Mason Gross
SCHOOL OF THE ARTS
FALL 2011 MAGAZINE

THE PROFESSIONAL
Theater’s new chair, David Esbjornson, is determined to train working artists

ALSO INSIDE
• The New Rutgers Center For Digital Filmmaking
• Commencement 2011
• Mason Gross students take the stage at Lincoln Center and The Joyce
In recent years the Mason Gross School has embraced technology and nontraditional students from across the globe with the launch of the Arts Online program. In addition, the school has opened its doors to the community via the Extension Division, offering year-round instruction to hundreds of students of all ages.

Now Mason Gross is widening its scope once more by partnering with the School of Arts and Sciences to launch the Rutgers Center For Digital Filmmaking. This educational and professional hub gives our dancers, theater artists, visual artists and musicians—as well as students across the university—the opportunity to practice hands-on documentary and narrative filmmaking.

Our Center’s director is award-winning filmmaker Dena Seidel, who crafted a series of engaging short films for the Dance Department during the 2010-2011 school year. Learn more about the Center and Ms. Seidel on page 15 of the magazine—and take a look at her work on the Mason Gross School YouTube channel. Ms. Seidel claims that “we need to push kids to make, to risk making”—an ideal complement to the school’s guiding philosophy that our young artists must test themselves onstage and in the gallery.

Mason Gross welcomes another new leader this fall: esteemed Broadway director David Esbjornson, the new chair of the Theater Department. We expect that Mr. Esbjornson, who has collaborated with such theatrical luminaries as Edward Albee, Arthur Miller and Tony Kushner, will inject new energy into our stellar Theater program. Mr. Esbjornson is poised to uphold the department’s firm commitment to conservatory training while exposing our students to opportunities in the professional realm. Read more about Mr. Esbjornson’s plans on page 4 of the magazine.

Meanwhile, we are in the midst of another busy year, with several events planned for New York City: first a gala concert by our pianists on Nov. 13, 2011, at Carnegie Hall’s Weill Recital Hall; a performance on May 7, 2012, by our Dance students at The Ailey Citigroup Theater, and a late-spring art exhibit at White Box by our MFA II Visual Arts students.

Please join us at any of our more than 500 performances and exhibits throughout the year.

— George B. Stauffer, Dean
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### GET CONNECTED
We’re social—and we’re networking. Follow Mason Gross School of the Arts on Twitter, Facebook, Tumblr and YouTube, and receive daily updates about students, faculty, alumni and events taking place on and off campus. Post your own news, links, photos and video, and find other artists for potential collaborations.

THIS MAGAZINE IS PUBLISHED FOR ALUMNI, FACULTY, STUDENTS, EMPLOYEES, DONORS AND FRIENDS OF THE MASON GROSS SCHOOL OF THE ARTS. YOUR LETTERS AND COMMENTS ARE WELCOME. PLEASE WRITE TO ALUMNI@MASONGROSS.RUTGERS.EDU OR TO MASON GROSS MAGAZINE, MASON GROSS SCHOOL OF THE ARTS, 33 LIVINGSTON AVE., NEW BRUNSWICK, NJ 08901.
Students, parents, educators—and most commencement speakers, for that matter—tend to represent “the real world” as a menacing neighborhood entirely divorced from the university experience.

Not David Esbjornson. Esbjornson, a longtime theater director and the newly appointed chair of the Mason Gross School’s Theater Department, says he believes the real world can co-exist peaceably with life inside the university gates; in fact, he insists on it.

“Often, academic and professional circles are like oil and water,” says Esbjornson, who has directed several Broadway productions, including the recent debut of Alfred Uhry’s Driving Miss Daisy, starring Vanessa Redgrave and James Earl Jones. “There’s a natural cloistering that happens. Some of that needs to be present. But there needs to be an opening up toward the outside world as you go along.”

To that end, Esbjornson says he hopes to foster an environment at Mason Gross that “maximizes the possibility for professional connections. We will attempt to test theory and training on an ongoing basis through our work inside and, eventually, outside the university walls.”

According to Esbjornson, possibilities for cultivating professional connections include encouraging collaborations with working artists, not only via master classes, but also through semester-long projects that might even involve a production. He says he hopes that Mason Gross “begins to have a relationship with outside professional companies. An important aspect of beginning at Rutgers is a comprehensive introduction to what’s expected of you professionally.”

Preparing students to meet professional demands is essential to Esbjornson’s plan. His extensive résumé includes helming the 1991 world premiere of former New York University classmate Tony Kushner’s Angels in America: Millennium Approaches, as well as the 2002 Broadway production of Edward Albee’s The Goat, or Who is Sylvia?, which went on to win a Tony Award for Best Play. Esbjornson also collaborated with Arthur Miller on two of his last plays.

Ideally, he says, “by the third year [of the BFA, BA, or MFA Acting program] you’ve developed muscles and skills so what will be thrown at you professionally won’t be a surprise.”

Another goal is to beef up the film-and-television component of the curriculum so that students will understand how to approach those mediums.

“When you get that break, you need to know how to succeed with that opportunity,” Esbjornson says. “If a program asks enough questions, it will develop students who have the head and the heart for it.” —LG
Ask the Expert: Dance

Interested in attending a dance event but worried you won’t “get” it? Choreographer and Dance professor John Evans provides tips on how to enjoy a contemporary modern dance performance. Try out your newfound knowledge at DancePlus Fall, running Dec. 2-11 at the Victoria J. Mastrobuono Theater. A female sextet is set to perform a new work by Evans called Longitude 161/Latitude 0.

Why do some audiences shy away from dance, particularly modern dance?
Because they feel like they don’t understand it. People [believe] they must comprehend whatever they view or there’s no value in it. Modern dance is abstract. Ballet has a narrative; you can enjoy the dance inside the story that’s being told. Contemporary modern dance is more about a connection to the physical energy of the movement and what connotations the movements bring up. For example, dancers being very physically aggressive and powerful—this sense of aggression draws a very strong physical reaction from the audience. Their heartbeats go up, they are sitting on the edge of their seat. It draws them in physically.

What advice do you have for a novice dance fan? What should they focus on when they experience a new piece?
The No. 1 thing I’d tell someone is just watch and be open to what you see. Meanings will come, but don’t work too hard at it. Afterward, you might ask, “How does this relate in my life? Did I get any strong feelings about the movement?” You don’t have to understand the choreographer’s point of view to enjoy it. You don’t have to have the right answers.

Which company would you suggest they see to get started?
Accessible companies include Pilobolus and MOMIX. The companies are very much about merging ideas with entertainment. Anyone can see their work. It has beautiful movement created and crafted very well. More challenging companies include Doug Varone, Stephen Petronio and Brian Brooks, who will show a piece at DancePlus Fall.—LG

DONOR SPOTLIGHT

Qiang Tu, Cellist, New York Philharmonic

For Music alum Qiang Tu, the cello is more than just a musical instrument. The cello has helped Tu move beyond humble beginnings in China to a position of international prominence as a member of the New York Philharmonic.

Tu says that when his father, principal cellist of the China Broadcasting Symphony, returned from two years of work on a farm during the Cultural Revolution, “He felt that my sister and I were not getting a good education, so he taught us to play the cello.”

As a teenager, Tu performed as a soloist with one of China’s major symphony orchestras, won England’s Menuhin Prize as a member of the China Youth String Quartet and Sydney’s Parlings Award for Music. Tu has performed as principal cellist of the China Youth Symphony and the Princeton Symphony Orchestra.

Tu, who earned a master’s of Music at the Mason Gross School, says his training under Mason Gross faculty members helped him to achieve excellence.

“MASON GROSS IS STILL PART OF MY LIFE.”

“I loved and enjoyed coming to [Mason Gross],” Tu says. “The staff and faculty supported me. Mason Gross was like family.”

Years later, Tu says, “Mason Gross is still part of my life. I received so much support as a student from Mason Gross. In life, we receive and we need to give. This is how we can make the country grow, and this is how we can make Mason Gross grow.”

Tu follows his own advice: He consistently supports the Mason Gross Music Department Fund.

As a student, the wife of the chair of the Music Department told me that Mason Gross does not receive enough support from its alumni,” Tu recalls. “At that moment I decided if one day I could give to Mason Gross, I would.”—RR
One-hundred sixty Mason Gross students attended the school’s commencement ceremony on Saturday, May 14, 2011, at the 90-year-old State Theatre, a richly decorated former vaudeville house and movie palace in downtown New Brunswick. Some grads arrived barefoot; others managed to teeter in five-inch heels; we think they should have graduated cum laude just for this feat of the feet. The New Yorker magazine art critic and commencement speaker Peter Schjeldahl, who has since joined the Visual Arts Department, delivered a generous and sharp-witted speech. Here are a few of our favorite Schjeldahl observations:

“Happiness is overrated, and so is pursuing it, despite what the Declaration of Independence says.
In my experience, happiness is like a little bird that perches next to you, now and then. If you grab for it, it’s gone. If you don’t, it may stick around for a while—and then be gone. Meanwhile, on bad days as on good—on bad days, especially—do your work.”
“It’s annoying to be young and full of talent and education and energy and to discover that nobody has been waiting around to celebrate your arrival. If this makes you mad, good: You’ll show us.”

“Changes in course are normal in the adventure of life. You think you’ve been going to one place, and you find yourself in another. Otherwise it wouldn’t be an adventure. It would be a bus ticket.”
After a number of retirements in recent years and expanding enrollments, Visual Arts has had a chance to refresh its ranks big time. Peter Schjeldahl, The New Yorker’s art critic and our most recent commencement speaker, has agreed to join the faculty on a part-time basis to mentor undergraduate thesis students and all graduate students. Two new faculty members will be joining the photography area of Visual Arts: Miranda Lichtenstein’s work explores a number of areas, from still life to figure study to landscape, and includes video. She was most recently artist-in-residence at Maryland Institute College of Art. Gary Schneider is perhaps best known for his Genetic Self-Portrait installation but, like Lichtenstein, his work is far-ranging and includes film. These two faculty members come on board just as the department has completed a new state-of-the-art digital computing lab and print center for photography. Ahmet Atif Akin joins the design area this fall. Akin’s interests include electronic arts, and as an artist he has produced videos, multimedia installations and photography projects. Schneider, Lichtenstein and Akin all represent artists whose work, while predominantly in one medium, does not confine itself there.

Strike up the band! Kraig Alan Williams joins our faculty as director of bands and wind studies for the Music Department. Williams comes to us from the University of Memphis and maintains an active schedule as guest conductor, clinician and lecturer, appearing with such prominent ensembles as the Dallas Wind Symphony and The United States Air Force Band.

Keith A. Thompson joins the Dance faculty this fall. Thompson performed for nearly two decades with the renowned Trisha Brown Dance Company, as well as with Bebe Miller, and heads his own company, danceTactics Performance Group. His choreography has been featured at Montpellier International Dance Festival in France, at the Dance Theater Workshop Guest Artist Series in New York City, as well as at the DanceBoom! Festival at the Wilma Theater in Philadelphia and at Dixon Place and the DanceNOW Festival, both in New York City.

The Rome Prize pays off! A few issues back we had reported Stephen Westfall’s Rome Prize and his residence in Rome, where he spent some of his time closely observing the colorful mosaic flooring in early medieval churches tiles. Those observations played into his art and helped spark a new focus and vibrancy in his colorful geometric works, which was clearly in evidence in his recent solo exhibition, Seraphim, at Lennon, Weinberg, Inc. The work was praised by both The New York Times and New York magazine, where the exhibit was featured as a “critic’s choice” by Jerry Saltz, who noted: “It feels vibrantly alive, quirky, open, ever mutating, and popping with color . . . Westfall’s work has never felt so free, confident, and his own.” Westfall followed this show with two exhibits he curated, The Ghost in the Machine, also at Lennon, Weinberg, and Reverie at Zurcher Studio in New York City. Both shows featured works by Westfall, as well as many other artists who use geometric forms in their art but to many different ends.

William Esper, master acting teacher, long-time chair of the Theater Department, professor emeritus and director of the noted William Esper Studio, adds another honor to his long list of accomplishments: He is the recipient of the Association for Theatre in Higher Education’s 2011 Career Achievement Award in Academic Theatre. This award honors those few who have made superlative contributions to the theater over long careers, and who have served as mentors and role models to succeeding generations of theater professionals. Esper is the author of the influential book The Actor’s Art and Craft.

Karina Bruk (piano), along with fellow Mason Gross alumna Amneris Puscasu (violin), performed the Sonata for Violin and Piano by George Walker at a gala event to benefit the Newark School of the Arts. The gala took place in April at the New Jersey Performing Arts Center in Newark. Bruk also has taken over as graduate adviser and coordinator of graduate studies in the Music Department, adding this responsibility to her existing duties as coordinator of the piano lab and director of chamber music. She takes over her new responsibilities from Richard Chrisman, who very ably performed them for many years.

"IT FEELS VIBRANTLY ALIVE, QUIRKY, OPEN, EVER MUTATING, AND POPPING WITH COLOR . . . WESTFALL'S WORK HAS NEVER FELT SO FREE, CONFIDENT, AND HIS OWN."

— Jerry Saltz, New York magazine, on Stephen Westfall’s recent solo exhibition at Lennon, Weinberg
The Profile Theatre in Portland, Ore., dedicated its entire 2010-2011 season to the works of Lee Blessing. Among the works included in the series were Thief River (2000), Fortinbras (1991) and Independence (1983). Blessing is no stranger to the Portland area, having completed his undergraduate degree there at Reed College before moving on to the Iowa Writers’ Workshop and the Iowa Playwrights’ Workshop to complete his studies.

In February, Robert Benford appeared as composer and percussionist with the Washington Ballet Company at the Sidney Harman Center for the Performing Arts in Washington, D.C. The Washington Ballet then toured the piece to Turkey in August with Robert joining the tour. Meanwhile, fellow Dance faculty member Jeff Friedman published a report titled Archive/Practice: Dance Archives International Symposium in the peer-reviewed journal Dance Chronicle Vol. 34, No. 1, 2011.

Clarinetist Maureen Hurd played in two recent productions with the New York City Opera: Arnold Schönberg’s Erwartung and Oliver Knussen’s Where the Wild Things Are. —DB

Patricia Mayer has returned from retirement to serve as the interim chair of the Music Department during the fall semester. Mayer is a seasoned Mason Gross administrator, having served as Chair of the Dance Department, Interim Chair of the Visual Arts Department and Acting Dean of the school. In the meantime, the search for a permanent Music Department head continues, with the goal of filling the position by Jan. 1, 2012.

**STAFF PROFILE: Lois Fromer**

After nearly 40 years in the Music Department, it’s easy to regard senior administrative assistant Lois Fromer as a permanent fixture in the Marquart Music Building.

But believe it or not, Fromer, who recently retired, wasn’t always stationed behind a desk advising students and shushing tuba players. When Fromer was a girl, she longed to perform. She began playing the piano at age 8 and started voice lessons when she was 12.

“I had a dream to be onstage, but I never had the courage or confidence to do it,” says Fromer, who remembers singing in church and performing at her eighth-grade graduation ceremony in her hometown of Milltown, N.J. “People would walk by the house and stop when they heard me sing, and I would duck for cover.”

Fromer recalls traveling to New York City as a New Brunswick High School student to see a production of Giacomo Puccini’s opera La Bohème. She says she couldn’t shake the character of Mimi, a bohemian on the streets of 19th-century Paris.

“I fell in love with music,” she says. “That was it: I was Mimi.”

Fromer did eventually immerse herself in the world of music. She arrived at the Music Department in 1974, at 25, after a three-year stint in the Dean of Instruction’s office at Rutgers College.

“I’ve loved watching kids do what I couldn’t,” says Fromer, who seems to relish memories of student jam sessions in her office. “I watched them grow and get that courage. You could actually see the change.”

Nearly all of Fromer’s most cherished memories involve her “kids” and her “guys,” as she affectionately calls past and present students. She remembers a retired pediatric cardiologist who started his MM degree in his 60s, once his parents were dead and could no longer dismiss his career choice. She still seems to miss beloved trumpet professor William “Prof” Fielder, who died in 2009.

Her fondest memory: receiving a phone call on Thanksgiving night 1995 from alum Qiang Tu. The cellist was eager to tell her that he had received a sweet job offer—from the New York Philharmonic.

“He made it to the big time. He said I was the second person he was going to call,” she recalls with pride.

“They are my kids—every one of them,” Fromer adds. “We have to watch over them and remember why we’re here.”

Ultimately, Fromer says she doesn’t regret remaining backstage all these years—not for one second.

“Music is going to find you,” she says. “You can’t get away from it. I ended up on the other side of the desk, but I couldn’t be happier.”—LG

**LOIS FROMER ARRIVED AT THE MUSIC DEPARTMENT IN 1974.**

While this is notable, a few other things happened that year: *People* magazine published its first issue. (Lois Fromer was not on the cover. Mia Farrow was.) Swedish pop group ABBA won the Eurovision Song Contest, paving the way for Scandinavian-fueled pop and, eventually, a movie starring Meryl Streep (not Lois Fromer) in Greece.

The average price of a gallon of gas jumped to 55.1 cents, and President Richard M. Nixon announced his resignation.
For the second year in a row, Mason Gross Theater alumni and current students participated in Rutgers Day, the university’s annual spring showcase that attracts approximately 75,000 visitors to campus. Theater alumnae and portrayed noted figures in Rutgers history, including Paul Robeson, Col. Henry Rutgers and Mabel Smith Douglass. The actors engaged the public as living history figures by reciting monologues that tell stories of significant moments in the university’s history. Among the participants were Richard Waddingham, Kristen Lazzarini, Alaina Dunn, Alexander Fanuele and Landon Woodson. Other Theater alumnae provided the scripts, direction and technical support for the project. It is a tribute to the actors’ talent and training that they are able to deliver their lines fresh dozens of times over the course of the day. Meanwhile, alum Meagan Woods and her dancers, Mason Gross alums as well, moved throughout the New Brunswick campuses on Rutgers Day, surprising visitors by creating spontaneous dances in the middle of public spaces. Mason Gross was also well represented by all the departments, Extension Division and Brodsky Center.

The most recent BFA and MFA Theater classes organized their New York City showcases in the spring, and from the results the future looks promising for seeing a lot more of these recent graduates on the stage, television and in films. Two-thirds of the BFA class have signed with talent agencies or managers, and the MFA students received more than 40 invitations to interview and 120 requests for résumés and headshots.

MFA painter Caetlynn Booth finished her last year at Mason Gross on a particularly high note, being featured in the latest New American Paintings edition. This juried in-print exhibition showcases the best emerging painters of the year. Two of Caetlynn’s works can be seen in the office of Associate Dean Benson.

In the spring, Visual Arts alumnus Katrin Sigurdardottir exhibited Boiseries, a series of room installations based on two French period rooms at The Metropolitan Museum of Art in New York City. The exhibitions received glowing reviews in The New York Times, Brooklyn Rail and Artforum. Ken Johnson made the following observation in his Times review: “Sigurdardottir’s spiral construction, with its multiple portals, calls to mind something that William Blake wrote in 1790: ‘If the doors to perceptions were cleansed, everything would appear to man as it is, infinite. For man has closed himself up, till he sees all things through narrow chinks of his cavern.’” He might as easily have cited another Blake quote: “Eternity is in love with the productions of time.”

Footloose and fancy free, Dance students and recent alumni are piling up the honors. For example, BFA dancer Tyner Dumortier’s choreography and dance won first prize and $10,000 at the National Society of Arts and Letters’ National Career Award Competition in Dance. Following up on this honor, Dumortier and classmates Kyle Marshall and Nick Sciscione joined Dance alumna Alex Biegelson at Freespace Dance in New York City for a program

Dancer and recent alum Nick Sciscione, foreground, is a new member of New York City’s renowned Stephen Petronio Company.
choreographed by Donna Scro that included an event honoring Dance faculty member Randy James for his work in dance. Soon after, Sciscione joined the Stephen Petronio Company in New York City, while Marshall became a member of New Brunswick’s Lustig Dance Theatre. Two BFA students have had their choreography shown at prominent venues: Scott Schneider’s BFA thesis, The Other Side, was selected to be performed at a gala concert of the Mid-Atlantic American College Dance Festival Association in Elon, N.C., and Arielle Petruzzella had choreography shown at Alvin Ailey Citigroup Theater in their showcase space. In addition, BFA student Robert Burke was chosen for a year-long U.S. tour of Cats.

Dave DeMair, a 2010 music grad (who also managed a physics major), has been named a 2011 Fulbright Scholar. He is set to study euphonium at the Royal Northern College of Music in Manchester, England. Dave is only the second Rutgers student ever to receive the ultra-competitive fellowship in the UK.

Theater grad Sebastian Stan co-starred in the summer 2011 blockbuster Captain America: The First Avenger as Bucky Barnes. The movie beat the opening totals for the summer’s other three superhero flicks: Thor, X-Men: First Class and Green Lantern.

Photos by Pulitzer Prize-winning photographer and Visual Arts alum Matt Rainey are featured prominently in After the Fire, a documentary detailing the 2000 Seton Hall University fire and its aftermath. The documentary screened in September on campus at the New Jersey Film Festival.

Visual Arts alumna Joan Snyder was inducted into the Rutgers Hall of Distinguished Alumni on May 7 in New Brunswick. The HDA recognizes alumni who have brought honor to the university.

Our vocal students collaborated with the legendary Lorin Maazel this summer at the Castleton Festival in Virginia. Andy Stuckey received a standing ovation for his interpretation of Michele in Il Tabarro, and other vocal students made their mark at the festival, including Vincent Grana, Sungji Kim and Catherine Spadaro Stebbins, along with pianists Kelly Lin and Lachlan Glen.

Take me out to the ball game. Never underestimate the wide audience appeal and fertile ground for drama that baseball presents. The production served as the Hoboken-based Mile Square Theatre’s ninth annual fundraiser. The theater, of course, was founded by Theater alum and faculty member Chris O’Connor, who also serves as Mile Square’s artistic director. And unlike most theater pieces, one of the works, MFA student Alex Gherardi’s Big League Chew, was reviewed and featured on Fox’s This Week in Baseball on June 25, as well as other, more traditional venues for theater reviews.

When BFA painter Julia Colicchio landed an internship with the Michaels art-and-craft supply company, she looked forward to working with professional artists and exploring new approaches to painting; she never dreamed that the paintings she developed during her internship would serve as one of the company’s major promotional efforts. Her work is displayed at more than 1,000 stores nationwide. Colicchio designed and hand-painted a series of watercolors, Paint your Passion, to inspire customers to check out different paints and painting supplies. The paintings represent not only a significant artistic accomplishment for Colicchio, but also a major feat of endurance, as she hand-painted 4,400 signs—1,100 of each of her four designs!

All that Jazz! Graduate jazz pianist Tara Buzash had quite a year, having been selected as one of eight female jazz pianists from around the world to participate in this year’s Mary Lou Williams Women in Jazz Emerging Artist Workshop at The Kennedy Center in Washington, D.C. While there, Buzash was complimented by the workshop leader, noted jazz pianist and NEA Jazz Master Toshiko Akiyoshi, on her ability to keep the left hand figure going while improvising, a technique that her teacher at Mason Gross, Stanley Cowell, coached her on.

Incoming MM student in jazz bass, Tassili Bond, was awarded a Bunch Fellowship, one of the most competitive and highly-sought-after of any scholarships at the university. Bond earned the award because of his talent and on the strength of his career thus far, which includes working with such jazz luminaries as Elvin Jones, Betty Carter and Antonio Hart.

Theater alum David Pegram made his Broadway debut in the Lincoln Center Theater production of War Horse. The World War I drama, which will be released as a feature film on Dec. 28, 2011, took home five Tony Awards, including Best Play. —DB
Yvonne Almeria Campbell, actor

THEATER ALUMNA, MASON GROSS SCHOOL OF THE ARTS

I arrived at the Mason Gross School of the Arts as an unpolished artist. The school gave me the tools I needed to perfect my craft. My classmates and I spent countless hours doing the Meisner Technique, learning to be present and expanding our creativity. As a student I looked to other alumni—Calista Flockhart, Kristin Davis, Avery Brooks—who walked the halls of Mason Gross. These actors were trained just as I was, and it was encouraging to see their success.

When I graduated from Mason Gross, I wanted to give back to the students who would follow in my footsteps—artists following their hearts. I support scholarships to help students realize their dreams. I believe each of us should reach out to help those pursuing their passion. It is more critical than ever to give back, especially in this difficult economy, when arts funding is being severely cut across the country.

I ask you to join me in supporting the Mason Gross School of the Arts. Your gift can help forward Mason Gross’ mission to train working artists.

Support Mason Gross
To make a gift to the Mason Gross School of the Arts, please contact the Office of Development at 732-932-9360, ext. 514, or use the enclosed envelope to mail your donation to the Office of Development, Mason Gross School of the Arts, 33 Livingston Ave., New Brunswick, NJ 08901. Please make checks payable to the Rutgers University Foundation.
Mason Gross artists stormed Manhattan in spring 2011, with a group gallery show, a dance performance and a debut at Lincoln Center.

In April, DMA piano student Alexander Beridze made his New York City debut at Lincoln Center’s Alice Tully Hall, Starr Theater, with an ambitious recital of works by Schubert, Liszt and Stravinsky, among others. Beridze received multiple standing ovations. In her New York Concert Review critique, Roxanne Schrade noted: “If anyone still had questions about Mr. Beridze being a fabulous pianist, his Petrushka settled the matter conclusively... One sensed the pianist having fun with it, delighting in the ballet’s characters and celebrating what was a brilliant finale to a superb recital. Bravo! The cheering audience was quieted down with one of the most beautiful renditions of the Chopin Nocturne in D-flat (Op. 27, No. 2) that one can recall. One could hear the proverbial pin drop.”

Then, in early May, the Dance Department celebrated its 30th anniversary with a student performance at The Joyce in New York City. The performance marked a decade of the performing- and fine-arts series Rutgers in New York and featured a world-premiere work by Doug Elkins, sequences from the Merce Cunningham Dance Company repertory and works by other renowned choreographers. The Star-Ledger newspaper called the performance “breathtaking.”

And during the months of May and June, our Visual Arts Department MFA II students mounted a group show called NOWhere at White Box in Lower Manhattan. The opening reception was well-attended—and a prime opportunity for networking in one of the cultural capitals of the world.

Clockwise from above: Visual Arts faculty and MFA students celebrate a group show at White Box; dancers gather before their performance at The Joyce; a sign at Lincoln Center featuring Music student Alexander Beridze’s New York City debut.

A MASON GROSS KIND OF TOWN

York City. The performance marked a decade of the performing- and fine-arts series Rutgers in New York and featured a world-premiere work by Doug Elkins, sequences from the Merce Cunningham Dance Company repertory and works by other renowned choreographers. The Star-Ledger newspaper called the performance “breathtaking.”

"...THE CHEERING AUDIENCE WAS QUIETED DOWN WITH ONE OF THE MOST BEAUTIFUL RENDITIONS OF THE CHOPIN NOCTURNE IN D-FLAT... ONE COULD HEAR THE PROVERBIAL PIN DROP."
— Roxanne Schrade, New York Concert Review, on Alexander Beridze’s Alice Tully Hall recital
At 46, an age when most dancers have hung up their tights, Daniel Levi-Sanchez is working his way toward a master’s degree in dance education at the Mason Gross School. And last year, the Juilliard-trained dancer launched his Boyz Only! Hip-Hop dance classes through the Mason Gross Extension Division. The Saturday-morning courses are designed for boys 7 to 18 who want to learn B-Boy basics such as moonwalking, popping and the electric boogie. Sorry, no head-spinning allowed.

Levi-Sanchez knows what he’s up against; he understands that dance has yet to shrug off a “girly” reputation among boys. But he says he hopes his example, as a break-dancing guy who emerged from the inner city to dance with Twyla Tharp Dance and Mikhail Baryshnikov’s American Ballet Theatre, will nudge families to reconsider what it means to be a male dancer.

“When you mention dance, the first thing they think is ballet,” Levi-Sanchez says. “I want to try to universalize dance so that when you say ‘dance,’ people have a larger idea of what it is...They need to see me and form in their mind that maybe dance isn’t so bad. Dance can be something to enhance something else—skateboarding, baseball.”

Levi-Sanchez wasn’t exactly groomed to be a dancer, not in the conventional sense: The son of Puerto Rican factory workers grew up in Paterson, N.J., and attended the notoriously rough inner-city Eastside High School, perhaps best known through the 1989 film Lean on Me, which dramatized the controversial disciplinary methods of Principal Joe Clark. Levi-Sanchez didn’t step into a dance class until he was 14, when he saw a performance by the Inner City Ensemble Dance and Theater Company.

“Inner City Ensemble kept me going. Eastside High was my madness, and then I’d go to where I really wanted to go.”

Levi-Sanchez spent two years at The Juilliard School in New York City, and then left to study at The Ailey School and to work with legendary choreographer Twyla Tharp.

“She got movement out of me I didn’t think was possible,” says Levi-Sanchez, who was a member of Twyla Tharp Dance from 1987 to 1989, before moving on to the American Ballet Theatre under the leadership of Baryshnikov, or “Misha,” as Levi-Sanchez calls him.

Baryshnikov “was fascinated seeing us move,” says Levi-Sanchez, who remained with the company until 1991. “He used to pat me on the face. I was so young at the time.”

And Levi-Sanchez is eager to work with his own young charges, to remind them that “dance” isn’t merely something their sisters do in a tutu and pink satin ballet shoes.

“Dance doesn’t only have to be learned in the studio. Dance can happen in your room, out in the street. Just the act of walking can be dance,” Levi-Sanchez says. “You can dance and be a football player, a physicist, a mathematician.”—LG

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PRESSER FINANCES PRACTICE SUITE

The Mason Gross School has added The Presser Foundation Practice Suite to the new Robert E. Mortensen Hall slated to break ground on the Douglass Campus in December 2011.

The Presser Foundation has provided Mason Gross Music students with annual scholarships for more than two decades; it awarded its first Capital Support Grant to the school in the spring. The Presser Foundation is one of very few private foundations in the nation devoted solely to music and music education. With this new gift, Presser will have a tangible impact on the lives of our musicians, addressing one of their most critical needs—a space to practice and perfect their art.

Special thanks to The Presser Foundation, Robert Capanna, Thomas Hyndman, Mariel Frank and The Presser Capital Support Committee for their new level of commitment to and partnership with the Mason Gross School of the Arts.

For more information on The Presser Foundation and its founder Theodore Presser, visit presserfoundation.org.
Growing up, Dena Seidel rarely stayed put for very long. All through childhood, she was the new kid in town, as her family picked up and moved from state to state. When Seidel was 17, she traveled solo around Italy, Greece, Turkey and Egypt before earning a bachelor’s degree in filmmaking and, eventually, a master’s in anthropology.

Seidel says being raised by artistic parents—her mother was an opera singer and a painter; her father was a jazz drummer and an artist—meant always “knowing there is an audience and needing to tell a story.”

Her fervor for storytelling verges on the evangelical. “Stories take the chaos of the world and shape it into a beginning, middle and end,” says Seidel, an award-winning filmmaker who lives in Highland Park, N.J., with her husband, an artist/musician-turned-engineer, and their three sons. “Looking back, I now know that stories and storytelling provided me with a sense of order and structure during a tumultuous childhood,” in which she communicated for divorced parents who refused to speak to one another.

Now the filmmaker is navigating another challenge, as director of the newly formed Rutgers Center For Digital Filmmaking. The Mason Gross School of the Arts and the School of Arts and Sciences launched the Center earlier this semester. Students may begin applying in November 2011.

The Center features a seven-course certificate program with tracks in fiction and documentary filmmaking, as well as the Rutgers Film Bureau professional documentary filmmaking unit, whose clients come from in and outside the university community. The unit also houses an archive of film shot at Rutgers.

Consider the possibilities, says Seidel, a born pitchwoman: “You could be a biology major and graduate with a certificate in digital filmmaking,” practically an essential tool in a digitized world where even mom-and-pop businesses launch websites. “Rutgers students have stories they want to tell.”

As a documentary filmmaker who has worked on films that have appeared on HBO, ABC, Discovery Channel, National Geographic and The Learning Channel (TLC), Seidel has crisscrossed the globe telling stories on such diverse topics as female matadors and deep-sea expeditions. Since 2007 she has taught digital storytelling and documentary filmmaking for writers at the university’s Writers House. The 2010 Writers House documentary Atlantic Crossing: A Robot’s Daring Mission followed the researchers and students of the Institute of Marine and Coastal Sciences as they prepared for the voyage of the first robotic glider to cross the Atlantic. The film won a slew of film-festival awards and aired on PBS.

And Seidel says she plans to nudge her Center For Digital Filmmaking students to leap into the mix here at the university. According to Seidel, the program is production-oriented and meant to be hands-on so that students “will leave feeling confident. We need to push kids to make—to risk making.”

The issue for Seidel, no matter what the topic, remains the same: dramatic tension. She says her background in filmmaking (she worked for 15 years writing, editing and producing TV documentaries) and anthropology has taught her that the three-act story structure is universal—and an ideal communication tool.

Even in a nonfiction work, “you have to be able to hold the audience at every single moment,” she says. “You create a sense of setting, a character with a want, a need, a goal. What are the risks if that person doesn’t get that goal?”

“To make someone interesting, you have to make them human,” Seidel continues. “The audience has to identify with them. We need to know why we should care.”

If anyone can make us care, it’s Seidel. “We have to create opportunities [for student filmmakers],” she says, as driven as ever. “It’s about creating an environment in which people can make.”—LG

Catch Seidel’s work on the Mason Gross YouTube channel.
The annual Mason Gross Alumni Holiday Reception is set for Monday, Dec. 12, 2011. Lace up your high-heeled sneakers, grab a drink (or three), nibble on a variety of scrumptious hors d’oeuvres and reminisce with faculty, staff and former classmates about your days on the banks of the Old Raritan.

RSVP to events@masongross.rutgers.edu

The 411 on 12/12:

6:30 to 9 p.m.
The Ailey Studios
The Joan Weill Center for Dance
405 W. 55th St. at Ninth Ave.
New York City

STUDENT WINS INTERNATIONAL SCULPTURE CENTER AWARD

Artist Jason Carey-Sheppard forages for inspiration among the mundane—in sheets of plywood and rolls of tape, in Styrofoam balls, beer cans, bike horns and disco balls. The 25-year-old Mason Gross MFA sculpture student assembles and manipulates unlikely—and, at times, unsettling—combinations of found objects.

Consider—or reconsider—the garage-door opener. One of the Colorado native’s recent works, As It Is Above So It Is Below, features a 12-foot ladder and a garage-door arm that raises and lowers a glowing crystal chandelier. The piece, for which Carey-Sheppard received the International Sculpture Center’s 2011 Outstanding Student Achievement in Contemporary Sculpture Award, will be on view through April 8, 2012, at Grounds For Sculpture, a 35-acre public sculpture park in Hamilton, N.J.

“I’m re-manipulating materials that shouldn’t be used,” Carey-Sheppard says of his work. “A garage-door opener was never meant to lift a chandelier up and down.”

As the arm maneuvers the chandelier, the ladder tilts forward at a precarious angle, prompting the viewer to wonder if the glass might eventually shatter.

Ideally, Carey-Sheppard says, As It Is Above So It Is Below “expresses the sense of everything about to fall apart.”—LG

View a slide show of Carey-Sheppard’s award-winning sculpture at www.masongross.rutgers.edu on the Visual Arts page.
Celebrating Franz Liszt’s big 2-0-0
with Mason Gross pianists at Weill Recital Hall in New York City’s famed CARNEGIE HALL.
Our musicians will give a gala performance at 7:30 p.m. Sunday, Nov. 13, 2011, and you can be there to cheer them on. Tickets are $15 for seniors, students and alumni, $25 for all others. Call CarnegieCharge at 212-247-7800 or visit carnegiehall.org for more information.

BEST. BIRTHDAY. EVER.

The December 2011 groundbreaking for the Robert E. Mortensen Hall. Sure, the new building on Douglass Campus will feature a choral hall, a dance studio and gobs of extra practice space for Music students, but we’re all about the COFFEE BAR. (Caffeine available till midnight; spread the word.)

Five things we’re all jazzed up about…

FEASTING ON FRENCH CUISINE AT THE ANNUAL OPERA DINNER, set for Friday, Jan. 27, 2012, then catching a performance of Jules Massenet’s Cendrillon (Cinderella) afterward—without training it to Manhattan; sounds like a fairy tale to us. Tickets for the dinner/perform ance package are $70-$80; tickets to the performance are $15-$25. The sit-down dinner is set for 5 p.m. at the Continuing Studies Conference Center, 178 Ryders Lane. Reservations required; the 8 p.m. performance is at Nicholas Music Center, just across the road at 85 George St., on Douglass Campus. Your pumpkin awaits . . .

DMA percussion student Mika Godbole’s recital,
set for Saturday, Feb. 11, 2012, in Nicholas Music Center, featuring 18 MUSICIANS: four pianists, two clarinetists, one cellist, one violinist and an array of keyboard percussionists, along with a four-woman vocal ensemble, all performing Steve Reich’s minimalist Music for 18 Musicians.

WE APPRECIATE A WOMAN WHO KNOWS HOW TO MAKE SOME NOISE.

The March 22-23, 2012, LONDON production of the comedic AS YOU LIKE IT by BFA III Theater students treading the boards of the Rutgers Conservatory at SHAKESPEARE’S GLOBE. All the world’s a stage, indeed.
THE Scarlet Knights Jazz Trombones won first prize in the Kai Winding Jazz Trombone Ensemble Competition, and graduate student Adam Machaskee won first prize in the International Trombone Association’s JJ Johnson Jazz Soloist Competition on June 24, 2011, in Nashville, Tenn. Both competitions were part of the International Trombone Festival.

Mason Gross Jazz professor Conrad Herwig and alum Andy Hunter led the ensemble, whose members are Machaskee, Philip Menchaca, Scott Smart and James Borowski. Herwig says Machaskee’s solo award is significant because the competition “identifies the most accomplished jazz trombonist under the age of 25 around the world.”

The first-place prize at the ITA Johnson competition? A Rath trombone, natch.

Student Adam Machaskee in Nashville, Tenn.
If you are associated with the Mason Gross School, you know the Philip J. Levin Theater. What you might not know is how far-reaching the Levin family’s influence is, not just on the Mason Gross School, but on Rutgers as a whole. In 2011, the total number of Levin Scholarships awarded over a 36-year period reached 1,022. Levin Scholarships are awarded to Mason Gross Theater students as well as those pursuing law, to artistic expression and beyond, and through their contributions to the law, to the greater good, they prove every day the immense value of the Levin family’s investment.

Conveying to donors the impact that their generosity will have on our school and university is difficult, especially when the magnitude of their gift grows far beyond their lifetimes. And yet, what the Levin family clearly demonstrates is that one person’s generosity today could lead to a family legacy that touches the lives of thousands of students.
Recent grad named Congressional Hispanic Caucus Institute fellow

BFA Dance grad Eric Ortega has been accepted as a Public Policy Fellow by the Congressional Hispanic Caucus Institute in Washington, D.C. Ortega is one of 14 nationally recognized undergraduate students who will be working in congressional offices, federal agencies, Washington-based media groups, corporate federal affairs offices, national nonprofit advocacy organizations, or government-related institutions.

Fellows will be given the opportunity to gain hands-on experience at the national level in the public policy area of his choosing. According to the CHCI website, the fellowship "seeks to enhance participants' leadership abilities, strengthen professional skills and ultimately produce more competent and competitive Latino professionals in public policy areas."

Ultimately, Ortega says, he hopes to legislate for the arts.

DEKAY, FLOCKHART TEAM UP ONSTAGE

All Mason Gross, all the time: Theater alums Tim DeKay (White Collar) and Calista Flockhart (Brothers and Sisters) collaborated on a production of Henrik Ibsen’s play A Doll’s House Sept. 22-25, 2011, at L.A. Theatre Works. JoBeth Williams was part of the cast, as well. The company’s performances were recorded to air on L.A. Theatre Works’ syndicated radio theater series, which broadcasts weekly on public radio stations nationwide and can be streamed on demand at bigcontact.com/latw.

{FRANK HUNDLEY RC’86}

I’m a HENRY. RU?

Leave an indelible mark on Rutgers’ future

FIND OUT HOW AT RUAHENRY.RUTGERS.EDU
Recent Visual Arts MFA grad Caetlynn Booth is living in Berlin as a Fulbright Scholar, studying the paintings of German artist Adam Elsheimer (1578-1610) while completing a series of her own paintings inspired by his work.

Booth says she only learned about Elsheimer’s work last year. Elsheimer’s career was brief; he is perhaps best known for his dramatic nocturnal landscapes. When Booth spotted an Elsheimer painting on the cover of an art catalog, she was hooked.

“You know when you have an ‘aha’ moment?” she says. “That’s what happened when I saw this painting.”

Booth seems most attracted to the element of surprise in Elsheimer’s work.

The subject matter of many of his paintings—The Flight into Egypt or The Exaltation of the Cross, for instance—was well-worn territory among European artists of that time period. But Booth says Elsheimer doesn’t merely illustrate a familiar story; he is unusual because he “introduces new information to a story people already thought they knew,” painting astronomically correct skies and representing different moments in the narrative simultaneously, something the 16th-century viewer might not have anticipated.

Booth says she regards Elsheimer as a “kindred spirit.” While in Germany, she says she hopes to invest her urban landscapes—many of her recent paintings depict night scenes of bridges, lighting and parking decks in New Brunswick—with the “spiritual essence” she detects in Elsheimer’s work.

The idea is to offer the viewer “something that isn’t what you expect,” she says. “I’m expecting the unexpected.”—LG

View Booth’s work at caetlynnbooth.com; follow her progress in Berlin at caetlynnbooth.blogspot.com.

STUDENT PROFILE: Dag Gabrielsen

Listen to an excerpt from All Three Acts at daggabrielsen.com.

FORGET SLOGGING THROUGH 15 HOURS OF WAGNER’S RING CYCLE; MASON GROSS DOCTORAL MUSIC STUDENT DAG GABRIELSEN HAS CRAFTED A 10-MINUTE OPERA THAT ANY HARRIED NEW YORKER COULD APPRECIATE.

On May 14, 2011, The New York City Opera presented Gabrielsen’s All Three Acts of a Sad Play Performed Entirely in Bed. The two-character “pocket opera” was performed at New York University’s Skirball Center for the Performing Arts.

“I feel like I got away with murder by sneaking the piece into the program,” Gabrielsen says. “I actually only decided to submit it at the very last minute, just before the deadline.”

The drama, based on a poem by Julie Larios, focuses on Lily, who is haunted by the ghost of a man she slept with years ago. All Three Acts is a work for soprano, mezzo-soprano and orchestra.

According to the New York City Opera, All Three Acts makes reference to several operatic works, such as Der Rosenkavalier and L’Orfeo, as well as to German Expressionism, Gregorian chant and jazz. The opera was presented as part of New York City Opera’s VOX contemporary American opera lab.

“Hearing a professional orchestra perform the work was very exciting . . . the full string section of the NYCO alone was an incredible sound,” Gabrielsen says.

Gabrielsen, who has worked as a sound engineer and a music supervisor for films, adds: “Nothing beats the immediacy of a group of people on stage in front of you [performing] in real time. Opera brings all of these things together, right down to the nonsense of a bunch of crazy characters singing their way through a play rather than speaking their lines.”—LG
SEVERAL STUDENTS WERE CALLED BACK TO CAMPUS EARLY THIS YEAR. In July, producers from the CBS television network contacted Rutgers University Marching Scarlet Knights director and Mason Gross School of the Arts Music faculty member Timothy Smith to see if some student musicians would be available to film a short spot for the opening of the weekly CBS Sports College Football Saturday program.

After a successful Super Bowl TV spot with Jay-Z and the Rutgers Symphony Orchestra in 2010, CBS knew they had a pool of reliable student performers close to New York City. The film crew got to work on a sunny July Friday, filming at the newly christened High Point Solutions Stadium on the Busch Campus in Piscataway. Students acted as tailgaters from Alabama, Florida and Boise State, and donned Rutgers, Georgia, Texas Christian and Arkansas band uniforms, rushing out of the tunnel onto the football field.

THESE EIGHT HOURS OF FILMING WILL YIELD JUST A FEW BRIEF MINUTES OF VIDEO THAT WILL BE SEEN EACH WEEK ACROSS THE NATION IN PROMOS, TEASERS AND THE SHOW OPENING.

Senior Music Education major TJ Brungard was one of the participants. “It’s really cool how many performances we get outside of football games, such as this shoot, the Heisman Trophy Awards Dinner, the Giants games and the Knicks game, just to name a few things,” he says. “I know that many of these things are once-in-a-lifetime opportunities.”

Cars were decked out in a variety of team colors, and there were actual hamburgers and hot dogs steaming on the grill. More than a dozen people on the CBS film crew hurried to set up each shot as the sun came out from behind passing clouds. These eight hours of filming will yield just a few brief minutes of video that will be seen each week across the nation in promos, teasers and the show opening.

“It is so fun for the kids in the band,” says Smith the band director. “And then it turns into something bigger for the university community.”—MPF

You will find an album detailing the CBS Sports-RU shoot on our Facebook page. Click on "photos" and look for the album titled “Marching band gets its close-up on CBS!”

Above: Marching band members suited up as purple-and-gold Louisiana State University Tigers for a CBS Sports shoot, but we know their blood still runs Scarlet. Left: Rutgers marching band students pose as tailgaters from Alabama and Florida.
In Memoriam: JUNE WAYNE

The Brodsky Center was responsible for the 2007 Rutgers University Press publication of June Wayne: A Catalog Raisonné, 1936-2006: The Art of Everything, by Robert P. Conway. This volume ensures that a record exists of Wayne’s lifetime achievement. Research on the book took place during her five years at Rutgers.

In recognition of Wayne’s contributions to the visual arts world, Rutgers University conferred an honorary degree on Wayne in 2005. We extend our sympathy to Wayne’s daughter, Robin Claire Park, and her granddaughters, Ariane Junah Claire and Jevon Claire.—TWL

THE MASON GROSS SCHOOL OF THE ARTS COMMUNITY REPORTS WITH GREAT SADNESS THE LOSS OF ALUMNI AND FRIENDS OF THE SCHOOL. WE EXTEND OUR CONDOLENCES TO EACH OF THEIR FAMILIES AND CLASSMATES.

Vivian (Henry) Howarth, Music, 1938, BA, 4/10/11
Nancy (Kreideweis) Illingworth, Art, 1968, BA, 4/13/11
Audrey Koran Dramatic Art/Theater Art, 1968, BA, 4/18/11
Helena (Huhney) Martin, Music, 1950, BA, 6/5/11
Kathryn McEwen, Music, 1949, BA, Douglass College, 5/25/11
Robert Peter Miller, Art, 1962, MFA, 6/22/11
Laura Lee Merrill Ruckle, Art, 1954, BA, 6/19/11

All death notifications included in this issue of our newsletter were submitted to the university after our last issue in the spring 2011 and before going to press on this issue. We apologize for any omissions and ask that loved ones of deceased alumni, friends, donors to the school, faculty and staff notify us by emailing us at records@winants.rutgers.edu. Please be sure to include the full name of the deceased (and name as a student, if it were different), death date, class year and major. Thank you.

STUDENT VOICES: Christopher Sears

BFA Theater student Christopher Sears performed a scene from William Shakespeare’s comedic Twelfth Night as part of the annual Sam Wanamaker Festival, which takes place each April at Shakespeare’s Globe in London. Here is Sears’ account of his experience:

Each April, 44 students from top UK drama schools and two from the Rutgers Conservatory at Shakespeare’s Globe in London are invited to present 23 scenes by Shakespeare and his contemporaries on the Globe stage at the Sam Wanamaker Festival. This year, I was one of the participants.

My scene partner, Jermiya Davis, and I were quickly spotted as “The Americans” because of our accents and enthusiasm. However, by the end of the first night we had earned a new title: We were “The Rutgers,” the two who had studied at the Globe for seven months in an immersion program that is an integral part of the BFA Theater experience at Mason Gross.

Each moment of every day I felt I was chipping away at the generalization that Americans don’t have any classical form or method. I hesitate to say it, because I know I’m young and there’s so much for me to learn, but for those few days I felt like a god. I knew everything. The students walked away from the workshops mulling over concepts or still in search of answers, and I was there to help them hash it out, like a spy or really a kid showing his house to the new kids. And sure, I didn’t build it or live in it longest, but I knew the best hiding spots. I had a student’s perspective on the Globe—something no teacher could give.

On the first night, everyone was allowed to go on stage and speak a line to the sky. After a stampede of roaring iambic, I just spoke my line like I would to you. Afterward, one student said that he thought it was brilliant, that he had heard every word, and how did I know to do that? There’s this tremendous upward gust of wind you feel inside when someone asks you a question that you have 50 answers for: because I studied to speak Shakespeare all year; because I’ve stood as a groundling and heard speaking work and watched yelling fall; because I got to try it out myself on that stage, and it felt perfect.

Watch a video of Sears’ Twelfth Night performance on the Mason Gross YouTube channel.
## THEATER

### DancePlus Fall
- **House for Sale**
  - By Jonathan Franzen
  - Adapted and directed by Daniel Fish
  - Friday, Oct. 28-Saturday, Nov. 12
  - Victoria J. Mastrobuono Theater
  - P$25/A,E,Sr$20/S$15

### Nathan’s Secret Girlfriend is Coming to Town!!
- By Rutgers Emerging Artist
  - Brendan Volpika
  - Friday, Dec. 2-Saturday, Dec. 10
  - Philip J. Levin Theater
  - P$25/A,E,Sr$20/S$15

## INSTRUMENTAL MUSIC

### Rutgers Symphony Orchestra*
- Kynan Johns, conductor
- Thursday, Dec. 8, 8 p.m.
- Nicholas Music Center
  - P$20/A,E,Sr$15/S$10

### Rutgers Wind Ensemble
- Friday, Nov. 11, 8 p.m.
- Monday, Dec. 12, 8 p.m.
- Kraig Alan Williams, conductor
- Nicholas Music Center
  - FREE

### Rutgers Symphony Band
- Thursday, Oct. 20, 8 p.m.
- Thursday, Dec. 8, 8 p.m.
- Darryl Bott, conductor
- Nicholas Music Center
  - FREE

### Mason Gross Presents
- **New Approaches to Mozart: The Digital Mozart Edition**
  - Monday, Oct. 24, 4 p.m.
  - Dr. Ulrich Leisinger, lecturer
  - Schae Recital Hall
  - FREE

### Franz Liszt 200th Anniversary Gala
- Wednesday, Nov. 2, 6 p.m.
- Min Kwon, director
- Preview of the Nov. 13 concert at Weill Recital Hall at Carnegie Hall
  - FREE

### Rutgers Sinfonia and Rutgers University Choir
- Wednesday, Nov. 16, 8 p.m.
- Kynan Johns, conductor
- Shannon Chase, director
- Nicholas Music Center
  - FREE

### Sounds of Chamber Music
- Sunday, Dec. 4, 5 p.m.
- Karina Bruk, coordinator
- Nicholas Music Center
  - FREE

## VOCAL MUSIC

### Kirkpatrick Choir
- Friday, Nov. 4, 8 p.m.
- Patrick Gardner, director
- Kirkpatrick Chapel
  - P$10/A,E,Sr$10/S$5

### Rutgers Children’s Choir
- Sunday, Dec. 18, 2 p.m.
- Rhonda Hackworth, conductor
- Nicholas Music Center
  - FREE

## JAZZ AND MODERN BEAT

### Rutgers Jazz Ensemble Too
- Monday, Oct. 17, 8 p.m.
- Monday, Nov. 28, 8 p.m.
- Darryl Bott, director
- Nicholas Music Center
  - FREE

### Rutgers Jazz Chamber Ensemble
- Thursday, Dec. 1, 8 p.m.
- Wednesday, Dec. 7, 8 p.m.
- Schae Recital Hall
  - FREE

### HELIX! New Music Ensemble
- Sunday, Oct. 23, 2 p.m.
- Paul Hoffmann, director
- Nicholas Music Center
  - FREE

### Rutgers Percussion Ensemble
- Sunday, Nov. 13, 2 p.m.
- Joe Tompkins, director
- Nicholas Music Center
  - FREE

## MASON GROSS GALLERIES AT CIVIC SQUARE

### BFA Annual Exhibition
- Friday, Oct. 28-Saturday, Nov. 12
- Reception: Wednesday, Nov. 2, 5-7 p.m.
  - FREE

### MFA First-Year Review
- Friday, Nov. 18-Tuesday, Dec. 13
- Reception: Thursday, Dec. 1, 5-8 p.m.
  - FREE

### Brodsky Center Exhibition
- Tuesday, Dec. 20-Thursday, Jan. 19
- Reception: Thursday, Jan. 19, 3-5 p.m.
  - FREE

## Fall 2011 @ Mason Gross Performing Arts Center and Galleries

### Dance
- **DancePlus Fall**
  - Friday, Dec. 2-Sunday, Dec. 11
  - Fridays and Saturdays at 7:30 p.m.
  - Sundays at 2 p.m.
  - John Evans
  - **Longitude 161/Latitude 0**
  - Paulette Sears
  - A dance exploring the shadowy side of human nature
  - Also featuring new works by guest artist Brian Brooks, guest artist Jennifer Muller and new faculty member Keith A. Thompson
  - Victoria J. Mastrobuono Theater
  - P$25/A,E,Sr$20/S$15+

### PRICE KEY: P=General/A,E,Sr=Rutgers Alumni, Employees, Seniors/S=Students
*indicates assigned seating
+student price available during daytime ticket office hours only, Monday through Friday
All information subject to change.

www.masongross.rutgers.edu