

CONNECT

UCI Claire Trevor School of the Arts



Launching into the Arts

Winter 2024 Season



Image: Third-year M.F.A. actor Robert Zelaya stars as The Emcee in UCI Drama's fall production of Cabaret.

Photo: Paul Kennedy

Dean's Message



Dear CTSA community,

As we head into 2024, I think about how we as a community support our students on their creative journeys and the pivotal opportunities our collective support provides. When we speak of “launching into the arts,” we envision a dynamic process where our students, already practicing artists, embark on a transformative experience with CTSA, one that

is shaped by engaging coursework, diverse programs, faculty mentoring, facilitated networking and a plethora of opportunities designed to foster their growth as creative leaders.

In this issue, you will learn more about how our students experience their launch into the arts through so many avenues, such as the recent Pacific Symphony masterclass connecting Music students with one of the world's greatest concert halls and conductors and Drama's annual Santley Showcase connecting our graduating actors with professional agents. There's the path vocal arts student Antonio Lee is taking with the UCI Choir performing at Carnegie Hall. UCI Distinguished Professor Lar Lubovitch celebrates more than a half-century of a flourishing career as a world-renowned choreographer, and there's his impact on our students currently working for our *Dance Visions 2024*. These experiences accelerate our students' momentum by providing elevated spaces of engagement to apply their learning in professional settings alongside renowned artists. Their launch into the arts is propelled from their time at the university toward promising careers and expansive creative pathways.

We are thrilled to continue our ongoing engagement with the Chancellor's Initiative, the Year of Free Speech, with programming presented by Art and Drama. This quarter begins with *On the Passage of a Few People Through a Rather Brief Period of Time*, which examines historical instances of resistance within the context of intergenerational and historically specific discourse. In the realm of Drama, we are presenting *The Bald Soprano*, written by the Romanian-French avant-garde playwright Eugène Ionesco and directed by Distinguished Professor of Drama Mihai Maniutiu.

As we prepare for the winter season, let's spotlight our students' artistic identity, the transformative experiences we can provide and the exciting journeys ahead as they continue their creative wayfinding at UCI.

Tiffany Ana López, Ph.D.
Dean



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UCI Symphony Orchestra performs in a masterclass with Pacific Symphony Orchestra Music Director Carl St. Clair

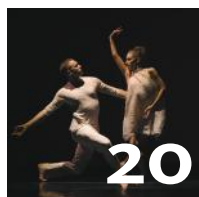


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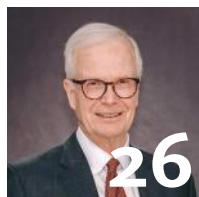


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Produced by the University of California, Irvine, Claire Trevor School of the Arts

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Carl St. Clair masterclass in the Renée and Henry Segerstrom Concert Hall. Photo by Will Tee Yang

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Intersection of Art and Education

In November, the Claire Trevor School of the Arts collaborated with the Segerstrom Center for the Arts to present "Creative Wayfinding: Teaching Artist Panel." The event illuminated new pathways for CTSA students in their creative journeys. Dean Tiffany López expressed, "The night was more than a panel; it was a collaborative exploration of the arts and education." Moderated by Dean López and Vice President of Education at Segerstrom Center for the Arts Talena Mara, the discussion featured insights from Teaching Artists Andrew Grueschow, Chantrell M. Lewis (M.F.A. '22), Ellen Schulze and Shyamala Moorty, highlighting the transformative role of Teaching Artists in bridging the gap between art and education. The partnership expands CTSA students' creative wayfinding process, offering another significant professional avenue. The event marks the first in a planned series with community partners to support student success beyond graduation.

Photo: Will Tee Yang

IN RETROSPECT

On a recent evening, Savanna Jolie Nygard took her seat on stage inside the Renée and Henry Segerstrom Concert Hall at the Segerstrom Center for the Arts.

As principal flutist for the UCI Symphony Orchestra, the fourth-year music major had recently performed Johannes Brahms' Symphony No. 4 in E minor under the direction of UCI Symphony conductor Dr. Geoffrey Pope.

This version of the performance would be different.

“I caught a glimpse of the professional musical life I’m currently working toward, and I ate up every second of it.”

The \$230-million concert hall in Costa Mesa was empty, save for her fellow performers and the special guest, dressed in all black, who genially stepped up to the podium to conduct:

Carl St.Clair, music director of the Pacific Symphony.

The solo in the fourth movement of Symphony No. 4 is a jewel in the flute repertoire. Many auditioning musicians play it to win a seat in a professional orchestra.

That is Nygard’s dream.

Image: Music Director for Pacific Symphony Carl St.Clair greets the students before the masterclass rehearsal at the Renée and Henry Segerstrom Concert Hall.

Photo: Will Tee Yang



A Life Experience in E minor

*UCI Symphony Orchestra performs in
a masterclass with Pacific Symphony
Music Director Carl St.Clair*

By Greg Hardesty



COMMUNITY



She had been working on the flute solo since high school, and now she was ready to play with an internationally regarded conductor who has been music director of the Pacific Symphony for more than three decades.

As a select group of patrons who support both UC Irvine's Claire Trevor School of the Arts and the Pacific Symphony watched from behind the stage facing St.Clair, the maestro with the distinctive longish silver hair thrust himself into the first strains of the 10-minute movement, displaying with his trademark gusto the dynamic dance between gesture and sound.

“I’m convinced that the roots of what we’re doing as an orchestra, and the audience and musicians, are emanating from higher education.”

For Nygard and the other UCI students, the exclusive rehearsal on Dec. 5 was a rare and precious opportunity to participate in a masterclass with the maestro — the collaborative fruits of more than a year of planning between UCI Claire Trevor School of the Arts Dean Tiffany López and Pacific Symphony President & CEO John Forsyte.

“I caught a glimpse of the professional musical life I’m currently working toward,” Nygard said, “and I ate up every second of it.”

Image: (left to right) Dean Tiffany López, John Forsyte and Michael Dessen before the masterclass rehearsal.

Photo: Will Tee Yang

Metaphors

Pope, director of the UCI Symphony Orchestra since 2022, said the evening marked an important milestone in the growing partnership between the CTSA and the Pacific Symphony.

“He’s a phenomenal conductor, musical interpreter and human being,” Pope said of St.Clair.

One of López’s main goals since becoming dean of the CTSA in July 2022 is what she calls “creative wayfinding,” or creating opportunities and pathways for students’ success.

The open rehearsal was an example of López’s mission, made possible by CTSA supporters including Charlie and Ling Zhang, the Claire Trevor Society, and Friends of the UCI Symphony. The masterclass was preceded by a private reception for a select group of donors.

Forsyte called the evening a rare opportunity for student musicians to elevate their understanding and appreciation of phrasing, balance, articulation and other interpretative elements of classical music.

Michael Dessen, chair of the Department of Music in the CTSA and a composer and trombonist, said the rehearsal allowed students to explore the depths of one of the great orchestra works of the 19th century while witnessing firsthand a top professional’s approach to conducting.

Nygaard called the experience priceless.

“I really resonated with Maestro St.Clair’s explanations and analogies,” said Nygaard, who is applying to graduate school for a master of music in flute performance.

“With one simple metaphor, he was able to convey exactly what the orchestra needed to hear to improve our technique, listening skills and conscious playing,” she added.

St.Clair used many metaphors, including, in one section, his instruction for musicians to sound like a pelican landing on water.

“It’s like glass,” St.Clair said of the smooth sound.

At another time, he told the musicians that instead of sounding like a pin popping a balloon, imagine a pin being thrust into a pumpkin.

And in yet another metaphor, St.Clair said the sound should be like the glow of a coal in a campfire after you gently blow on it.

Nuggets

St.Clair, 71, remained highly engaged with the students during the two-plus-hour rehearsal, dispensing along the way such nuggets as:

This concert hall was born for music.

What color are you trying to make?

Winds, you’ve got to play louder. You’re no longer using your “inside voices.”



Photo: Will Tee Yang

Keep going in this direction. We're starting to sound like a Brahms orchestra.

It's so great when we can use our ears rather than our eyes.

You're taking what I say to heart. I love it!

"When you work with Maestro St.Clair," Nygard said, "there's no escaping his passion. He is so boldly dedicated, and I couldn't help but absorb some of that energy. He helped me bring that solo to life, and he gave me the freedom to nurture it."

López said she's proud of the work of the UCI musicians.

"This event is all about optimizing the relationship and resources between UCI and the Pacific Symphony," the dean said.

Dreams

Forsyte, who has run the Pacific Symphony for 25-plus years, praised López as a dean who is encouraging and open to collaborating with community partners.

"I'm convinced that the roots of what we're doing as an orchestra, and the audience and musicians, are emanating from higher education," Forsyte said.



Dessen noted that a “side-by-side” symphony, in which UCI students will play alongside Pacific Symphony professionals, is planned for early 2024.

“It will be a really incredible event for our students to have the experience of sitting right next to these professional musicians,” he said.

Nygaard said her experience with St.Clair allowed her and her peers to approach Brahms’ Symphony No. 4 from different angles and dissect it collaboratively.

“It was a very enriching process for all of us,” she said. “Apart from his invaluable insight on technique and phrasing, I really appreciated how he encouraged me to make a statement as an artist.”

Just before a break in the rehearsal, St.Clair addressed the small group of patrons observing.

“Do you see how much detail goes into this?” he asked.

The observers clapped in appreciation.

“This is the first step of hopefully many open rehearsals that will really ignite a firm and fruitful and rewarding experience...”

“It’s been a long time coming,” St.Clair said in an interview during a break. “This is the first step of hopefully many open rehearsals that will really ignite a firm and fruitful and rewarding experience for both the symphony

Image: Dean Tiffany López and Carl St.Clair share a moment with two of the evening’s underwriters, Dean’s Arts Board members and founding co-chairs of the Claire Trevor Society Cheryl and Richard Ruszat.





Image: Savanna Jolie Nygard performs on the flute during the masterclass rehearsal.

Photos: Will Tee Yang

and all the students at UCI. We have so much in common — it's a natural collaboration."

Nygart said she hopes to have the opportunity to work with St.Clair again. She has applied to the USC Thornton School of Music, where St.Clair is the artistic leader and principal conductor of the USC Thornton Orchestras.

She said she'll return to the Renée and Henry Segerstrom Concert Hall.

"Someday I'll play that hauntingly beautiful solo and those seats will be

filled," Nygart said, "and I will become that voice soaring over the orchestra like I see in my dreams."

To learn more about the students and faculty in the Department of Music, visit music.arts.uci.edu.

To learn more about ways to support CTSA, contact Sarah Strozza, Senior Director of Development, at 949-824-0629 or ssrozza@uci.edu.



Launching into the Arts

*Drama's annual Santley Showcase is
a springboard for UCI actors*

By Christine Byrd



The Claire Trevor School of the Arts' annual Santley Showcase puts the work of graduating actors in front of countless casting directors, agents and managers who hold the potential to make an aspiring star's dreams come true.

Kayla Quiroz, who graduated with her B.F.A. in music theatre with honors in acting in June 2023, received eight offers for representation and was invited to audition for a feature film thanks to her carefully crafted showcase performances. Now, less than a year after graduating, Quiroz is working with Grammy Award-winning Joy Huerta, Tony Award-winning choreographer Sergio Trujillo, and several Broadway alumni on the world premiere of *Real Women Have Curves: The Musical*, based on the 2002 movie starring America Ferrera.

The showcase is one of the most visible ways the Department of Drama launches M.F.A. and B.F.A. actors in the arts.

"We consider it a calling card," says Andrew Borba, associate professor of acting, who spearheads the M.F.A. showcase. "We're helping crack open a very big, heavy door to help them get a foot into the professional world."

Evolving the Showcase

The showcase has a long history at UCI and became known as the Santley

Image: The M.F.A. actors film their showcase reels. Here, Cade Holbrook (M.F.A. '23) waits on set for the entrance of Heather Lee Echeverria (M.F.A. '23).

Photo: Andrew Borba



Photo: Emily Zheng

Image: Andrew Borba

Showcase in 1990, after a bequest from Helene Travers Santley to support the initiative. Traditionally, CTSA hosted an M.F.A. actor showcase in Hollywood and New York City, inviting industry connections from regional theater directors to heads of network TV casting agencies, as well as alumni and friends. Students perform short scenes and songs highlighting their strengths and uniqueness.

“You want to present your soul, your heartlight, what you do best as a human,” says Quiroz. Like many students, she started planning her showcase months in advance and went through many rounds of discussions — and some tears — to settle on the two songs and one scene she would professionally video record for the online showcase.

The showcase was already shifting toward recorded reels when the

pandemic hit. The UCI B.F.A. actors quickly pivoted to an online showcase posted for all to see, emailing it straight to casting directors and talent agencies. Although now nearly ubiquitous, faculty believe UCI was the first university to deliver an online showcase in 2020 — and quality has improved by leaps and bounds each year.

The benefits of recording reels are manifold. From a training perspective, the student actors learn how to work on a film set. In terms of career development, they receive high-quality videos that they can send to casting directors for years to come. Quiroz says the first reel she sends to any audition is a Spanish rendition of Hall & Oates’ “Rich Girl,” which she developed in collaboration with faculty and recorded for the showcase.

Borba also points out that even for students who do not get hired directly after showcase, it might be the first positive impression in a series of encounters — including great but ultimately unsuccessful auditions — that eventually leads to them being cast. Plus, an enjoyable experience at the showcase reminds the audience of industry professionals that UCI is a talent powerhouse, year after year, and brings benefits to past and future graduates.

“People want this to be a sprint, but it’s a marathon, and the showcase is the first leg,” Borba says.

In March 2024, for the first time since 2019, the M.F.A. candidates will host a live showcase at the Garry Marshall Theatre in Burbank, California, in addition to their online showcase. The B.F.A. students will stick with the strictly online format.

A Growing Network

The showcase is not the only tool CTSA employs to prepare students to succeed in the industry after graduation. In the months leading up to the showcase, students build their professional portfolio and think hard about their hopes and plans for life after graduation. This includes practical aspects like getting headshots, updating their resumes, and building their professional websites, as well as thinking seriously about what kind of work they want to do.

Faculty encourage the graduating M.F.A. and B.F.A. students to think about short- and long-term goals, because artistic success seldom happens overnight — despite the fairytales. Borba points out it typically takes three years for a new actor to fully enter the professional world.

Image: Kayla Quiroz (far left in purple) rehearses with the creative team and cast of Real Women Have Curves: The Musical in the 42nd Street Studios in New York City.



Photo: Maria Baranova



Image: Sophia Metcalf (second from left) and the M.F.A. class of 2021 celebrates in the studio after a long day of shooting.

Photo: Andrew Borba

“You have to make decisions about who you want to reach out to, where they live, where you might want to live,” says Sophia Metcalf, M.F.A., ’21. “The showcase is not only about presenting a piece of art — preparing for it makes you think about your five- to 10-year goals.”

“The showcase is not only about presenting a piece of art — preparing for it makes you think about your five- to 10-year goals.”

Metcalf landed meetings with three managers after their digital showcase, ultimately signing with one, who helped set Metcalf up with representation in New York, too. Now, Metcalf sustains their artistic career through multiple avenues: performing in regional and NYC theater, creating their own work, and teaching at the American Musical and Dramatic Academy.

“A big goal of mine is not only working consistently as an actor, but also building community because that’s what leads to longevity in this really wild business,” they say. “You feel like you’re not alone when there are people who come to cheer you on at some weird bar you’re doing standup at on a Wednesday at 5 p.m.”

Metcalf leans into the tight-knit community of UCI faculty and alumni in New York City and in Irvine for support and encouragement. They have taught with fellow Anteater artists at AMDA and run into others on the audition circuit.

“UCI’s alumni network is such an incredible community,” says Metcalf,

“We’ve got a core group of M.F.A.s from the past 10 years, and when the next person moves out, we bring them into the flock.”

One way CTSA fosters these connections among different generations of alumni is through the New York Satellite Program for undergraduates, run by Myrona DeLaney, professor of teaching and head of music theatre. Through the satellite program, current students spend a month in New York City auditioning for casting directors and connecting with alumni in the business.

“Meeting alumni working successfully in New York helps our students see themselves on a similar trajectory,” says DeLaney. “They realize, ‘You went to UCI, and you did this, so I can do this, too.’”

Quiroz made many industry connections through the satellite program, and plans to move to the city. In the short time since graduating, she has traveled to New York several times for auditions and callbacks and notices at least one UCI alumnus working on every Broadway show she sees. In fact, the assistant casting director for *Real Women Have Curves* happened to be an Anteater — a happy coincidence that won’t land a part but can help an actor get seen amid a sea of others.

“I think UCI is a little gem,” says Quiroz. “Theater is such a small world, and I feel lucky and privileged that UCI is on my résumé — people look at it and know it’s a great program. I go into every room looking to uphold that reputation.”

Learn more about the Department of Drama's Santley Showcase and the M.F.A. and B.F.A. programs on the website at drama.arts.uci.edu.

Legacy in



By Christine Byrd

His body may not move the quite same way it once did, but Distinguished Professor Lar Lubovitch's genius for turning music into dance remains as brilliant as ever as he approaches his 81st birthday this spring. The choreographer's illustrious career was celebrated at the New York's Guggenheim Museum on Dec. 3, 2023, with *Works @ Process: Lar Lubovitch at 80: Art of the Duet*.

Lubovitch helped with preparations for the New York event in between teaching a course at the Claire Trevor School of the Arts in the fall and staging a piece at UCI for the winter quarter. The Guggenheim's celebration featured five of the choreographer's most famous pieces performed by principal dancers from around the country, as well as a conversation between Lubovitch and Wendy Whelan, associate artistic

director of the New York City Ballet. The UCI community will have its own opportunity to celebrate Lubovitch and see one of his favorite ensemble pieces live, at *Dance Visions 2024* in February.

"I still care about dance as much as I ever did in spite of the fact that my body no longer cooperates the way it used to," Lubovitch said over Zoom, traveling between Dallas and Chicago to prepare dancers at different companies for their performance at the Guggenheim. "The good news is my belief has never waned in the inspirational possibilities of dance to elevate the imagination."

Always Back To Dance

For a famous choreographer, Lubovitch has an unlikely origin story. He grew up practicing gymnastics before studying art at the University of Iowa, where he stumbled into dance.

Motion • ○ ● ○ ●

World-renowned choreographer Lar Lubovitch is celebrated on his 80th year



"My belief has never waned in the inspirational possibilities of dance to elevate the imagination."

"It immediately appeared to be the two things I loved most put together: art and gymnastics," he says. His years of gymnastics gave him upper body strength that made him an excellent partner and ignited his interest in duets.

He went on to train at Juilliard, learning from José Limón and Martha Graham. And in 1968, Lubovitch established his eponymous dance company in New York. While he choreographs for ensembles, solos and everything in between, he especially enjoys duets, such as those featured in his 80th-birthday celebration.

Image: Lar Lubovitch (far right) prepares to take a bow at the Works & Process: Lar Lubovitch at 80: Art of the Duet performance at the Guggenheim Museum in New York City.

Photo: Erick Munari

“The calculus of four arms, four legs and two torsos allows for an endless array of possibilities,” Lubovitch reflects. “The essence of two beings dancing together — no matter how abstract the context — will always tell a story. When two people come together it’s a demonstration of trust, equanimity and mutual respect that the dancers have practiced over and over again in order to arrive at that moment on stage. It resonates to the audience in a felt way.”

Over six decades, Lubovitch has choreographed in much more than strictly dance settings. In the 1970s and ’80s, he created ice skating routines for Olympic champions Dorothy Hamill, Peggy Fleming and John Curry as well as a full-length *Sleeping Beauty* on ice for Robin Cousins. He choreographed several Broadway musicals, including Stephen Sondheim’s *Into the Woods*, for which he was nominated for a Tony Award. He even appeared in the Robert Altman movie *The Company*.

“But I always come back to dance,” Lubovitch says.

Arguably his most iconic work, set to Wolfgang Amadeus Mozart’s *Concerto Six Twenty-Two*, premiered at Carnegie Hall in 1986. *The New York Times* gushed, “There is something to cheer about when an already good choreographer comes gloriously into his own.” Created as the AIDS epidemic was intensifying, the duet featured two male dancers demonstrating care and support for each other and became emblematic of the crisis in which individuals were having to help one another through illness and grief. The dance became a central piece at multiple fundraisers to benefit AIDS care, research and education.

“Young people, unexpectedly, were helping friends through incomprehensible crisis with grace and dignity,” Lubovitch says. “In actuality, it’s a dance about friendship, one of the emerging themes of the epidemic.”

Lubovitch’s Legacy

Works @ Process: Lar Lubovitch at 80: Art of the Duet opened with a screening of a duet from the 1990s feature-length televised ice dance, *The Planets*. Then, the live performances began featuring dancers from American Ballet Theater, Bruce Wood Dance, Hubbard Street Dance Chicago, Joffrey Ballet, Lar Lubovitch Dance Company and New York City Ballet.

The famous duet from *Concerto Six Twenty-Two* led, followed by an erotic duet *Prelude to a Kiss*, and the lyrical ballet *Something About Night*. Then the dark, final duet of Lubovitch’s full-length ballet *Othello*.

Closing out the performances was Lubovitch’s newest duet, *Each in His*

“He is acclaimed as an esteemed modern choreographer, celebrated for his unparalleled creativity and artistry, but he also is an exceptional human being”

Own Time, featuring two men dancing to Johannes Brahms’ Eight Piano Pieces Op. 76. Some have wondered if the duet is a follow up to his *Concerto Six Twenty-Two*. While not intended that way, Lubovitch admits it could be seen as a sequel.

“I have the music, I make the dance, I follow my intuition,” Lubovitch says. “Everything else is happening at a less than conscious level. I’m working on

Image: Alexandria Best and Elliot Hammans of Hubbard Street Dance Chicago perform Prelude to a Kiss as part of Works & Process: Lar Lubovitch at 80: Art of the Duet in NYC.



Photo: Erick Munari

FACULTY RESEARCH

a plane of movement expression. It's only later that we see these possible meanings emerge.”

Recognizing the significance of Lubovitch's six decades of work, some have begun compiling archives for posterity. Lubovitch recently sat for hours of interviews with the New York Public Library, which is digitizing hundreds of performances and video recordings of his body of work. One of his former dance company members also has interviewed dozens of artists he set choreography on, and Lubovitch himself is writing individually about pieces that are especially meaningful to him.

“The question of legacy has been upfront in the last 10 years or so, mostly raised by dancers who have worked with me and are now trying to assemble a comprehensive archive,” he says. “I have never thought in terms of legacy

— it's been challenging enough just to have done the work.”

Lubovitch says finding one's voice and staying true to it no matter the obstacles or criticisms, is the throughline of his career. “That's a challenge for anyone in the creative arts, to speak as closely as possible with one's authentic creative voice,” he says.

Engaging at UCI

Those who work with Lubovitch at UCI cherish him for more than his art. He is described as a supportive colleague, committed educator and engaged leader who helps ensure that the CTSA prepares dancers for the professional world.

“He is acclaimed as an esteemed modern choreographer, celebrated for his unparalleled creativity and artistry, but he also is an exceptional human being,” says Dr. Kelli Sharp, chair of

Image: UCI students perform in Lubovitch's Dvorák Serenade (2007) for Dance Visions 2019.





Photo: Will Tee Yang

Image: Lubovitch oversees pre-show warmups with his UCI dancers before Dance Visions 2020.

the Claire Trevor School of the Arts' Department of Dance. "He is a huge asset for our school and the progression of our department, serving as an invaluable resource for our students as well."

A dozen UCI students are working with Lubovitch to perform a jazz ensemble number from Coltrane's *Favorite Things*, which he created in 2010 and is currently in Hubbard Street Dance Chicago's repertoire.

Sharp recalls watching CTSA student dancers strive to master Lubovitch's choreography in the past. "It was beautiful to witness our dancers embark on a journey of growth, evolving from their initial challenges when they found the work to be particularly demanding," she says. "He gave them space to embody the work, and their excitement and pride were evident in the finished piece."

Lubovitch says he enjoys challenging the dancers he teaches and trains at UCI.

"In reality, we can't be perfect or entirely meet our ideals," he says. "But we are engaged in a practice in which striving for that guides our actions and potentially elevates the outcome."

CTSA students will demonstrate the breadth of their dance styles for audiences of *Dance Visions 2024* as well. In addition to Lubovitch's jazz piece, they will perform hip hop, contemporary and classical ballet including George Balanchine's *Serenade*. Sharp and assistant professor Cyrian Reed are co-artistic directors of the production, which runs Feb. 22-24, 2024, at the Irvine Barclay Theatre.

To learn more about the faculty in the Department of Dance, visit dance.uci.edu.

To purchase tickets to the upcoming *Dance Visions 2024* at the Irvine Barclay Theatre, visit www.arts.uci.edu/tickets.

A portrait of John Evans, an older man with white hair and glasses, wearing a dark suit, white shirt, and red patterned tie. He is smiling slightly. The background is a dark, textured grey.

MUSIC MAN

Q&A with John Evans

Throughout John Evans' life, including his long career in banking, he has been a devoted fan of chorale and symphonic music and sings and has played several instruments. In addition to being a longtime supporter of the Claire Trevor School of the Arts' Department of Music, Evans is a member of the Claire Trevor Society Leadership Committee, a UCI Foundation Trustee, and a board member and past board chair of the Pacific Symphony.

Q. How have the arts played a role in your life personally?

JE: My mother and grandmother were musicians, so I grew up around music and took lessons on several instruments and sang in the high school choir. I loved to play Baroque piano music such as Bach's Preludes and Fugues. While living in Tehran for work, I took up the alto recorder and sang in the Tehran Philharmonia Chorus including international singers and orchestra. My wife, Ruth Ann, participated with me in these activities and performs on piano still. She fills our home with the music of great composers as she practices.

To learn more about ways to support CTSA, contact Sarah Strozza, Senior Director of Development, at (949) 824-0629 or [sstrozza@uci.edu](mailto:ssrozza@uci.edu).

Q. How do you see arts as helping to launch students into the professional world — whether in arts, business or industry?

JE: During the 40 years I was in financial services, I hired a lot of people and, because of my own liberal arts background, I looked for those who also had education in music, languages and arts. They already know about how to think, how to adapt, how to be flexible, and how to be creative — and that's really important in our workplace. I felt we could teach the other more technical aspects of their job.

Q. You've been in Orange County for nearly four decades. What have you noticed about the local arts community and how it's evolved during that time?

JE: I've seen a major evolution in Orange County, not only in CTSA, but with the Pacific Symphony, which was a wonderful orchestra when I joined the board in 1987. Then we brought Carl St.Clair as the conductor in 1990, and since then we've become one of the top 25 orchestras in the country. I've followed UCI assiduously during the same time, and I became involved in CTSA in 2011. In December, UCI music students had a masterclass with Carl, and we look forward to them playing side-by-side with the Pacific Symphony in the future. We're excited about this collaborative endeavor, which aims to enrich the education and musical experiences of CTSA's aspiring young musicians.

Q. How do you see the partnership between the Pacific Symphony and CTSA helping to provide professional pathways for the next generation of musicians?

JE: I'd love to see that partnership continue, and I intend to do my part to have that happen. A wonderful synergy is developing between CTSA Dean Tiffany López and Pacific Symphony President John Forsythe. We have a youth orchestra at the symphony which includes many first-generation students, and they often end up going to top universities and being successful in music, arts or any field they choose because they have developed musical discipline. I think this partnership will help both UCI students and youth symphony students see the broader opportunities available to them through music.

Q. As a member of the Claire Trevor Society Leadership Committee, what have you most enjoyed about this group?

JE: I like everybody I meet at CTSA. We are a highly compatible group of people working for a common cause to help elevate what the school is, and to ensure the students have bright futures ahead. Many of us share in common the understanding that music is more than entertainment. Music helps people achieve, be inspired, be kind and generous, and these benefits go beyond the moments we are experiencing them. Music and text quietly reside in our unconscious minds indefinitely, influencing and changing us for the better.

Unlocking the Dreamscapes of Currency

On Nov. 15 at the Contemporary Arts Center Gallery, a conversation took place around money as a shapeshifting medium, seamlessly bending and stretching through time. The University Art Galleries (UAG) hosted visiting artist and lecturer Adrià Julià alongside Dean of the School of Social Sciences Bill Maurer. The focal point of discussion centered on Julià's fall exhibition, *Think of it as Money!* — curated by Professor Juli Carson — and took place within the dynamic setting of the gallery.

“What makes Adrià Julià's installation so interesting to me is that it captures the homology between the dreamscapes of photography — its shadowlike images on paper or projected on the screen — and of money, specifically, the token and the banknote, their dematerialization in digital spaces, and the dreams of sovereignty and value they instantiate and cause to endure,” said Maurer.

Julià guided the audience through his exhibition, delving into both historical and contemporary dimensions of currency. Simultaneously, Maurer provided valuable context to the artworks by drawing on archival materials from the University of California, Irvine's Institute for Money, Technology, & Financial Inclusion (IMTFI).



This event was part of the UAG's ongoing series, Encounters. This series represents a continuum of discussions aligned with the gallery's mission to promote innovative research and cultivate dialogues on crucial aesthetic and political themes. These conversations unfold between visiting artists, who collaborate with the gallery on individual projects, and distinguished faculty or scholars residing on campus. The event proved to be a captivating experience for both students and community members, situated at the intersection of art and academia.



Photo: Aejin Yi

Carnegie Calling: Antonio's Musical Journey

*Vocal arts major has confidence, work ethic
to succeed as well as a passion to help artists
from diverse backgrounds*

By Greg Hardesty



Bay Area native Antonio Richard Lee was in the eighth grade when he first saw Carnegie Hall while on a field trip with drama students from American Canyon Middle School.

“I want to be back here someday,” said Antonio, who prefers the single moniker and has been performing since age 10.

On April 22, 2024, Antonio, a junior vocal arts major in the music department, will make his debut at the iconic concert venue in Midtown Manhattan in New York City as a member of the UCI Chamber Singers, which will perform a new work, “Twilight Mass,” by Norwegian composer and pianist Ola Gjelio.

Antonio and his UCI Choir colleagues, led by Dr. Irene Messoloras, director of choral activities and conductor of the University Chamber Singers and University Concert Choir at the Claire Trevor School of the Arts, will perform the West Coast debut of “Twilight Mass” a month before the trip to the Big Apple at the Barclay Theatre.

“It won’t be the last time people see me perform at Carnegie Hall,” Antonio declares — not out of arrogance but from a lifelong confidence that comes from knowing that, with hard work and kindness, he can achieve his goal of making it big as a performing artist.

Caught the Stage Bug

Antonio, who is of Puerto Rican, Black, Chinese and American Indian descent, grew up being exposed to a diversity of music and art.

He recalls his Aunt Edna regularly taking him to an art museum in downtown Fairfield, northeast of Vallejo. It was his introduction to the arts.

“I always had a performance bug,” Antonio says. “I knew I wanted to dance and sing.”

He fulfilled his passion in productions at the Missouri Street Theatre, the Downtown Theatre in Fairfield, and at American Canyon Middle School and American Canyon High School, where he graduated from in 2017.

Although he played the saxophone in fourth grade, Antonio didn’t stick with it. Instead, he focused on singing and dancing, inspired by such performers as Lady Gaga, Nicki Minaj and Michael Jackson.

“It won’t be the last time people see me perform at Carnegie Hall.”

“I ‘found myself’ on stage,” Antonio says.

At 18, Antonio moved to Los Angeles to launch his career with the unwavering support of his mother, Evette Polanco, and his family. Although Antonio’s father, Carlos “Tony” Lee, passed away when Antonio was eight, he is confident that his father would be proud of his achievements.

He Had a Feeling

Antonio earned three associate degrees in music, the arts and humanities, and social behavioral sciences from Los Angeles Harbor College in Wilmington.

He transferred to the CTSA in fall 2022 on UCI Alumni Association and Black Alumni scholarships.

“I always had a feeling about UCI,” he says. “I heard things about it and knew



it had a great performing arts program, and I really wanted to study voice. I needed classical training.”

He got it, from his vocal coach, Dr. Darryl Taylor, a professor of vocal arts, and his mentor, Messoloras, associate chair of the Department of Music.

On a recent weekday, during a quick breather between rehearsals before a concert of traditional and modern holiday-themed music and carol arrangements at Bethel Church in Irvine, Messoloras praised Antonio’s work ethic and attitude.

“I really appreciate his focus, drive, passion and positivity – not just toward me but to his peers,” she says. “He’s wonderful, and he’s authentic in who he is as a person.”

“I really enjoy UCI. The university has allowed me to gain an appreciation for classical music and has challenged me to pursue a more diverse repertoire.”

As part of his undergraduate work at CTSA, from which he is expected to graduate in spring 2025, Antonio has researched songs written by Black and other marginalized composers.

And since August, he’s served as a Umoja Peer Educator with the Student Outreach and Retention Center.



Photo: Jaime DeJong

Umoja, which means unity in Kiswahili, assists students of African descent who are transitioning to a four-year university to help them achieve academic, professional and personal success.

Antonio availed himself of the Umoja Program's services when he arrived at UCI.

"It's been great to connect with students and share with them what I've learned," he says. "I really enjoy UCI. The university has allowed me to gain an appreciation for classical music and has challenged me to pursue a more diverse repertoire.

"I'm very proud of the growth I've experienced here. I've grown exponentially."

Image: On Nov. 30, the UC Irvine Chamber Singers, Concert Choir and Voces Chamber Ensemble performed in Sounds of the Season accompanied by members of the UCI Symphony Orchestra.

Life's a Stage

Antonio (antonioxadrienne.com) says: "I've always been a busybody."

No kidding.

While handling a full load of classes at the CTSA while commuting to UCI daily from his home in downtown L.A., Antonio has kept up a torrid pace of performing in his adopted hometown.

Since 2021, he's been a producer and performer for Afro Borinquen Productions, which creates artistic and leadership opportunities for people from marginalized communities.



Photo: Jaime DeJong

Image: Antonio flanked by his mother, Evette Polanco, and his best friend, Micaela Schlemmer, after the Sounds of the Season concert with the UCI Choirs.

He trains with Richard Jackson, who choreographs for Lady Gaga, and has worked with choreographer Rosero McCoy.

Antonio has performed in actress Keke Palmer's directorial debut *Big Boss*, in the Netflix show *The UPshaws*, and in the pilot episode of *All American* on the CW Network.

Image: Antonio in drag as his alter ego, Adrienne LaCielo.



Says Messoloras: "What I love about him is he has this drive; he's involved in so many things outside the university. He's a leader and a role model."

Antonio also is a trailblazer.

Back at the Downtown Theatre in Fairfield, he staged last year the city's first-ever drag show, *Adrienne's Draguation, Class of 2022*, which starred his alter ego, Adrienne LaCielo (The Sky).

And the sky appears to be the limit for Antonio, who, displaying his usual confidence, says: "You'll be seeing me on billboards soon, trust me."

The UCI Chamber Singers and Concert Choir will perform the West Coast debut of Ola Gjeilo's "Twilight Mass," as well as Fauré's "Requiem," on Wednesday, March 13, 2024, at 8 p.m. at the Barclay Theatre in Irvine.

To learn more or to purchase tickets, go to music.arts.uci.edu.

WINTER 2024



Image: Mona Welch, Untitled, 76.5"x60.5," oil on linen, 2022.

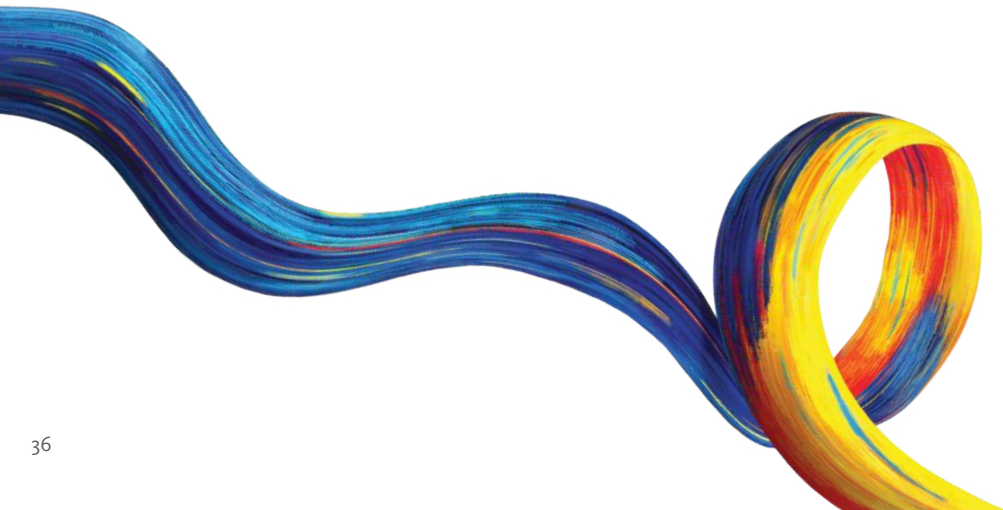
Photo: Yubo Dong

SEASON EVENTS

2023-24 Season-At-A-Glance

Winter 2024

Through Jan. 13*	<i>E.A.A.T. Experiments in Art, Access and Technology</i>	BEALL
Jan. 20-April 7*	<i>On the Passage of a Few People Through a Rather Brief Period of Time</i>	CAC
Jan. 27	Music Faculty Artist Series: Hossein Omoumi <i>Innovations in Pedagogy and Instruments Design</i>	WSH ●
Jan. 28*	Listen to the Motion	WSH
Feb. 2	Music Faculty Artist Series: Yuliya Minina, piano: <i>Music She Composed</i>	WSH ●
Feb. 3-April 20*	Katherine Behar: <i>Ack! Knowledge! Work!</i>	BEALL
Feb. 3-10	Drama: <i>King Lear</i>	CTT ●
Feb. 9	Music Faculty Artist Series: Mari Kimura, violin	WSH ●
Feb. 10-March 2*	M.F.A. 2nd Year Exhibition	UAG, R
Feb. 16*	Music: Zulal	WSH
Feb. 21*	Small Jazz Groups	WSH
Feb. 22-24	<i>Dance Visions 2024</i>	IBT
Feb. 28*	UCI Jazz Orchestra	WSH
March 2	Music Faculty Artist Series: Lorna Griffitt, piano	WSH ●
March 7	UCI Symphony Orchestra	IBT
March 9*	Women Of The One: Trailblazers of Funk	WSH
March 9-16	Drama: <i>The Bald Soprano</i>	RCT
March 11*	Wind Ensemble	WSH
March 13*	Guitar Ensemble	WSH
March 13	UCI Chamber Singers and Concert Choir: Faure & Gjeilo accompanied by the UCI Symphony Orchestra	IBT
March 14*	Tenth Thursday Undergraduate Student Exhibition	AC
March 14-23*	19th Annual Guest Juried Undergraduate Exhibition	UAG
March 18*	Chamber Music Concert	WSH



Spring 2024

Through April 20*	Katherine Behar: <i>Ack! Knowledge! Work!</i>	BEALL
April 5	Music Faculty Artist Series: Matt Hare, double bass	WSH ●
April 6-7*	Finding a Voice	WSH
April 7*	Music Honors Concert	WSH
April 12*	Vocal Arts Concert: Nordic and Slavic Repertoire	WSH
April 18-20	<i>Dance Escape 2024</i>	CTT ●
April 20-May 4*	M.F.A. Thesis Exhibition, part 1	CAC, R, UAG
April 22-23*	Music: Galan Trio	WSH
April 27-May 4	Drama: <i>The Brothers Paranormal</i>	xMPL
May 2-4	Dance: <i>Physical Graffiti 2024</i>	CTT ●
May 11-12	UCI Opera and UCI Symphony: <i>The Turn of the Screw</i>	IBT
May 11-25*	M.F.A. Thesis Exhibition, part 2	CAC, R, UAG
May 15*	Small Jazz Groups	WSH
May 18-19*	Coup de Comedy Festival	AC
May 19	Music Faculty Artist Series: Dennis Kim, violin	WSH ●
May 22*	UCI Jazz Orchestra	WSH
May 24*	Music: ICIT Showcase Concert	WSH
May 31*	UCI Choral Concert	WSH
June 1-8	Drama: <i>The Prom</i>	CTT ●
June 3*	Wind Ensemble	WSH
June 5*	Guitar Ensemble	WSH
June 6*	Tenth Thursday Undergraduate Student Exhibition	AC
June 6-15*	Undergraduate Honors Thesis Exhibition	UAG, R
June 7	UCI Symphony Orchestra	IBT
June 10*	Chamber Music Concert	WSH

Summer 2024

July-Aug.	New Swan Shakespeare Festival presents <i>Twelfth Night</i> <i>Measure for Measure</i>	NS NS
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Venues

AMP	Arts Plaza Amphitheatre	RCT	Robert Cohen Theatre
AC	Arts Campus	R	Room Gallery
BC	Beall Center for Art + Technology	ONLINE	Live or recorded event presented online
CAC	Contemporary Arts Center	UAG	University Art Gallery
CTT	Claire Trevor Theatre	WSH	Winifred Smith Hall
IBT△	Irvine Barclay Theatre	xMPL	Experimental Media Performance Lab
NS	New Swan Theater		Check website for specifics.

△ Venue not on CTSA campus. Consult CTSA website maps: www.arts.uci.edu/directions

Dates, venues, titles are subject to change.

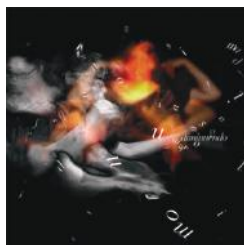
Please check our online events calendar (www.arts.uci.edu/calendar) for the most current information.

* indicates free event / ● indicates tentative shuttle availability.

Winter Quarter 2024 Events

Launch into the new year with a series of unique performances and exhibitions. Highlights include four music faculty artist concerts and the UC Irvine Choirs, who make their debut at the Irvine Barclay Theatre on the road to Carnegie Hall. Drama presents a classic with *King Lear* and the avant-garde with *The Bald Soprano*. Dance presents its premier concert of the year with *Dance Visions 2024*, and Art hosts the 19th Annual Guest Juried Undergraduate Exhibition and 2nd Year M.F.A. review. Join in the winter excitement!

BEALL CENTER FOR ART + TECHNOLOGY



Through Jan. 13, 2024

E.A.A.T. Experiments in Art, Access and Technology

Organized by Leonardo/ISAST

Curated by Vanessa Chang and Lindsey D. Felt

Program curated by Claudia Alick

Experiments in Art, Access and Technology, or E.A.A.T. chronicles the emergence of access as an animating principle of art, science and technology. Meesh Fradkin, Carmen Papalia, Josephine Sales, Andy Slater and Olivia Ting premiere new work developed in Leonardo CripTech Incubator, an art and technology fellowship for disability innovation.

Beall Center for Art + Technology

Gallery Hours | Tuesday-Saturday | Noon-6 p.m.

Free admission

Image: Olivia Ting, "Song Without Words," 2023. Image courtesy of the artist.

ART



Jan. 20-April 7, 2024

Opening Reception: Saturday, Jan. 20, 2-5

On the Passage of a Few People Through a Rather Brief Period of Time

Curated by Juli Carson

On the Passage of a Few People Through a Rather Brief Period of Time showcases "project-based" work by artists influenced by Mary Kelly, with her film *WLM Demo Remix* as its thesis. It explores historical moments of resistance, framed within an intergenerational and historically specific discourse. Inspired by Kelly's online conversation at Tate Modern in 2015, the exhibition delves into the transmission of collective desire and historical memory. The exhibition is organized in coordination with the release of *Mary Kelly's Concentric Pedagogy: Selected Writings*, edited by Juli Carson and published by Bloomsbury Press.

Contemporary Arts Center Gallery

Gallery Hours | Tuesday-Saturday | Noon-6 p.m.



MUSIC: FACULTY ARTIST SERIES



Saturday, Jan. 27, 2024, 8 p.m.

Hossein Omoumi

Innovations in Pedagogy and Instruments Design

Special performance with UCSD Music Professor Shahrokh Yadegari

In celebration of the internationally renowned musician Hossein Omoumi and his extraordinary achievements in music education, performance, and instrument design innovations, several renowned artists and scholars will share their music and thoughts with the audience. This event will include music performances by selected UCI and non-UCI students of Hossein Omoumi as well as a special performance by Hossein Omoumi and UCSD Music Professor Shahrokh Yadegari.

There will be a light reception with Persian delights open to all attendees after the performance.

This event is co-sponsored by the Music Department at UC Irvine and UCI Jordan Center for Persian Studies and Culture.

Winifred Smith Hall

\$20 / \$17 / \$17 / \$15 / \$7



MUSIC



Sunday, Jan. 28, 2024, 2 p.m.

Listen to the Motion

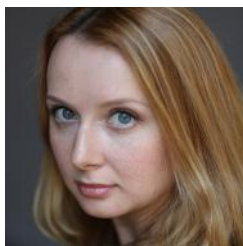
Organized by Mari Kimura

Listen to the Motion features a motion sensor system created by Professor Mari Kimura called MUGIC®, which captures expressive gestures. The concert features students from the Integrated Composition, Improvisation, and Technology (ICIT) program in the Claire Trevor School of the Arts (CTSA), who have been working with MUGIC®.

Experimental Media Performance Lab (xMPL)

Free admission

MUSIC: FACULTY ARTIST SERIES



Friday, Feb. 2, 2024, 8 p.m.

Yuliya Minina, piano: *Music She Composed*

Yevgeniya Kobylanska, cello

Frances Bennett, soprano

UCI pianist Yuliya Minina will be joined by her friends and colleagues Yevgeniya Kobylanska (cello) and Frances Bennett (soprano) in a recital featuring music of female composers, including Dora Pejačević, Vítězlava Kaprálová and Poldowski.

Generous support is provided by the Marjorie Q Rawlins Endowed Fund.

Winifred Smith Hall

\$20 / \$17 / \$17 / \$15 / \$7



BEALL CENTER FOR ART + TECHNOLOGY



Feb. 3-April 20, 2024

Opening Reception: Saturday, Feb. 3, 2 p.m.

Katherine Behar: Ack! Knowledge! Work!

Curated by Jesse Colin Jackson

In the solo exhibition *Katherine Behar: Ack! Knowledge! Work!* interactive installations, video works and sculptures address how digital technologies of automation are reforming the future of labor. With *Ack! Knowledge! Work!* Behar invites us to “acknowledge” crucial labor that automation makes invisible and to question the supposed intelligence of “knowledge work” as artificial intelligence encroaches on traditionally white-collar jobs. Simultaneously, the exhibition gives a nod to the conflicted “Ack!” so many of us feel about work and automation: we understand that automation could lead to unemployment, but even so we wish tedious work could be automated away.

Beall Center for Art + Technology

Gallery Hours | Tuesday-Saturday | Noon-6 p.m.

DRAMA



Feb. 3-10, 2024

King Lear

Written by William Shakespeare

Directed by Lucas James Nelson

King Lear, written by William Shakespeare, tells the tragic tale of King Lear, the aging king of Britain, who intends to divide his kingdom among his daughters, Goneril, Regan and Cordelia. Goneril and Regan smother him with provocations of love; Cordelia, however, declines to flatter her father with superficial claims of devotion and is consequently disowned and banished by Lear. In true Shakespearian tradition, betrayal ensues and painful life lessons are learned, in the quest for love and identity.

Generous support for this production is provided by the Robert and Lorna Cohen Endowment for Excellence in Drama, Theatre Guild, and the Claire Trevor Society.

Claire Trevor Theatre

Feb. 3, 8, 9, 10

8 p.m.

Feb. 4, 10*

2 p.m.

Feb. 7

7:30 p.m.

**Ticketholders: Please join us for a post-performance TalkBack with the creative team and cast.*

\$25 / \$22 / \$20 / \$21 / \$10



Tickets

\$ / \$ / \$ / \$ / \$

General / Seniors, UCI Faculty & Staff, Alumni, Retirees / Groups 10+ / Arts Packages / Students & Children under 17

Please note: Tickets purchased at the Barclay Box Office will incur a \$3-5 fee per ticket.

MUSIC: FACULTY ARTIST SERIES



Friday, Feb. 9, 2024, 8 p.m.

Mari Kimura, violin

Guest performer, Suejin Jung, piano

Violinist and composer Mari Kimura will give a solo recital including classical, contemporary and original compositions.

Generous support is provided by the Marjorie Q Rawlins Endowed Fund.

Winifred Smith Hall

\$20 / \$17 / \$17 / \$15 / \$7



ART



Feb. 10-March 2, 2024

Opening Reception: Saturday, Feb. 10, 2-5 p.m.

M.F.A. 2nd Year Exhibition

View an exhibition by emerging artists in the various galleries as nine M.F.A. students in the Department of Art display works for their second-year review.

Artists: Misha Davydov, Anastasia Denos, Minoo Emadi, Norma Hernandez, Laura Li, Davora Lindner, Anthony Martinez, Andy Phillips, Alystair Rogers

University Art Gallery and Room Gallery

Free admission

Gallery Hours | Tuesday-Saturday | Noon-6 p.m.

MUSIC



Friday, Feb. 16, 2024, 8 p.m.

Zulal: an a cappella trio of Armenian-American women

Teni Apelian, Anais Alexandra Tekerian, Yeraz Markarian

Organized by the Center for Armenian Studies

Zulal, which means “clear water,” is an a cappella trio that transforms Armenia’s village folk melodies into arrangements that pay tribute to the music’s ancient roots while allowing it new possibilities. Zulal celebrates the trials and joys of old Armenian life, from the echoes of loss to the enduring vibrations of dance and celebration. The trio has performed in such esteemed venues as the Getty Museum, the MET, the Smithsonian Folklife Festival, the Berklee College of Music, and the Kennedy Center. Zulal has four critically acclaimed albums to its credit.

This event is co-sponsored by UCI Illuminations, School of Humanities, Department of History, Department of Music, Global Middle East Studies, Jordan Center for Persian Studies, OC Armenian Festival, and OC Armenian Professional Society. Generous support is provided by the Marjorie Q Rawlins Endowed Fund.

Winifred Smith Hall

Free admission

MUSIC



Wednesday, Feb. 21, 2024, 8 p.m.

UCI Jazz Small Groups

Organized by Michael Dessen

The UCI undergraduate jazz program presents its quarterly concert to showcase the small-group student ensembles. There will be several groups under the direction of the jazz faculty. Join us for an evening of exciting music and improvisation.

*Winifred Smith Hall
Free admission*

DANCE



Feb. 22-24, 2024

Dance Visions 2024

Kelli Sharp and Cyrian Reed, artistic directors

Dance Visions 2024 is the premier annual production for the Department of Dance at UC Irvine's Claire Trevor School of the Arts. Comprised of works by faculty choreographers, the concert promises to present a diverse program of genres, including performances by the UCI Symphony Orchestra, with music selections conducted by Maestro Geoffrey Pope. Each new performance draws upon the fusion of dance, music and theatrical elements and is the culmination of exploration in the creative space.

This year's faculty choreographers include UCI Distinguished Professor Lar Lubovitch, Ariyan Johnson, Cyrian Reed, Vitor Luiz with music composed by Alan Terricciano. There will also be a special staging of George Balanchine's "Serenade" with Diane Diefenderfer serving as the artistic advisor.

Irvine Barclay Theatre

Evenings: Feb. 22, 23, 24 8 p.m.

Matinee: Feb. 24 2 p.m.*

**Streaming Feb. 24 at 2 p.m. | Access Code \$15*

\$30 / \$26 / \$26 / \$24 / \$10

For more information and updates, visit dance.arts.uci.edu

MUSIC



Wednesday, Feb. 28, 2024, 8 p.m.

UCI Jazz Orchestra

Michael Dessen, director

Join the UCI Jazz Orchestra for an evening of warm and exciting large-ensemble jazz music, from big-band-era classics to diverse modern sounds.

Generous support is provided by the Marjorie @ Rawlins Endowed Fund.

*Winifred Smith Hall
Free admission*

MUSIC: FACULTY ARTIST SERIES



Saturday, March 2, 2024, 8 p.m.

Lorna Griffitt, piano

Professor and pianist Lorna Griffitt's solo recital features Bach's Toccata in E Minor, a work with four imaginative, highly contrasting and seamlessly performed movements for solo keyboard. She will continue with Beethoven's Sonata in A Major, Op. 101, short works by Musgrave, Chopin, Clara Schumann and Robert Schumann, concluding with Rachmaninoff's sumptuous transcription of Fritz Kreisler's Liebesleid.

Generous support is provided by the Marjorie Q Rawlins Endowed Fund.

Winifred Smith Hall

\$20 / \$17 / \$17 / \$15 / \$7



MUSIC



Thursday, March 7, 2024, 8 p.m.

UCI Symphony Orchestra

Dr. Geoffrey Pope, conductor

Join the UCI Symphony Orchestra, under the direction of conductor Dr. Geoffrey Pope, for an evening of orchestral classics from your favorite composers and also featuring the winner of the 2024 UCI Concerto Competition. The annual competition offers UCI music and non-majors the opportunity to perform a solo in the annual winter concert. The detailed program will be announced in February.

Join Maestro Geoffrey Pope for a Pre-Concert Conversation before the performance at 7 p.m.

Generous support is provided by Charlie and Ling Zhang, UCI Friends of the Symphony, and the Marjorie Q Rawlins Endowed Fund

Irvine Barclay Theatre

\$21 / \$18 / \$18 / \$16 / \$8.

MUSIC



Friday, March 8, 2024, 8 p.m.

ICIT Anniversary Concert

Organized by Christopher Dobrian

Celebrate innovation and creativity with the Department of Music at the University of California, Irvine, as they mark the 15th anniversary of the graduate program in Integrated Composition, Improvisation, and Technology (ICIT).

The department will host two days of events. For up to date information, please visit the website at music.arts.uci.edu.

Winifred Smith Hall

Free admission

MUSIC



Saturday, March 9, 2024, 7 p.m.

Women Of The One: Trailblazers of Funk

Organized By Dawn Norfleet

"Women Of The One" celebrates the pivotal role Black women played in shaping the Parliament-Funkadelic sound in the 1970s. Featuring pioneers like Dawn Silva, Jeanette Perkins and Kim Bond, the event, moderated by Dr. Dawn Norfleet, explores their challenges and triumphs in the male-dominated music industry over five decades.

Generous support is provided by the Claire Trevor Society with additional support provided by UCI Illuminations and the Department of Music.

Winifred Smith Hall

Free admission

DRAMA



March 9-16, 2024

The Bald Soprano

Written by Eugène Ionesco

Directed by Mihai Maniutiu

The Bald Soprano is written by Romanian-French avant-garde playwright Eugène Ionesco and directed by Mihai Maniutiu. Considered an absurdist "anti-play," *The Bald Soprano* introduces the Smiths, a traditional, middle-class English couple who have invited the Martins—a similar couple—over for a visit. The two couples exchange rote, elliptical, nonsensical dialogue and are occasionally joined by Mary, the Smiths' housemaid, and the Fire Chief—Mary's former lover. Director Maniutiu explores the relationship between humor and absurdist theatre in this exciting new production.

Presented with generous support from the Robert and Lorna Cohen Endowment for Excellence in Drama, the Theatre Guild, and the Claire Trevor Society.

Robert Cohen Theatre

March 9, 14, 15, 16

8 p.m.

March 10, 16*

2 p.m.

March 13

7:30 p.m.

**Ticketholders: Please join us for a post-performance TalkBack with the creative team and cast.*

\$25 / \$22 / \$20 / \$21 / \$10

UCI Claire Trevor School of the Arts' e-shop!

Embrace your passion for the arts and proudly showcase your affiliation the Claire Trevor School of the Arts Anteaters — or, as we fondly call ourselves, ARTeaters! Our e-shop offers diverse products that seamlessly blend artistry and fashion.

Learn more and shop the site at www.arts.uci.edu/gear



MUSIC



Monday, March 11, 2024, 8 p.m.

UCI Wind Ensemble

Kevin McKeown, conductor

The UCI Wind Ensemble, under the direction of Kevin McKeown, performs traditional and contemporary works written specifically for the wind band genre.

Generous support is provided by the Marjorie Q Rawlins Endowed Fund.

Winifred Smith Hall

Free admission

MUSIC



Wednesday, March 13, 2024, Noon

Guitar Ensemble

Organized By Dr. Alexander Dunn

Discover the enchanting melodies of UCI guitar students as they harmonize the world's timeless compositions. From solo to quartet, witness six centuries of global repertoire, blending guitars and instruments in a mesmerizing performance.

Generous support is provided by the Marjorie Q Rawlins Endowed Fund.

Winifred Smith Hall

Free admission

MUSIC



Wednesday, March 13, 2024, 8 p.m.

UCI Chamber Singers and Concert Choir: Faure & Gjeilo accompanied by the UCI Symphony Orchestra

Dr. Irene Messoloras, director

Experience the captivating beauty of Fauré's Requiem and the enchanting compositions of Ola Gjeilo's Norway-inspired works sung by the UCI Chamber Singers and Concert Choir under the direction of Dr. Irene Messoloras as the choirs prepare to make their Carnegie Hall debut in April.

Generous support is provided by friends of Choral Activities, the Marjorie Q Rawlins Endowed Fund and Professor Emeritus Joseph Huszti.

Irvine Barclay Theatre

\$21 / \$18 / \$18 / \$16 / \$8

ART



Thursday, March 14, 2024, 6-8 p.m.

Tenth Thursday: An Undergrad Exhibition

Organized by Liz Glynn and Deborah Oliver

An evening of art exhibitions and projects by the Department of Art undergraduates. Experience diverse works in painting, drawing, ceramics, photography, video, sculpture, performance and installations. Interact with the artists and celebrate the culmination of their end-of-the-quarter class projects. Don't miss this inspiring cultural event!

Arts Campus - Department of Art Courtyard

Free admission

ART



March 14-23, 2024

Opening Reception: Thursday, March 14, 6 p.m.

19th Annual Guest Juried Undergraduate Exhibition

Presented by the Department of Art

Join the Department of Art for the 19th interdisciplinary exhibition featuring students from across the art campus. The selected student's works include painting, drawing, photography, installation, sculpture and experimental performance video.

University Art Gallery

Free admission

MUSIC



Monday, March 18, 2024, 8 p.m.

Chamber Music Concert

Organized By Sarah Koo Freeman

A program featuring talented students from UCI's Department of Music performing chamber music masterworks.

Winifred Smith Hall

Free admission

Tickets

\$/ \$ / \$ / \$ / \$

General / Seniors, UCI Faculty & Staff, Alumni, Retirees / Groups 10+ / Arts Packages / Students & Children under 17

Please note: Tickets purchased at the Barclay Box Office will incur a \$3-5 fee per ticket.

Complimentary Shuttle Service



Service is available for guests with disabilities or those with mobility issues, from the Mesa Parking Structure to select shows throughout the season. Shuttle service will begin one hour before show-time and will meet patrons on level two near the elevator. Advance notice is appreciated, but not required. For additional information, please call the Arts Box Office at (949) 824-2787, email artstix@uci.edu, or visit www.arts.uci.edu/shuttle. Please note the schedule is subject to change.

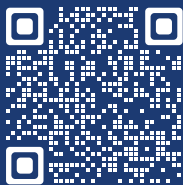
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UCI Claire Trevor
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We are grateful for the trust and foresight of those who have ensured the Claire Trevor School of the Arts' brilliant future by establishing an endowed fund or have included us in their estate plans.

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Hours

Wednesday & Thursday, 11 a.m. - 4 p.m.

1 hour before performances at venue box office

with seasonal/intermittent closures; check www.arts.uci.edu/boxoffice

Contact

(949) 824-2787 | artstix@uci.edu

UAG University Art Gallery

(949) 824-9854 | gallery@uci.edu

Tickets

www.arts.uci.edu/tickets (24/7) | Phone | CTSA Box Office Window

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FAStER Arts Pass for UCI Faculty, Alumni, Staff, Emeriti & Retirees

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Group Sales

Discounts for 10+ tickets are available for most of our shows, including online.

Contact the box office for more specific info.

Directions and More Information

Maps

www.arts.uci.edu/directions

Please use the pedestrian bridge to get to CTSA galleries and theatres. Take elevator or stairs to Level 3 of Mesa Parking Structure (MPS) to access bridge, which is to your left as you exit elevator or stairs.

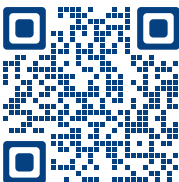
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Learn more about ADA access, complimentary shuttle service, general and disabled parking on our website through the following links:

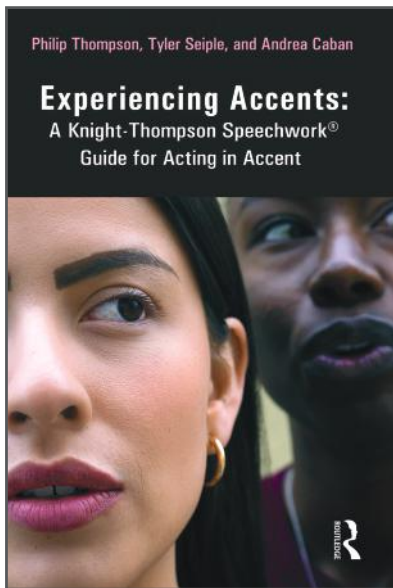
www.arts.uci.edu/ada | www.arts.uci.edu/shuttle | www.arts.uci.edu/directions



Scan the QR code to visit the box office website with maps and more information about your visit to CTSA.

Faculty Books

New books from faculty in the Claire Trevor School of the Arts



Experiencing Accents: A Knight-Thompson Speechwork® Guide for Acting in Accent

By Philip Thompson
professor of drama
in the Department of Drama

Co-written by Tyler Seiple, Andrea Caban

Experiencing Accents: A Knight-Thompson Speechwork® Guide for Acting in Accent presents a comprehensive and systematic approach to accent acquisition for actors. It lays out an accessible and effective set of tools, exercises and theoretical frameworks grounded in current linguistic science as well as more than two decades of teaching, actor training, and coaching developed by Knight-Thompson Speechwork®.

This book dismantles the notions that accents exist on a spectrum of good and bad or that "neutral," "general" or "standard" can serve as ideals for speech. By de-centering elitist and authoritarian worldviews, it gives actors a path to mobilize their innate language abilities to acquire any accent, relying on descriptive and experiential knowledge. The innovative approach of the Four Ps — People, Prosody, Posture and Pronunciation — builds cultural competence that honors accents as they exist in the world, increases the physical and perceptive skills of the actor, and provides a rich variety of applications to encourage fluid and embodied accent performance. Each of the Four Ps are investigated and practiced separately and then synthesized in the art of the performer, allowing actors to address the complexity of acting in accent through a deliberate and sequential layering of skills, rendering the final expression of their technique meticulously accurate and deeply authentic.

Organized into 15 modules to correspond with a typical semester, *Experiencing Accents* is perfect for Theatre students in voice, speech, and accents courses, along with working actors interested in improving their accent work.

Published by Routledge
Nov. 13, 2023, 266 Pages 83 B/W Illustrations
ISBN: 9781032324142

UCI Claire Trevor

School of the Arts

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Claire Trevor School of the Arts
200 Mesa Arts Building
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