

Mason Gross SCHOOL OF THE ARTS

FALL 2013 MAGAZINE

Celebration!

The school dedicates
Robert E. Mortensen Hall



RUTGERS

Mason Gross School
of the Arts



A MESSAGE FROM THE DEAN

On September 12, the school dedicated Mortensen Hall, the newest addition to the Mason Gross Performing Arts Center complex on the Douglass Campus (see feature story on page 4). The building was made possible by 12 major gifts and grants as well as funds provided by the university and the school. It is just the sort of collaborative undertaking that is typical of Mason Gross, this time cast in the form of a large bricks-and-mortar project. The new facility will provide nearly 24,000 square feet of much-needed rehearsal, studio, practice, and office space as well as two magnificent public gathering areas—a large indoor atrium with café and a gracious outdoor courtyard with fountain, rill, and pool. The café serves signature sandwiches (how about a Bach's Lunch?), bubble tea, and other special nourishments fashioned for nuanced palates. Mortensen Hall is a magnificent new resource for present and future generations of Mason Gross students, faculty, and staff.

But as I mentioned in my dedicatory remarks, this building is only a beginning. Phase II of the building project, a 450-seat opera house with fly tower, wing space, orchestra pit, and state-of-the-art production equipment, is on the drawing board. This space will allow us to present fully staged productions of opera, dance, and musical theater at Mason Gross—the next logical step in the evolution of our performing-arts programs.

Also exciting this year is the Mason Gross School's recently established partnership with George Street Playhouse in New Brunswick. Working together, we will present Thornton Wilder's *Our Town* featuring professional actors from George Street and student actors from Mason Gross. The production, directed by Theater Department Chair David Esbjornson and presented on the George Street stage, will run from April 22 to May 25, 2014. Do attend a performance if you are in town!

— George B. Stauffer, Dean

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"I build sand castles, just with lights."

— Theater alumna Libby Gray, rock 'n' roll lighting designer. Gray has been on the road for two-and-a-half decades, touring with Styx, Def Leppard, REO Speedwagon, and others. Turn to page 11 for more about Gray's life in lights.

2 A Message From the Dean 8 Faculty & Staff News 10 Student & Alumni News 14 Calendar 23 Student Voices 23 In Memoriam



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CELEBRATION

The Mason Gross School opens Robert E. Mortensen Hall, its first new facility in nearly two decades.



GARY SCHNEIDER

FACULTY

Photographer Gary Schneider fuses art and science to create probing portraits.



ANDREA KANE

COMMUNITY

BA Theater students bridge the generation gap with performances at a senior living facility.

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ON THE COVER

Mortensen Hall
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KYO MORISHIMA



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BUILDING THE FUTURE

With Mortensen Hall, the Mason Gross School opens its first new facility in nearly two decades

BY RISA BARISCH

Seth Van Embden had it down cold. The viola student had perfected his dash into the Douglass Campus Center at just the right hour to avoid the long lines at the dining hall or else risk being late for rehearsal. In addition, Van Embden jockeyed for practice space at Nicholas Music Center at the Mason Gross Performing Arts Center complex.

Lately, life has gotten easier: in September, a new state-of-the-art facility opened. Robert E. Mortensen Hall, adjacent to Nicholas Music

Center, features rehearsal and recording spaces, a choral hall, offices, and yes, a coffee and sandwich bar.

be great to have more places to practice and a lifesaver to have a café nearby.” Construction on the nearly 24,000-square-foot facility began in March 2012 within the Mason Gross Performing Arts Center complex at the corner of George Street and Route 18, overlooking the Raritan River. The building features The Kevin Goetz Studio for Theater and Dance, Richard H. Shindell Choral Hall, The Presser Foundation Practice Suite for musicians, the Thomas A. and Elizabeth M. Renyi

“ALL STUDENTS—DANCERS, MUSICIANS, THEATER ARTISTS, VISUAL ARTISTS—WILL CONGREGATE AND WILL HAVE THE OPPORTUNITY TO SHARE AND BE A PART OF EACH OTHER’S ART.”

— Danielle Blakeman, *acting student*

Center, features rehearsal and recording spaces, a choral hall, offices, and yes, a coffee and sandwich bar.

“I’m so excited to finally be able to go inside,” said Van Embden, a sophomore who watched the construction progress over the summer while practicing at Nicholas. “It will

Gallery, Café 52, faculty and administrative offices for the Dance Department, and a technology studio for sound recording and engineering—the first of its kind on campus.

Beams of light stream through the second-floor movement studio, which provides extra room to train and a comfy home away from



KYO MORISHIMA

Clockwise from above left: Dean George B. Stauffer at the building’s opening ceremony on September 12; a view of Mortensen Hall from the Regina B. Heldrich Courtyard; university President Robert L. Barchi addresses the crowd at the ceremony.

home for theater and dance students including Caitlyn Farrell and Emily Funicello, who find themselves spending extended hours in rehearsals.

“Dancers develop a close relationship to the studios since we are there every day for many hours,” says Farrell, a sophomore. “It’s so important to feel comfortable in the space that we train in, and this additional room will give us the freedom to create and explore in class.”

Funicello, a senior, says that Mortensen Hall provides “greater opportunities for the



Clockwise from above left: alum Kevin Goetz, who emceed the opening ceremony, funded The Kevin Goetz Studio for Theater and Dance; members of the color guard perform outside the building after the dedication; the Rutgers Glee Club performs in the Richard H. Shindell Choral Hall.

dance program to grow and expand with easier access to professors and more space to practice."

Everyone has a favorite feature of the new building, including Chair of the Mason Gross Advancement Council and Rutgers Class of 1963 alumnus Bob Mortensen, for whom the building is named.

"For the first time, there will be a home for the choral program," says Mortensen, a long-time supporter of the Music Department who was a member of the Glee Club during his college days. Shindell Choral Hall, with its soaring ceilings and clerestory windows, features more than 2,300 square feet of space and "excellent acoustics, with a lot of light and air circulation," Mortensen says.

There are also many "tranquil gathering spaces for the entire community," says George B. Stauffer, Dean of the Mason Gross School, including the Regina B. Heldrich Courtyard, accented with the Class of '63 Fountain.

Mortensen met with Stauffer on several occasions to review design choices and make modifications, particularly

to the choral hall, whose design morphed from a vaulted ceiling to a dome.

Even the menu at Café '52 is unique. In addition to bagels, soups, pastries, wraps, and hot and cold beverages, the café, in a large atrium dominated by two stories of wrap-around windows, serves signature sandwiches with names such as the Bach's Lunch and the Meisner. And, for the first time on the Rutgers–New Brunswick campus, bubble tea will be served.

Mortensen credits Stauffer's passion for the project as the key to getting each element of the building just right.

"George took a very personal interest in the project from the beginning," Mortensen says. "He's very hands-on."

The building was dedicated on September 12, with hundreds of guests enjoying tours, keynote speakers including Rutgers University President Robert L. Barchi, and performances by the Rutgers Brass Ensemble, Rutgers University Glee Club, Kirkpatrick Choir, and the Rutgers University Marching Band.

"We are celebrating a legacy—a legacy of giving back, a legacy of gratitude,"

Danielle Blakeman, a senior acting major, said in her remarks to the crowd.

She agrees with Mortensen's vision of the new building as a "unifying facility for the entire campus."

"We have a building that will be inhabited by so many of the disciplines represented here at Mason Gross," Blakeman said. "All students—dancers, musicians, theater artists, visual artists—will congregate and will have the opportunity to share and be a part of each other's art."

Stauffer says the new building "represents a new precious resource for Mason Gross."

"Mortensen Hall is a beautiful structure, to be sure," says Stauffer. "But it's more than that: The building provides inspiration for students, a place for them to recharge and hone their craft, to get down to the behind-the-scenes work that is essential to producing great art."



Turn the page to get a peek at the new building.

Richard H. Shindell
Choral Hall



WELCOME TO MORTENSEN HALL

The Kevin Goetz Studio
for Theater and Dance



Thomas A. and Elizabeth M. Renyi Gallery



Café '52 in the atrium



PHOTOS ©ROBFAULKNER.COM

MASON GROSS REIGNITES EX-ISRAELI SOLDIER'S PASSION FOR THE ARTS

BY AMANDA BULLIS

When **Shahar Katz** was a teenager in Tivon, a small town in northern Israel, he was a self-described "hippie kid" who loved to play the bass guitar. Art—music in particular—was a huge part of his life.

Then he grew up. Katz spent time in the Israeli armed forces, and, as he tells it, "when I came out of the military, I was a tough guy."

Israeli society, he says, does not encourage men to express emotion, and military service only reinforced that notion for Katz. After serving, he says he no longer felt like the fun-loving musician he had been in his youth; he felt physically stiff and emotionally closed off.

"I knew I wanted art in my life," says Katz. "But after spending four years with people around me 24/7, I couldn't imagine going back to spending hours practicing my instrument alone in my room."

Eventually, he took a chance on acting.

"For the first time in my life, I felt really free," Katz says of his first acting experience.

Katz, now a fourth-year BFA acting student at the Mason Gross School, had just been discharged from the armed forces and was looking for something new when he stumbled upon a private acting course in Tel Aviv taught by Yoram Loewenstein Studio faculty member Sassi Samocha.

At the end of the course, Samocha encouraged Katz to pursue acting. Instead, Katz left Tel Aviv

to travel with friends. He spent the next year exploring Chile, Brazil, Colombia, Peru, Panama, Costa Rica, and Argentina.

Katz realized his passion for acting while staying at a hostel in Buenos Aires. Katz was sitting at the hostel bar chatting with an actress when she told him about her plans to audition for acting programs in the United States.

"It clicked," he says. "I said, 'I'm going to do that.'" Katz traveled to California to live with an uncle while he auditioned for programs in the United States.

Katz still remembers his reaction to the Mason Gross School.

"It was clear I needed to be here," he says. When he stepped on to the campus, Katz says, it felt like home. Family is central to Israeli culture, says Katz, and vital to his well-being. At Mason Gross, the place, and the people, felt like family to him.

"The love between [students and teachers]—I couldn't have found it anywhere else," says Katz. "The teachers here give their lives to their students. They think about you all day long."

Katz says department Vice Chair and head of BFA Acting Barbara Marchant has been a mentor "since day one. She treats her students with the care of a mother, and she puts a 100 percent focus 24/7 on each one of her students."

Katz says training as an actor helped him to



COURTESY SHAHAR KATZ

Katz says acting and military service have a lot in common: both demand steadfast commitment.

shed his "tough guy" exterior.

"I hadn't cried since I was a boy...until I came here," says Katz.

The foundation of the Meisner technique and movement classes in his first year of training, Katz says, opened up a whole new life to him.

Katz says he's found similarities between military service and the craft of acting: both require intensity, he says, and a high level of discipline.

"You have to commit to the experience. That made complete sense to me," he says. "In the theater, and in the military, the stakes are high and the people are important."

Katz has one year left in the acting program at Mason Gross, and he says he feels more committed than ever.

"The primal exchange between the actor and the audience is my drug," he says. "That's what keeps me here."

The Mason Gross School student body hails from all over the globe, from Taiwan to Turkey, from Malaysia to Mexico. Take a look at the nations represented in the 2012-13 school year:



All Over
THE MAP

Faculty & Staff NEWS



Hanneline Røgeberg's *Rebound, Introvert* (84 inches by 84 inches, oil on canvas, 2013) was on display at Blackston Gallery in New York City as part of her solo exhibition.

Jacqueline Reid of the Dance Department was the stage manager and lighting director for the Brian Brooks Moving Company when they appeared at Jacob's Pillow in July 2013. Performances included the last performance of *Big City*, which Reid and Brooks premiered at the Joyce Theater in 2012.

Music faculty member **Stephen Arthur Allen** won the North American Brass Band National Championships in Cincinnati, Ohio, in April with his Princeton Brass Band. Mason Gross students and alumni Ray Henricksen, TJ Brungard, Dan and Heather Berz, Alf Hadinger, Marisa Yerec, Michael Winniki, Sean Rode,

Evan Glickman, and Chui Ling Tan participated in the winning performance.

In May **Eduardo Chama** of the Music Department performed in the title role in the Portland Opera production of *Falstaff* in Portland, OR. Oregonmusicnews.com called his performance "unforgettable."

Sculpture professor **Gary Kuehn** was featured in the exhibition *When Attitudes Become Form: Bern 1969/Venice 2013*, at Ca' Corner della Regina (Villa Prada), Venice, Italy. The show opened in May.

EXPOSED

Faculty member **Gary Schneider** fuses art and science to produce probing photographs

BY RISA BARISCH

At the intersection of science and art stands photographer Gary Schneider, who, like a scientist working through a hypothesis, describes his particular field of work as "an attempt to problem-solve." And sometimes he's his own lab experiment. Schneider's *Genetic Self-Portrait* series, which he began in the late 1990s as a response to the Human Genome Project—a 13-year endeavor to unlock the secrets of human DNA—includes images of his hair, retinas, and even his chromosomes. Working with scientists and doctors, Schneider created a catalog of forensic images using all

manner of microscope technology. The resulting photographs, deeply personal and yet universal, are an exploration of Schneider's identity.

"A scientist must always solve the problem," says Schneider, an assistant professor of photography in the Mason Gross School's Visual Arts Department. "But an artist need never arrive at a solution."

His photographs have been exhibited in the Whitney Museum of American Art, the National Gallery of Canada, and the Art Institute of Chicago, among others, and the classroom is where Schneider also finds real focus.

"Teaching gives me the opportunity to get out of my own head," Schneider says. "It grounds me."

Schneider is a relative newcomer to Mason Gross, teaching both undergraduate and graduate photography classes since 2011. Although part of his curriculum includes the technicalities of photography, Schneider considers nurturing students to develop their own points of view as his most important job.

"I'm not interested in telling an artist what to



COURTESY GARY SCHNEIDER

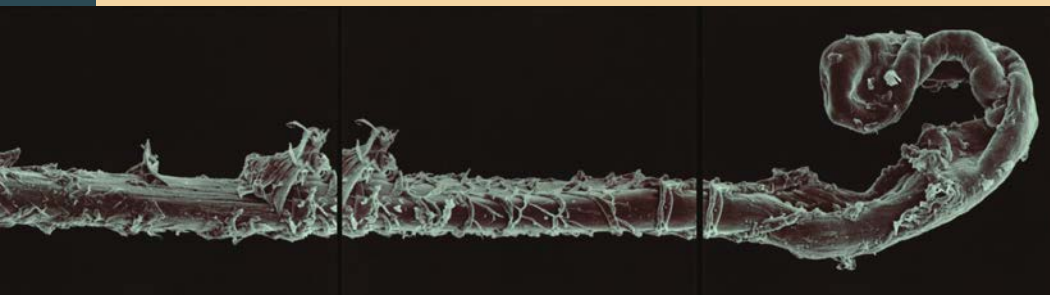
make," Schneider says. His job, he says, is to "make a young artist feel confident. If I see the desire, it makes me want to encourage it."

That guidance was a boost to recent graduate Skyla Pojednic, who says Schneider "is the best cheerleader. He seems to know what to say to artists almost instinctively."

Pojednic graduated from Rutgers University's School of Arts and Sciences with a BA in anthropology and visual art in 2012 and then, with encouragement from Schneider, enrolled at Mason Gross to earn a BFA in visual art with a concentration in photography. She says Schneider's support freed her up to experiment with her work, which Pojednic says explores themes including "intimacy, voyeurism, sexual fetishes, and self-documentation."

Pojednic says Schneider encourages students to dig deep into their creativity, expanding their ideas to find out what kind of work expresses them most completely.

"He pushed us to not be satisfied with our



Genetic Self-Portrait: Hair 1997, 20 inches by 72 inches.

Music's **Min Kwon** performed on the piano at the Kimmel Center in Philadelphia with the principals of the Philadelphia Orchestra in May. The performance was a tribute to the late maestro and music director Wolfgang Sawallisch. In June, she performed at Merkin Hall in New York City with the Ureck Symphony. Ambassadors and diplomats of the United Nations from South and North Korea, China, Japan, and Bulgaria attended the performance.

Dance chair and artistic director (and alumna) **Julia Ritter** was featured in an article about international dance in the April 2013 issue of *Dance Magazine*. Ritter also spent two weeks in residence at Istanbul Bilgi University in Turkey in July working on an immersive dance theater project in the Santralistanbul Energy Museum.

Visual Arts professor and gallery curator **LaToya Ruby Frazier's** *A Haunted Capital* photography exhibit ran March 22 through August 11, at the Brooklyn Museum.

In April, Dance faculty **Jeff Friedman** presented a scholarly paper, *Oral History and Dance: Reading through Heidegger, Patochka, and Ricoeur* at the Performance Philosophy Conference at the University of Surrey in England. In June, Friedman completed an oral history, as both interviewer and senior editor, titled *Ronn Guidi: Serge Diaghilev and the Original Oakland Ballet, an Oral History*. The bound research oral history volume will be added to his Legacy Oral History Program collection at the San Francisco Museum of Performance + Design.

Director of Orchestras **Kynan Johns** conducted Kurt Weill's and Bertolt Brecht's opera *Mahagonny* at the Manhattan School of Music's Borden Auditorium in April. He also served as cover conductor for New York City Opera's *Perichole* from April 21–27, at New York City Center.

Theater's **Shane Rettig** did the sound design for the New Group's production of *Clive*, directed and starring Ethan Hawke, which ran through March 9 in New York City.

Visual Arts faculty member **Marc Handelman** participated in the Invitational Exhibition of Visual Arts at the American Academy of Arts and Letters from March 5 to April 14.

Hanneline Røgeberg's solo exhibition *Never Odd or Even* was on view at the Blackston Gallery in New York City from April 28 to June 9.

Dance faculty member **Doug Elkins** has been awarded a \$30,000 grant by the Joyce Theater toward the creation of his newest work, *Hapless Bizarre*. In addition, Elkins has been nominated for two New York Dance and Performance Awards (Bessies), for Outstanding Production of a Work Stretching the Boundaries of a Traditional Form and for Outstanding Revived Work.

work until we had fully realized it," says Pojednic, who was awarded the Brovero Photography Prize for excellence in photography at this year's convocation.

Schneider, born into the oppressive environment of apartheid South Africa, stayed long enough to earn a BFA at the University of Cape Town before he left for New York City in the 1970s, where he received an MFA from the Pratt Institute. His early work in painting, performance, and film, as well as the issues of identity raised by his childhood experiences, continue to inspire

"PEOPLE EXPOSE THEIR FEELINGS TO ME. A DARKROOM IS LIKE A CONFESSIONAL."

his work, which Schneider says is not "overtly political, but more about psychology."

In series with titles such as *Nudes* (2001–2005) and *Heads* (1989–2009), Schneider uses a flashlight to expose areas of his subjects as they lie on the darkroom floor, a technique he calls "counting." He interacts with each person over the course of an hour to create what he says is a "trace of a performance."

"The art becomes a memoir," Schneider says. "I always remember the exchange that happened."

In July, Schneider shifted gears to embark upon what he calls "two very different bodies of work": First, he is spending much of the fall semester in South Africa as a Guggenheim fellow

to continue his work on handprint portraits of South African artists, a project he began in 2011. His unusual technique doesn't employ a camera to make the images; instead, Schneider has his subjects press their hands directly into a film emulsion, thereby capturing their heat and sweat. The resulting photographs are "sociopolitical," Schneider says, photos that are "outside of color, race, gender, and age."

"They're democratic," he continues. "And the audience can make their own reading. That's the best kind of portrait I could make."

Schneider also considers the handprint images the most abstract work he does, and compares them with cave paintings—"the earliest known images of identity," he says. He delights in the combination of science (heat and humidity in the darkroom) and the emotional subtleties of the subject (how hard they press, how they interact with him in conversation in the darkroom).

"People expose their feelings to me," Schneider says. "A darkroom is like a confessional."

Next spring, Schneider will spend six weeks as an affiliate fellow at the American Academy in Rome, where he will continue exploring self-portraiture of the external surfaces of his body, work that he says will be "poetic, not scientific like the handprints."

Both trips, he says, will give him "the gift of time" to focus on his own work, in which he strives to gently push viewers, as he pushes his students, to make their own connections.

"Whatever you bring to [the art], you bring because of who you are," Schneider says. The perspectives are innumerable, like the cells of our bodies or the patterns of our fingerprints.



Self-Portrait: Hair I, 2012, 42 inches by 28 inches.

It's that openness that both Schneider and his students recognize as the key to finding and expressing themselves.

"Art is about learning how the world works," Schneider says. Opening doors, particularly of the mind, is what drives him. "The possibilities are what make art important."

Student & Alumni news

Theater alum **Sebastian Stan** is in 2014's *Captain America: The Winter Soldier* with Chris Evans and Scarlett Johansson.

Visual Arts alum **Matthew Day Jackson** was featured in in *The New York Times'* September 2013 *T Magazine*. The article refers to Jackson as "one of the art world's most ambitious talents." His show *Something Ancient, Something New, Something Stolen, Something Blue* runs through October 19 at Hauser & Wirth New York.

Theater alumna **Barbara Guertin** is the managing director of Pullman Project LLC, which is transforming old railroad assembly plants into studio space for film companies shooting movies in Massachusetts.

Congrats to recent Dance grad **Arielle Petruzzella**, whose choreography was selected for the gala concert at the American College Dance Festival Association Northeast conference at Hofstra University in March.



COURTESY JOSHUA DIETZ LEVINE

Theater alum **Joshua Dietz Levine** (pictured above) received The Kennedy Center American College Theater Festival Mark Twain Prize for Comic Playwriting for his play *Homemade*. This award honors an outstanding student-written full-length comic play. *Homemade* was performed here on campus in March 2012.

In summer 2014, **Bess Rous**, Theater alum, will be a regular on *Murder in the First*, Steven Bochco's new series on TNT.

Music alum **Zin Bang** is now assistant professor, tenure track, at Ulsan University in Ulsan, Korea.

BFA Dance alum **Alie Vidich** premiered her performance piece *Invisible River* in June. As part of *Invisible River*, Vidich was suspended from the Strawberry Mansion Bridge over the Schuylkill River in Philadelphia.

Music alum **Rachel Zatzoff** has been touring internationally as Maria in the beloved musical *West Side Story*. "Be stunned by genius rolled out in front of you for two-and-a-half hours," *The Telegraph* gushed about the London production, which closed in late September. "There's nothing more exciting or engaging at the moment on the London stage." She'll open in Tel Aviv, Israel, on October 26.

Three Theater Department alumni were recognized by the Broadway World Awards and were nominated for their artistic contributions to the production of *Carousel* at the Goodspeed Opera House in East Haddam, CT: **Rob Ruggiero** for best director, **Michael Schweikardt** for best set design, and **John Lasiter** for best lighting design.

Mason Gross pianist **Wael Farouk's** CD, *Russian Portraits*, received its premiere radio broadcast in July on the New York City classical radio station WQXR.

Theater alum **Bryan Dykstra** was on Broadway with Tom Hanks in Nora Ephron's play *Lucky Guy*. It ran April through June at the Broadhurst Theater in New York City.

Congratulations to BFA/EdM Dance student **Elizabeth Zwierzynski** (pictured at top),



MO DAOU

winner of a 2013 Distinguished Student Teacher Award from the New Jersey Department of Education.

Theater alum **Michael Esper** plays Dan in the critically acclaimed indie film *Frances Ha*.

Theater alum **Dan Lawson** is the Emmy-nominated costume designer of CBS's *The Good Wife*. Lawson received the TDF Irene Sharaff Young Master Award for 2013, presented to him by *The Good Wife* star Julianna Margulies. This award is presented to an early-career designer whose work has gone beyond mere beginner's promise and has entered a period of fruition.

In June, Visual Arts alum **William Pope L.** executed a large-scale public project titled *Pull!*, in which the people of Cleveland (many participants homeless) helped lug an 8-ton former ice cream truck by hand across the city. The event was part of the 25th anniversary of the Cleveland Performance Art Festival.

Dance alum **Heather Favretto** has been touring as a principal dancer with Pilobolus.

Alum **Justin Partier** was the associate lighting designer for *The Nance*, which ran on Broadway at the Lyceum Theater in New York City from April through August.

PLUGGED IN

Alum travels the world as a rock 'n' roll lighting designer

BY AMANDA BULLIS

“I have the greatest job in the world. No doubt about it,” says Libby Gray.

As a rock 'n' roll lighting designer for the past 24 years, she has traveled 200 days out of each year with some of the world's more popular rock musicians. Gray has toured with groups such as Styx, Def Leppard, REO Speedwagon, as well as jazz-soul guitarist George Benson, among others.

She recalls doing a show in Venezuela in the '90s where she was escorted everywhere by a teenager carrying an UZI, and the time that Benson played Grand Party Communist Hall at the Kremlin in Moscow.

Gray says she sees herself as a global citizen with the dust of the world on her feet.

“I haven't been to South Africa or Antarctica yet...and I haven't lit a show in a cave,” says Gray.

SEEING THE LIGHT

When Gray was a 16-year-old student at Glen Cove High School on New York's Long Island, she had what she calls an “epiphany moment.” Someone on the theater crew had to learn how to use the lighting-control console, which, in 1984, Gray says, was the size of three large refrigerators. Gray volunteered.

As Gray tells it, she locked herself in the theater one weekend, hell-bent on learning how to use the equipment. Gray climbed up and down a giant steel ladder, trying to make just one light go up on stage: plugging, unplugging, re-plugging, for hours.

Just when she was about to give up, she says, “one solitary light came up center stage—and I said to myself, ‘I'm going to do this for the rest of my life.’”

But Gray kept this knowledge a secret until she was in college, at Rutgers, and had to declare a major. The Douglass student declared a BA in Theater Arts at the Mason Gross School of the Arts.

“My parents were underwhelmed, to say the least,” says Gray. She was a Douglass Scholar, on a full academic scholarship to Rutgers, and her parents had hoped she would use her academic aptitude to become a doctor, or a lawyer. Instead, Gray spent every moment she could at the university's Cabaret Theatre, and she would travel to New York City on weekends to volunteer as lighting crew for off-Broadway shows.

But Gray says she felt most fulfilled lighting rock 'n' roll performances. Theatergoers clap politely for a play, she says. But rock 'n' roll audiences—in her experience—scream, jump



JASON POWELL

Theater alum Libby Gray takes a break during a tour stop with the rock band Styx. Her work was on display on October 20, when the band stopped at New Brunswick's State Theatre.

up and down, and lose themselves in the experience of a show. Gray revels in the high-energy environment, she says, and feels artistically satisfied with the instinctively emotional role lighting plays in rock 'n' roll performances.

“There's hardly ever an unappreciative audience in rock 'n' roll,” says Gray.

GRAY LANDED HER FIRST MUSIC GIG SIX DAYS AFTER GRADUATING FROM RUTGERS AND HAS BEEN ON THE ROAD EVER SINCE

'ON THE BUS'

Gray landed her first music gig six days after graduating from Rutgers and has been on the road ever since. Though she is technically freelance, Gray says her main gig, Styx, feels like a full-time job.

“The same way a band has a trademark sound, they also have trademark lighting,” says Gray. She spends half of her time at home in Virginia, planning the skeletal structure of the lighting show for different venues across the country.

“I build sand castles, just with lights,” Gray says.

When Gray isn't planning the look of a show, she's touring with the band—which means living on a bus, Gray says, for months at a time.

“We have this saying in rock 'n' roll: ‘You're either on the bus, or you're not,’” says Gray. And Gray is often the only woman on that bus. Many times, when the bus arrives at a venue, she says she'll be the only woman in the building all day, “until the box-office girls show up,” right before the house opens. But she's been at it so long that she says she doesn't even notice it anymore. Gray says she never accepted discrimination, but she also doesn't claim to have changed the industry by being a woman.

“I didn't change rock 'n' roll; rock 'n' roll changed me,” says Gray. In the '80s, a woman on a tour bus was unheard of, but now Gray is just one of the “guys,” a nongendered term in the rock 'n' roll world, according to Gray. If the crew is up to their knees pulling cable in mud and elephant pee—yes, this has happened—so is Gray.

When it comes down to it, she says, it's her job to do her job; a job that is rewarding, physically exhausting, and often dangerous. Gray isn't home to attend holidays, weddings, or birthdays—she couldn't even attend her grandparents' funerals.

Yet Gray has no desire to stop touring. At 45, sleeping on the bus has gotten harder, but as long as her body can keep pace with the workload, Gray plans on being on that bus.

“I want to be on the crew that does the first rock show on the moon,” says Gray. “There's going to be a lot of competition, but I'm going to get it.”

Laura Bell, pianist

Mason Gross School of the Arts Doctorate of Musical Arts '97

As an elementary music teacher in Montgomery, NJ, and organist and co-music director at Montgomery United Methodist Church, I have the opportunity to share my love of music each day.

I have fond memories of the relationships I made with my professors and fellow doctoral candidates while at Rutgers. I credit Paul Hoffmann for helping me find my niche in contemporary music while performing with the Rutgers contemporary ensemble, HELIX. As a member of the SummerFest Chamber Players of Rutgers, we had the opportunity to play at Carnegie Hall. I have performed recitals around the world, and locally with the Princeton Symphony Orchestra and the Central Jersey Symphony.

Irene Alm, associate professor, was one of my biggest fans and my mentor. Through my family foundation, I am pleased to support the Irene Alm Memorial Prize to a graduating doctoral student for excellence in performance and scholarly research. I also give to the Mason Gross Academic Excellence Fund because I feel that providing unrestricted support to areas of most urgent need at Mason Gross is important.

I credit my parents for teaching me the importance of giving back. I am grateful to my father, Gordon Bell, who is well known in the computer science field, for encouraging my pursuit of music and supporting me emotionally and financially.

For me, giving back to my alma mater helps me to feel connected and leaves me with the satisfaction that I am helping future generations of talented artists. I believe that each of us has the responsibility to give back. I hope you will join me in paying it forward by supporting Mason Gross School of the Arts.

Dr. Laura Bell, Mason Gross Doctorate of Musical Arts class of '97, recently produced her own CD, *Songs of the Spirit*. She is pictured at Steinway Hall in Manhattan with a John Lennon piano.



COURTESY LAURA BELL

Give to the Mason Gross Annual Fund

To make a gift to the Mason Gross School of the Arts, please contact the Office of Development at 848-932-5237, or use the enclosed envelope to mail your donation to the Office of Development, Mason Gross School of the Arts, 33 Livingston Avenue, New Brunswick, NJ 08901. Please make checks payable to the *Rutgers University Foundation*.

RUTGERS

Mason Gross School
of the Arts

Over the last year, the Rutgers Film Bureau has sent film students around the world to capture stories involving research by Rutgers University faculty members. Student filmmakers share some of their experiences here:



BRAZIL

Over spring break, junior Adam Nawrot traveled to Brazil with Rutgers nutrition professor Daniel Hoffman to document families struggling with food access in the favelas of São Paulo.

Shooting in Brazil offered me an amazing firsthand means by which to experience the rich and vibrant culture of São Paulo. The project allowed me to better understand and appreciate the circumstances and nuances that surround the extreme poverty of favela [shanty-town] life.

—Adam Nawrot

In July, Jamie Deradorian-Delia, Stephanie Wong, and Sean Feuer flew to Alabama with Rutgers atmospheric chemist Annmarie Carlton, who is researching the dense forests of the Southeast.

My passion and fascination lies in the intersection between visual art and psychology. Film has really been a perfect execution of that so far, specifically documentary filmmaking. There's art in capturing something spontaneously, in the moment—it's risky and takes both a lot of planning and no planning at all. It's fun and stressful at the same time, but I'm driven by the excitement and new stimuli every time.

—Stephanie Wong



Extension Division partners with regional youth orchestra

Program enables precollege musicians to audition for Rutgers ensembles

For many families of gifted young music students, the weekly trek to New York City to participate in top college preparatory programs is time-consuming and exhausting. The Young Artist Program, a rigorous course of study that is a new initiative of the Mason Gross Extension Division, hopes to provide these families with top-notch music education this side of the Hudson River.

"Excellence in music education is about so much more than preparing students with fine technical skills, teaching them to understand theoretical concepts, or even training them to be thrilling performers," says Christopher Kenniff, director of the Extension Division. "It's about cultivating artistry and individuality, even as these core skills are developed."

A critical aspect of the Young Artist Program is a partnership with Central Jersey's Bravura Youth Orchestra. Bravura, established in 2007, is the preparatory orchestra of the award-winning Bravura Philharmonic Orchestra. The orchestra has performed in Taiwan at the Taipei City Hall and at the Yamaha Music Concert Hall.

The Young Artist Program takes place at Rutgers University and is aimed at vocal musicians ages 14-20 and instrumental musicians

ages 9-18. Students from both organizations participate in chamber music ensembles as well as music theory courses designed to prepare students for major examinations—Associated Board of Royal Schools of Music, Royal Conservatory Music Development Program, and Advanced Placement Music Theory. Elite performers will have the opportunity to audition for acceptance to select collegiate ensembles at Rutgers and for private instruction with participating Mason Gross School faculty members.

Chiu-Tze Lin, conductor and music director of Bravura Youth Orchestra, says: "We're excited about the synergy that comes from joining great teaching and unique performance opportunities."

Instruction is provided by members of the Mason Gross collegiate faculty, the Extension Division's artist faculty, and members of the Bravura Orchestra program.

"The collaboration between the Mason Gross Extension Division and the Bravura Youth Orchestra exemplifies perfectly the way a university and a community organization can join forces," says Mason Gross Dean George B. Stauffer.



ITALY

In August, Sean Feuer and Adam Nawrot accompanied classics professor T. Corey Brennan to the Villa Aurora in Rome to interview Prince and Princess Boncompagni Ludovisi and to document their rare art collection.

When you're in the field by yourself, you become your own boss. You decide what questions you want to ask, what time to start the day, and what scenes you want to film that day, and ultimately start to recognize the large and small moments that are important to capture for the story.

—Sean Feuer

PHOTOS COURTESY OF THE RUTGERS CENTER FOR DIGITAL FILMMAKING



COURTESY BRAVURA YOUTH ORCHESTRA

Bravura Youth Orchestra Silver Prize winners of the National League of Performing Arts Competition performing at Merkin Concert Hall in New York City.

The Young Artist Program is open to instrumentalists ages 9-18, and to singers ages 14-20. The program runs Saturdays throughout the fall and spring semesters on the Douglass Campus at the Mason Gross School of the Arts in New Brunswick. www.masongross.rutgers.edu/extension.

MASON GROSS

PERFORMING ARTS CENTER AND GALLERIES

2013 Fall Calendar

JAZZ AND MODERN BEAT

Rutgers Jazz Ensemble II

October 21, 7:30 p.m.
December 2, 7:30 p.m.
Nicholas Music Center
General Public \$15 / Rutgers Alumni,
Employees, and Seniors \$10 / Students \$5

Rutgers Jazz Chamber Ensembles

December 3–4, 7:30 p.m.
Schare Recital Hall
(Marryott Music Building)
FREE

Rutgers Jazz Ensemble

December 9, 7:30 p.m.
Tribute to Wayne Shorter featuring
Craig Handy
Nicholas Music Center
General Public \$15 / Rutgers Alumni,
Employees, and Seniors \$10 / Students \$5



LARRY LEVANTI

No tickets are issued for free events.

FREE rush tickets for Rutgers students at the door with valid student ID (music events only, subject to availability, some restrictions apply).

Discounts: Rutgers alumni, employees, and seniors: limit two; students: limit one.

All programming and date information subject to change.

INSTRUMENTAL MUSIC

Rutgers Wind Ensemble

Dionysus: The Greek God of Wine and Theater
October 18, 7:30 p.m.
Nicholas Music Center
General Public \$15 / Rutgers Alumni,
Employees, and Seniors \$10 / Students \$5

Rutgers Symphony Band

October 24, 7:30 p.m.
Nicholas Music Center
General Public \$15 / Rutgers Alumni,
Employees, and Seniors \$10 / Students \$5

HELIX! New Music Ensemble

October 27, 2 p.m.
Nicholas Music Center
General Public \$15 / Rutgers Alumni,
Employees, and Seniors \$10 / Students \$5

Rutgers Symphony Orchestra*

Time for Brahms
November 2, 7:30 p.m.
Nicholas Music Center
General Public \$15 / Rutgers Alumni,
Employees, and Seniors \$10 / Students \$5

Rutgers Classical Players – Music of Mozart and His Contemporaries

November 7, 7:30 p.m.
Nicholas Music Center
General Public \$15 / Rutgers Alumni,
Employees, and Seniors \$10 / Students \$5

Rutgers Chamber Wind and Brass Band

*A Few Strings Attached:
Dvorak Serenade for Winds*
November 8, 7:30 p.m.
Nicholas Music Center
General Public \$15 / Rutgers Alumni,
Employees, and Seniors \$10 / Students \$5

Rutgers Percussion Ensemble

November 10, 2 p.m.
Nicholas Music Center
General Public \$15 / Rutgers Alumni,
Employees, and Seniors \$10 / Students \$5

RUTGERS THEATER COMPANY

Cyrano de Bergerac

November 15–Sunday, November 24
By Edmond Rostand
Tuesday through Saturday at 7:30 p.m.,
Sunday at 2 p.m.
Philip J. Levin Theater
General Public \$25 / Rutgers Alumni,
Employees, and Seniors \$20 / Students \$15

An Evening of Clifford Odets

December 3–8
By Clifford Odets
Tuesday through Saturday at 7:30 p.m.,
Sunday at 2 p.m.
Jameson Studio Theater
General Public \$15 / Rutgers Alumni,
Employees, and Seniors \$12 / Students \$10

To reserve tickets, call 848-932-7511.

New for the 2013–2014 season:

Rutgers Theater Company seating is now general admission.



LARRY LEVANTI

Brass Bash

November 15, 7:30 p.m.
Shindell Hall (Mortensen Hall)
FREE

Rutgers Sinfonia

November 20, 7:30 p.m.
Nicholas Music Center
General Public \$15 / Rutgers Alumni,
Employees, and Seniors \$10 / Students \$5

Faculty Recital: Min Kwon and Friends

November 21, 7:30 p.m.
With Mason Gross faculty and pianists
from Min Kwon's studio
Nicholas Music Center
General Public \$15 / Rutgers Alumni,
Employees, and Seniors \$10 / Students \$5

Rutgers Brass Ensemble

November 22, 7:30 p.m.
Nicholas Music Center
General Public \$15 / Rutgers Alumni,
Employees, and Seniors \$10 / Students \$5

Rutgers Symphony Band

December 5, 7:30 p.m.
Nicholas Music Center
General Public \$15 / Rutgers Alumni,
Employees, and Seniors \$10 / Students \$5

Rutgers Symphony Orchestra*

Strauss: An Early Birthday Celebration
December 6, 7:30 p.m.
Nicholas Music Center
General Public \$15 / Rutgers Alumni,
Employees, and Seniors \$10 / Students \$5

Sounds of Chamber Music

December 8, 2 p.m.
Nicholas Music Center
General Public \$15 / Rutgers Alumni,
Employees, and Seniors \$10 / Students \$5

Rutgers Wind Ensemble

*Prevailing Winds: Maslanka's
Fourth Symphony*
December 10, 7:30 p.m.
Nicholas Music Center
General Public \$15 / Rutgers Alumni,
Employees, and Seniors \$10 / Students \$5



JODY SOMERS

*Seating is assigned for this event.

The Mason Gross Galleries are at Civic Square, 33 Livingston Avenue (next to the State Theatre); admission is free. Hours are from 10 a.m. until 4 p.m. weekdays, with extended hours until 6 p.m. Wednesdays, and on Saturdays from noon until 4 p.m. Call 848-932-5202 for more information. The university is closed December 24 through January 2.

ART EXHIBITIONS AND LECTURES

2013 Annual Fall Show

Through October 19
Reception: October 10, 5–7 p.m.
Mason Gross Galleries
FREE

2013 Undergraduate Annual Exhibition: *Visible Time*

October 25–November 12
Reception: October 31, 5–7 p.m.
Mason Gross Galleries
FREE

MFA Open Studios

October 26, 3–6 p.m.
Civic Square Building and Livingston Arts Building (39 Road 3, on the Livingston Campus in Piscataway) and Studios at 123 Church Street, Third Floor, New Brunswick
FREE

Mason Gross Presents: Glenn Ligon

November 12, 5–7 p.m.
Distinguished artist lecture and reception
Civic Square Auditorium
FREE

MFA First-Year Review Exhibition

November 19–December 11
Reception: November 21, 5–8 p.m.
Mason Gross Galleries
FREE

Brodsky Center for Innovative Editions Annual Exhibition

December 18–January 19
Mason Gross Galleries
FREE



MATT MAINY

VOCAL MUSIC

Mason Gross Presents:

Ekmeles Vocal Group
October 26, 7:30 p.m.
Schare Recital Hall
(Marryott Music Building)
FREE

Rutgers University Glee Club and Mount Holyoke Glee Club

November 3, 2 p.m.
Nicholas Music Center
General Public \$15 / Rutgers Alumni, Employees, and Seniors \$10 / Students \$5



LARRY LEVANTI

Kirkpatrick Choir

Two Generations: From Britten and Britain
November 9, 7:30 p.m.

Featuring works of Benjamin Britten (*Cantata Misericordium*) and Tarik O'Regan (*The Spring*)
Kirkpatrick Chapel
General Public \$15 / Rutgers Alumni, Employees, and Seniors \$10 / Students \$5

The Canticles of Benjamin Britten

November 10, 5 p.m.
Frederick Urrey, tenor; Barbara González-Palmer, piano; Douglas Lundeen, horn
Voorhees Chapel
FREE

Preconcert lecture with Stephen Arthur Allen, 4 p.m.

"Conflicted Passion: Spiritual Regression through the Five Canticles of Benjamin Britten"
Shindell Hall (Mortensen Hall)
FREE

Rutgers Opera Workshop

November 13, 7:30 p.m.
Recital of English contemporary arias
Schare Recital Hall
(Marryott Music Building)
FREE

Opera at Rutgers: Britten's *The Rape of Lucretia*

November 16, 2 p.m.
Concert-staged version with chamber orchestra

BFA Senior Solo/Duet Concert

November 14–November 17
Thursday through Saturday at 7:30 p.m.; Sunday at 2 p.m.
Loree Dance Theater
General Public \$15 / Rutgers Alumni, Employees, and Seniors \$10 / Students \$5*

DancePlus Fall

December 4–8
Wednesday through Saturday at 7:30 p.m.; Saturday and Sunday at 2 p.m.
Work by guest artists Trisha Brown, Graham Lustig, Sam Pott, and Manuel Vignoulle and select faculty members.
Victoria J. Mastrobuono Theater
General Public \$25 / Rutgers Alumni, Employees, and Seniors \$20 / Students \$15*

*Student price available during daytime ticket office hours only, Monday through Saturday.

Nicholas Music Center
General Public \$15 / Rutgers Alumni, Employees, and Seniors \$10 / Students \$5

Collegium Musicum

November 25, 7:30 p.m.
Kirkpatrick Chapel
General Public \$15 / Rutgers Alumni, Employees, and Seniors \$10 / Students \$5

Voorhees Choir Candlelight Concert

December 7, 5 p.m.
Voorhees Chapel
FREE

Christmas in Carol and Song

December 7, 6 and 9 p.m.
December 8, 5 and 7:30 p.m.
Kirkpatrick Chapel
General Public \$20 / Rutgers Alumni, Employees, and Seniors \$15 / Students \$10
Tickets go on sale October 1, 2013.

Rutgers University Choir

December 11, 7:30 p.m.
Nicholas Music Center
General Public \$15 / Rutgers Alumni, Employees, and Seniors \$10 / Students \$5

Rutgers Children's Choir

December 15, 2 p.m.
Nicholas Music Center
FREE



JODY SOMERS