages to 50 cousins. The sisters find sanctuary in a sunny Italian villa, but a safe haven is hard to come by with the grooms in hot pursuit. Murder, not marriage, is the sisters' new game plan as the nuptials are derailed by carnage, mayhem and flying wedding cake. A hit at the 2000 Humana Festival of New Plays, Charles

Mee's audacious update of Aeschylus' *The Suppliant Maidens* is an "MGM musical in technicolor, a circus and, believe it, a Greek tragedy." -*The New York Times* (Strong language and nudity)



Drama at UCI Stage 2

THE DAY MAGGIE BLEW OFF HER HEAD

by **Amy Bridges**
Teresa Pond, director

Thur-Sat, Jan 30-Feb 1, 8 pm
Thur-Sat, Feb 6-8, 8 pm
Matinees: Sat, Feb 1 & Sat, Feb 8, 2 pm
Studio Theatre, \$10/9/8
Newcomer Amy Bridges delivers a blistering dark comedy of a young woman's fatal struggle with weight and low self-esteem driven by society's skewed standards for the "ideal woman." Winner of the 1997 Edward Albee Play Lab Award. (Adult themes and strong language)

UCI SYMPHONY ORCHESTRA

19th- and 20th-Century Masterpieces
Stephen Tucker, conductor
Fri-Sat, Feb 7-8, 8 pm
Claire Trevor Theatre, \$12/10/8
Featured soloists:
UCI Honors students
Debussy: *Prelude to the Afternoon of a Faun*
Beethoven: Concerto No. 5 in E-flat for Piano and Orchestra, Op. 73 "Emperor"
Saint-Saëns: *Havanaise* in E for Violin and Orchestra, Op. 83
Liszt: Concerto No. 1 in E-flat for Piano and Orchestra, S.124

VALENTINE'S CONCERT

With the Men in Blaque
Joseph Huszti, conductor
Fri, Feb 14, 8 pm
Winifred Smith Hall, \$12/10/8
Bring your favorite Valentine for an evening of song and laughter. The celebration includes a post-concert reception and a special gift for every guest.

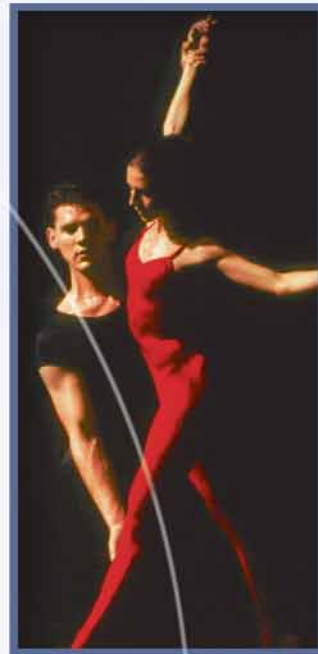
Gassmann Electronic Music Series

MIKE GARSON

Wed, Feb 19, 8 pm
Winifred Smith Hall, free
Pianist/composer Mike Garson (David Bowie, Smashing Pumpkins) performs original compositions and improvisations, and discusses his use of the Yamaha Disklavier and computers in his composition process.

DANCE VISIONS 2003

Thur-Fri, Feb 20-21, 8 pm
Sat, Feb 22, 2 pm & 8 pm
Irvine Barclay Theatre
Fri & Sat eve: \$18/17/10
Thur & Sat mat: \$15/14/10
Dance Visions 2003 presents works by UCI's internationally acclaimed artist faculty. The program includes works by David Allan, Eloy Barragan, Bob Boross, Christine Chrest, Donald McKayle and Lisa Naugle.



UCI Chamber Series

MUSIC FROM THE HEART

Nohema Fernández, piano
Sat, Feb 22, 8 pm
Winifred Smith Hall, \$12/10/8
The program includes works by Chopin, Schumann, Albéniz, Nin-Culmell, Lecuona, Villa-Lobos and Granados.



Nohema Fernández

Drama at UCI Stage 2

KING LEAR

by **William Shakespeare**
Roberto Prestigiacomo, director

Thur-Sat, Feb 27-Mar 1, 8 pm
Matinee: Sat, Mar 1, 2 pm
Claire Trevor Theatre, \$10/9/8

Power, greed and hypocrisy tear apart the bonds of filial loyalty and love in Shakespeare's searing tragedy of an aged king who blindly entrusts his heart and kingdom to the wrong children.

UCI CHAMBER SINGERS & MADRIGAL SINGERS

Joseph Huszti and Shinnhill Park, conductors

Sat, Mar 1, 8 pm
Winifred Smith Hall, free
A program of serious and comical choral music from Benjamin Britten to "Music History 101."

UCI Chamber Series

MUSIC FOR STRINGS

Haroutune Bedelian, violin
John Scanlon, viola
Margaret Parkins, cello
With outstanding UCI student musicians

Sun, Mar 2, 8 pm
Winifred Smith Hall, \$12/10/8
Schubert's String Quintet in C Major, Opus 163
Mendelssohn's String Octet in E-flat Major, Opus 20

Gassmann Electronic Music Series

UCI STUDENT COMPOSERS

Wed, Mar 5, 8 pm
Winifred Smith Hall, free
New musical compositions for computers and electronic instruments by students of Music 151: Computer Music Composition.

Beall Center for Art and Technology

THE ROMAN FORUM PROJECT:

An Exploration of the American Political Spectacle

Created by Antoinette LaFarge and Robert Allen

Thur-Fri, Mar 6-7 & 13-14, 8 pm,
Matinees: Sat, Mar 8 & 15, 2 pm

This ensemble work incorporates commedia dell'arte, classical Greek theatrical traditions and Internet technologies to critique the prolonged crisis in American politics, and how we place America in the world.

Admission is free. Seating is limited, please call for reservations: (949) 824-6206.

UCI Opera Workshop presents a fully staged production of *Henry Purcell's*

DIDO AND AENEAS

Robin Buck, director
Stephen Tucker, conductor
Fri-Sat, Mar 7-8, 8 pm
Winifred Smith Hall, \$12/10/8

UCI PERCUSSION ENSEMBLE

Theresa Dimond, conductor
Mon, Mar 10, 8 pm
Winifred Smith Hall, free

UCI GOSPEL CHOIR

James Calhoun, conductor
Mon, Mar 10, 8 pm
Claire Trevor Theatre, \$12/10/8
Special Guest:
Soprano Henrietta Davis

UCI SYMPHONY ORCHESTRA

Instrumental Color: Impressionism and Sonic Impressions
Stephen Tucker, conductor
Thur-Fri, Mar 13-14, 8 pm
Irvine Barclay Theatre, \$12/10/8

Pre-concert Conversation:
Fri, Mar 14, 7 pm
Zbyszynski: *Beneath a Liquid Paper Sky* (U.S. premiere)
Debussy: *La Mer*

UCI JAZZ ORCHESTRA

Salsa Night
Charles Owens, conductor
Sat, Mar 15, 8 pm
Claire Trevor Theatre, \$12/10/8
Guest Artists:
Bobby Rodriguez and the Latin Jazz Ensemble



Bobby Rodriguez

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Dean Jill Beck
Acting Dean Nohema Fernández
Marketing Wendy Day-Brown
Editor Scottie Hinkey
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Feature Photographer Laurel Hungerford

TICKET PRICE LEGEND

Prices are listed in this order: General audience/UCI faculty, staff, alumni association members, senior citizens/UCI students & children under 18
Need help or want to add your name to our mailing list? Call the **UCI Arts** Box Office: (949) 824-2787

HOW TO ORDER TICKETS

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Charge it to Visa or MasterCard (\$3 service charge for phone orders). Credit cards accepted during daytime hours only.

BY MAIL Send your ticket request and check (payable to UC Regents) to:

UCI Arts Box Office
University of California, Irvine
Irvine, CA 92697-2775

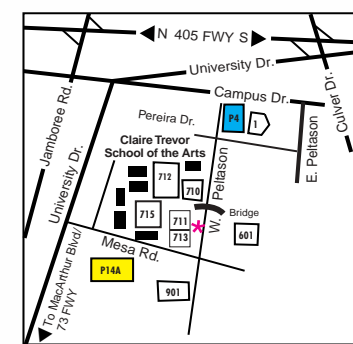
IN PERSON

- ▶ **UCI Arts** Box Office, Claire Trevor School of the Arts, 10 am-3 pm weekdays and one hour before the performance (949) 824-2787.
- ▶ Bren Events Center, 10 am-5 pm weekdays (949) 824-5000 (except for IBT events)
- ▶ Irvine Barclay Theatre, 10 am-6 pm Mon.-Sat., noon-4 pm, Sun. (949) 854-4646 (for IBT events only)
- ▶ Ticketmaster outlets (714) 740-2000
- ▶ Tickets are available at the door one hour before the performance, subject to availability.

SORRY NO REFUNDS. Dates, times and program information listed are subject to change, cancellation or substitution without notice. Performances start promptly. Latecomers will be seated at a convenient time in the performance. Individuals with disabilities are invited to

call the **UCI Arts** Box Office for assistance (949) 824-2787.

CONVENIENT PARKING General and handicapped parking are available in structures (P14A) on Mesa Rd. for School of the Arts venues and (P4) for the Irvine Barclay Theatre. Parking is \$5.



Map is not to scale. Full campus map: www.uci.edu/campusmap/

Special Assistance Drop Off: 15 minute temporary parking for patrons who need assistance to venues in the Arts Plaza is located at the bus turnout on West Peltason Dr.

Call UCI Arts Box Office: (949) 824-2787 www.arts.uci.edu

- 1** Irvine Barclay Theatre
- 601** Humanities - Little Theatre
- 710** Winifred Smith Hall
- 711** Claire Trevor Theatre
- 712** Beall Center for Art & Technology, University Art Gallery, CyberA Cafe
- 713** Studio Theatre
- 715** UCI Arts Box Office
- 901** Bren Events Center
- P4** IBT Parking Structure
- P14A** Mesa Arts Parking Structure
- *** Special Assistance Drop Off