



Boston University College of Fine Arts
 855 Commonwealth Avenue
 Boston, Massachusetts 02215
 www.bu.edu/cfa

Nonprofit
 U.S. Postage
 PAID
 Boston MA
 Permit No. 54162

Boston University College of Fine Arts

Spring 2011

ESPRIT

Beijing

Venice

Prague

Sydney

Destination: Inspiration

For CFA students, creating art means taking risks, embracing new perspectives, and making some tight connections.

London

Mexico City



If
 This Old
House
 Could Talk.



Massachusetts. Aaron was named a 2005 MacArthur Fellow, is a member of the Obama National Arts Policy Committee, and was President Obama's first nominee to the National Council on the Arts; he is also founder and president of the Sphinx Organization, a leading national arts organization dedicated to building diversity in classical music. An author, social entrepreneur, artist-citizen, and avid arts education advocate, Aaron is a great example of how a virtuoso musician can also be a social leader and the best possible advocate for his art. To succeed, Aaron has had to develop virtuosity in what we might call social entrepreneurial skills—skills that can be learned and taught, and which are at the core of the vision that is emerging in our strategic planning discussions. I have also found the roots of such social entrepreneurial teaching in some of the writings of Eben Tourjée, founder of the original College of Music at BU in 1872. In order to clarify a relevant vision for the future, we must carefully trace back our history and remember all the lessons learned along the way.

These two examples of collaboration and social responsibility go hand in hand with excellence in the artistic training of our students, who will face a very difficult and uncertain future. It is our mission to provide the best possible tools for them to be relevant, resilient, and—yes—successful, although in my choice of this word I urge everyone to create their own definitions of what “successful” really means.

The arts are the perfect space in which to face complex issues and to collaborate. My final thoughts go to my meetings with my friend Alan Brown, a leading expert on audience participation in the arts. We talked of many things, but of capital importance is the Creative Campus initiative, which was created to develop cross-campus interdisciplinary collaborations that integrate the arts into both the academy and the surrounding community, to further develop the role and influence of the arts within the education, service, and scholarly missions of the university. Along the way we must identify, document, and share lessons learned that will contribute to an evolving knowledge base and learning community for campuses, as well as for the wider performing arts and presenting field. We have begun the necessary conversations toward establishing BU as a most creative campus, one that shares the arts with its community, its city, and the world. We fully embrace our role at the forefront of global knowledge creation and collaboration.

I invite all of you to engage with me in this conversation, on my blog at www.bu.edu/cfa/blog or, even better, in person. Throughout 2011, I will be travelling extensively and look forward to meeting alumni across the country and the globe. My goal is to learn more about your work and your place in your communities, so I can share your messages and experiences here on campus. Please know that you are always welcome at CFA, and I encourage you to reconnect with us and join all that's going on throughout the College, the University, and the City.

Since joining the BU College of Fine Arts in August, I have focused my energy on discovering the remarkable level of talent and creativity of our students, and considering how I can help shape this learning environment to provide them with the global perspective and real-world tools they will need to realize their artistic dreams.

Fall 2010 contained many memorable events, among them Geena Davis's ('79, Hon.'99) brilliant talk at BU about her work on the largest research project ever undertaken on gender in children's entertainment (see page 24). The new year has since started at full speed with classes, rehearsals, exhibitions, and performances. In January, I attended the annual conferences of two performing arts associations, ISPA (the International Society for the Performing Arts) and APAP (the Association of Performing Arts Presenters), in New York. The buzz phrases there—“collaboration” and “vision 2021”—are the two themes at the core of our current strategic planning process at CFA, and it is very pertinent to discuss them both within our BU community and with world leaders in the arts.

One such leader I encountered in New York was acclaimed British choreographer Akram Khan, whose dance company is a platform for innovation and a diverse range of work, created through collaboration with artists from other disciplines. His latest project, *Vertical Road*, features ballerina Sylvie Guillem, actor Juliette Binoche, composer Steve Reich, and artist Antony Gormley. It was fantastic to hear about Akram's experiences with the risks, opportunities, and rewards of artistic collaboration, as such collaboration is the very reason for the existence of a College of Fine Arts at BU.

Among the many inspiring meetings and interactions at and around these conferences was a get-together with the superb violinist Aaron Dworkin, a friend of BU who has sent many students to the BU Tanglewood Institute, our summer music program in Lenox,



Features

- 11 **Impressions from South Africa**
BU galleries feature artwork from South Africa's Caversham Press.
- 14 **Destination: Inspiration** For today's CFA students, the world is their classroom.
- 18 **All Over the Map** From Texas to Thailand, CFA alumni are (almost) everywhere.




Portraits

- 6 **BU's New Arts Ambassador** CFA's dean is a conductor and advocate.
- 8 **If This Old House Could Talk** Marian ('59) and Russell ('57) Morash gave us *The French Chef* with Julia Child (Hon.'76), *The Victory Garden*, and *This Old House*.
- 20 **A Century of Patience** At 100, Professor Roman Totenberg is ever the inspiring teacher.


Departments

- 2 Coming Soon
- 3 CFA Collage
- 22 Alumni News
- 26 Supporting CFA
- 29 Artists at Work

get more online!
www.bu.edu/cfa/esprit

-  **Meet the Dean**
Get acquainted with CFA's dynamic new leader, Benjamín Juárez.
-  **Oil Painting in Watery Venice**
Explore the canals of Venice with Erika Rosendale ('09) and Katie Peterson ('10).
-  **Conducting Electricity**
Hear conductor Steven Mercurio ('80) discuss his collaboration with pop star Sting.

BU annual report

 How does brain trauma affect athletes? Could iPhones count calories? Does swearing relieve stress? Watch videos about these and other topics we've been thinking about by visiting BU's online Annual Report at www.bu.edu/ar.

write to us

We welcome your feedback on this issue of *Esprit*—or anything else related to CFA. Send us your comments at cfaalum@bu.edu.

Coming Soon

Highlights from the CFA event calendar

Opera

February 24–27, 2011

The Postman Always Rings Twice

An illicit affair between a drifter and a sultry waitress begins at a lonely roadside diner outside Los Angeles. Her unsuspecting husband becomes the target of the perfect crime of passion, until betrayal and then fate intervene. Adapted from James Cain's controversial 1934 novel, once banned in Boston.

Tickets: \$20 general public; \$15 BU alumni, students, senior citizens, Huntington subscribers, and WGBH members

Box Office: www.BostonTheatreScene.com or 617-933-8600

Boston University Theatre,
264 Huntington Avenue, Boston



Photo by Vernon Doucette

Visual Arts

April 15–May 1, 2011

MFA Exhibitions

The School of Visual Arts welcomes art experts and novices alike to experience the work of the next generation of contemporary artists. Four BU galleries, all within easy walking distance, will host exhibitions of painting, sculpture, graphic design, and art education.

Opening Reception: April 15, 6–8 p.m.

Free and open to the public

All galleries at Boston University

Theatre

May 7–13, 2011

Hedda Gabler

A surrealistic rendering of Henrik Ibsen's great work, *Hedda* explores a complex, driven woman born into the gilded cage of Victorian society, desperate for freedom and adventure. This intense psychological drama that features one of the most memorable female characters ever created for the stage will be brought to vivid life on the BU Theatre mainstage.

Tickets: \$12 general public; \$10 BU alumni, students, senior citizens, Huntington subscribers, and WGBH members

Box Office: www.BostonTheatreScene.com or 617-933-8600

Boston University Theatre,
264 Huntington Avenue, Boston

more events

A full calendar of CFA events is available online at www.bu.edu/cfa/events.



Photo by Kalman Zabarsky

Esprit

Capturing the Spirit and Energy of the CFA Artistic Community

Published by
Boston University
College of Fine Arts
Spring 2011

Dean

Benjamín E. Juárez

Assistant Dean, Development & Alumni Relations

Stephanie Trodello (COM'94, CAS'94, GSM'01)

Executive Director for External Relations

Ellen Carr

Editor

Corinne Steinbrenner
(COM'06)

Designers

John Morawiec, Rachel York

Contributing Writers

Rich Barlow, Kimberly Cornuelle, Patrick L. Kennedy (COM'04), John O'Rourke, Annie Laurie Sánchez, Andrew Thurston

0211 041158

In keeping with BU's commitment to sustainability, this magazine is printed on FSC-certified paper containing 10% post-consumer waste.

Esprit is the winner of a CASE 2010 Communication Bronze Award.

DISTRICT
CASE I



CFA Collage

News from around the College

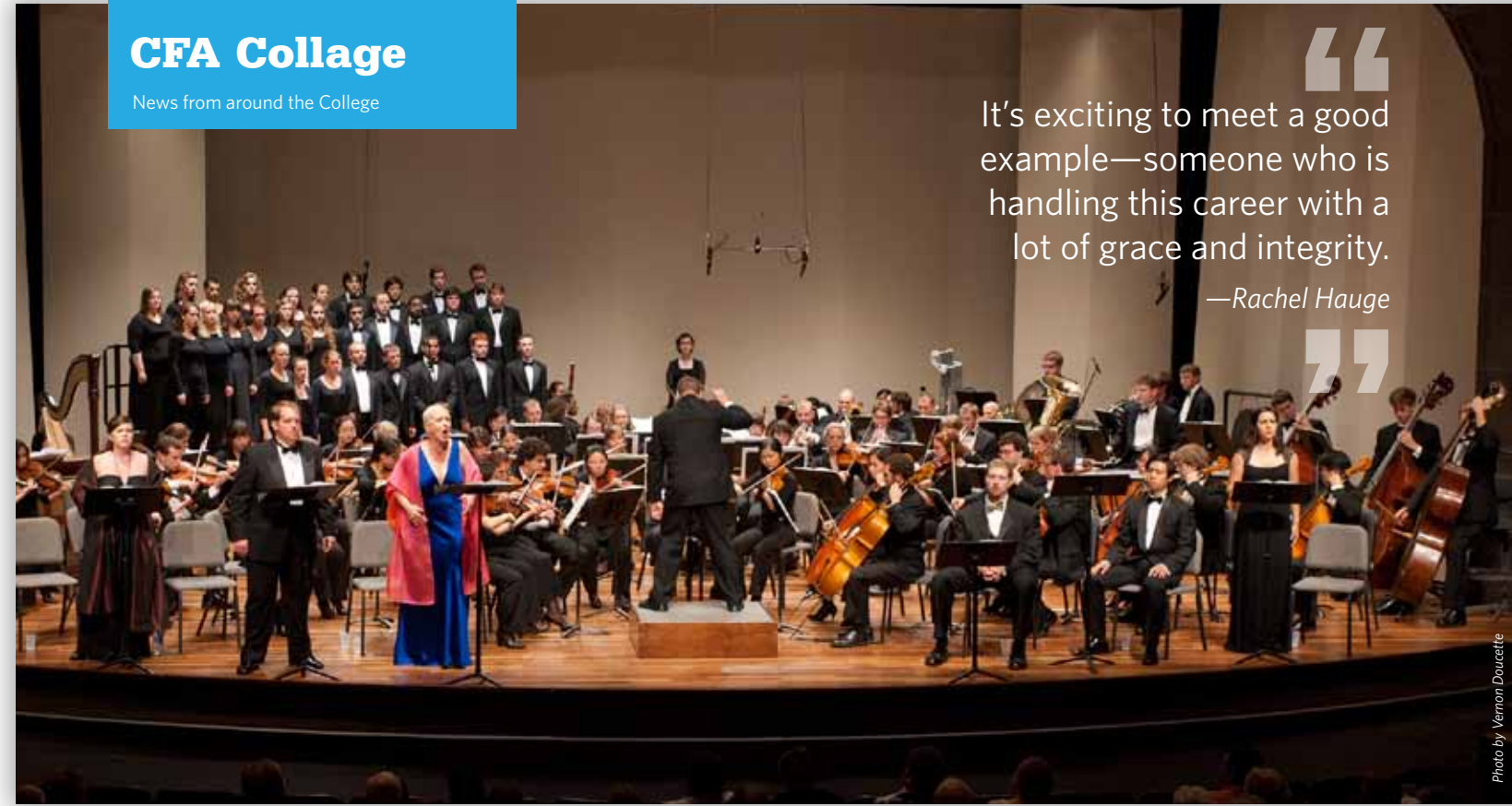


Photo by Vernon Doucette

“It's exciting to meet a good example—someone who is handling this career with a lot of grace and integrity.”

—Rachel Hauge

Talent, Generosity—and a Splash of Color

By Corinne Steinbrenner

The orchestra, choir, and cast all wore stately black—all except star soprano Lauren Flanigan ('81), who strode onto the Tsai Performance Center stage in a royal blue gown and a dazzling pink wrap.

The concert performance of the Samuel Barber opera *Vanessa* was the culmination of Flanigan's eight-day residency at the School of Music, and it wasn't the first time during her September campus visit that the internationally acclaimed performer had shown her colorful side. During the master classes and rehearsals that preceded the *Vanessa* performance, Flanigan addressed students as “Baby” or “Dude” and made use of the occasional salty expression.

“She was really down to earth. She was just like one of us,” says first-year Opera Institute student Adrian Smith ('10, '12), who admits to being intimidated initially by the thought of

singing with Flanigan—a bona fide opera diva whose credits include roles with New York's Metropolitan Opera.

Flanigan, who sang the lead role in New York City Opera's staging of *Vanessa* in 2007, came to Boston to help the School of Music commemorate the hundredth anniversary of Samuel Barber's birth by performing his Pulitzer Prize-winning opera. Opera Institute Conductor William Lumpkin says that tackling such a demanding and rhythmically challenging opera would have been impossible for the institute without “someone of Lauren's experience and magnitude as an artist” to take on the lead role. The concert, he says, was full of energy: “Everybody really rose to the challenge and did a terrific job.”

The performance was a true collaboration, Flanigan says. “The students in the School of Music and Opera Institute provided a

vital perspective and some challenging notions about character and dramatic intention. They were an integral part of all of the choices that went into the performance of *Vanessa*.”

The collegial nature of Flanigan's residency left an impression on the students involved. “The collaboration and the generosity are the things I keep coming back to,” says second-year Opera Institute student Rachel Hauge ('07, '11). Opera's leading ladies often have reputations as prima donnas, Hauge says, “so it's exciting to meet a good example—someone who is handling this career with a lot of grace and integrity.”


 Flanigan's Homecoming Listen to the School of Music's performance of *Vanessa*, featuring soprano Lauren Flanigan, at www.bu.edu/cfa/esprit.



Photo by Vernon Doucette

Encore!

By Rich Barlow

Walt Meissner ('81) has returned to his BU roots. After stepping down as dean of the College of Fine Arts in August 2010, Meissner rejoined BU's leadership group as associate vice president for operations.

"Walt spent his first 12 years at Boston University in administrative positions, demonstrating a keen ability to fill varied roles effectively and with distinction," says Joseph Mercurio, BU's executive vice president.

In his new job, Meissner works on major capital projects such as the new East Campus Student Center that's going up on Bay State Road.

"The 100 Bay State Road project is a major initiative, and it will change what east campus is like, so that's a very exciting project," Meissner says. "And perhaps what I'm most excited about is being able to work with the deans of the colleges to help realize their strategic plans."

In a nod to Meissner's service at CFA, BU's Trustees retroactively granted him the title Dean of the College of Fine Arts for his eight years leading the College. President Robert Brown had recommended the honor to recognize Meissner's outstanding service as dean ad interim of the College and honor his dedication to the faculty, students, and staff of CFA.

As dean, Meissner was responsible for developing curriculum, attracting faculty members and students, and managing external relations and fundraising for CFA's three professional schools. Under his direction, CFA completed the \$15 million first phase of a facility renovation plan, providing state-of-the-art music practice studios and teaching spaces.

"I'm very proud of the College of Fine Arts," Meissner says. "I will continue to be an active alumnus of the College, and I'll continue to support its endeavors and help Dean Juárez in any way I can."

This article was excerpted with permission from *BU Today*.



Photo by Vernon Doucette

Into the Crucible

By Patrick L. Kennedy

In March, the College of Fine Arts will take to the road for its fourth annual InCite Arts Festival in New York City. For one week, students from all three CFA schools will present performances and exhibits at New World Stages and other Manhattan venues for an audience of alumni, artists, and theatre-goers. "A growing number of general audience people are becoming regulars, which is terrific," says Jim Petosa, director of the School of Theatre.

The festival—which began as an experiment in 2008 and has since established itself as a touchstone of the CFA student experience—jumps starts many a senior's transition into the life of a professional artist. "By going into the cultural crucible that New York City is—not as audience members, but as working practitioners in an art form—students get a sense of purpose and dignity, a sense of what hard work is required to make this kind of event come off, and a sense of pride in themselves," says Petosa. "When they leave, they can feel they've accomplished something tangible, which lives with them for a long time."

Evan Sanderson ('10) participated last year as an actor, and returns as a playwright. *Fallujah*, about a journalist embedded with Marines in Iraq, evolved from Sanderson's promising senior thesis project.

"InCite is a tangible bridge to becoming a young professional," says Sanderson. "It's an unbelievable opportunity to do a full show in front of a packed house in downtown New York. Who gets to do that?"

For a full schedule of InCite events, visit www.bu.edu/cfa/incite.



Photo by Stan Barouh



Photos by Vernon Doucette

Face-to-Face At Last

By Kimberly Cornuelle

Mark Fisher spent the last week of June searching for inspiration, and found it in a can opener.

An art teacher from California, Fisher ('11) was rooting around the Goodwill store on Commonwealth Avenue, trying to find an object to re-create in sculpture class, when the mundane implement stirred his creative imagination and brought him one step closer to earning an online Master of Arts in Art Education from CFA.

Fisher—who will graduate in September—is among the nearly 200 students to enroll in the online program since its inception in 2009. After studying at their home computers for nine months, Fisher and 41 of his virtual classmates arrived on campus from around the country in late June for the studio program, a week of intensive study in two of four focus areas: printmaking, wire sculpture, digital photography, and book art.

"This week has been reinvigorating," Fisher said during the residency. "I feel like I have so much energy to put toward art, and teaching."

This article was excerpted with permission from *BU Today*.

Fisher (pictured above, top right) flew in from the West Coast a few days early to participate in a joint exhibition with students in CFA's Gallery 5. His can opener accompanied him all week—from wire sculpture class with Associate Professor Batu Siharulidze to printmaking with Lecturer Aithan Shapira.

Midway through his residency, Fisher was already thinking of ways to use object re-creation for his lesson plans in the fall.

Kate Chawula ('11) was also gathering practical ideas to take back to her classroom, since what she teaches ranges from finger-painting to two-point perspective. As the only art teacher in her K-8 school in Denver, Colorado, she instructs more than 600 students. She decided on book arts and printmaking for her studio classes.

Chawula found that the online community helped her through the solitary study of a distance education program. "There were ups and downs, with a few breakdown moments, head on the kitchen table, wondering if I could do it," she says. "But you just have to manage your time well."

It's not unusual for those enrolled in the online program to be the only art teachers in their schools, says Associate Professor Judith Simpson. For her, the program affords not only the opportunity to provide an education, but also a support system for teachers when they return to their classrooms.

"Our teachers are an island in their schools, alone," she says. "Artists and teachers both need the right vocabulary to advocate for themselves. My goal is to equip them with that knowledge."

Megan Radocha ('11), who teaches high school art in Portland, Oregon, says she benefited from that support system over months of online communication around the virtual watercooler, but the studio program allowed her to finally put faces to names.

"It becomes more personal once you're here," Radocha said during her week on campus. "I can walk up to someone and say, 'I've talked to you a hundred million times online!'"

Virtual Visionaries
Watch a slideshow of Mark Fisher and his classmates in action at www.bu.edu/cfa/esprit.



Photo by Kaimen Zabarsky

BU's New Arts Ambassador

CFA Dean Benjamín Juárez is a conductor and advocate.

By John O'Rourke

On a rainy afternoon, two dozen students and faculty gather in a classroom at BU's Opera Institute, where singers are rehearsing the Paul Bowles composition *The Wind Remains*. An elegantly dressed man enters the room to applause, and a hush descends. He smiles, putting the two singers at ease, assuring them, "I'm all ears," as he takes a seat nearby.

The man is Mexican music conductor and scholar Benjamín Juárez, the new dean of the College of Fine Arts. Over the next 45 minutes, during an animated master class, Juárez helps the students pronounce the piece's Spanish lyrics and listens

intently as they sing passages and discuss their characters.

Listening is something that comes naturally to the 59-year-old. "As a musician, my first tool is my hearing, my ears," he says. It is a quality that comes in handy in his new role as dean. "I have to be very aware of the different voices within the College of Fine Arts and the University at large, and all the stakeholders and shareholders."

An Early Love of Music

Juárez grew up in Colonia del Valle, a borough of Mexico City, the son of a pharmacist-turned-real-estate-agent and a

homemaker. Music, he says, was everywhere. He recalls a great aunt who lived marginally, raising chickens inside her home, but who also sang *La Traviata* with a band. His father would lull him to sleep as a young child with his violin.

As an altar boy, Juárez fell in love with church music. "The sound of the organ in the cathedral in the solemn services in the churches had a very special meaning," he says. (Juárez is now one of the world's authorities on early Mexican cathedral music.) Soon, he was playing harpsichord and piano, and later the recorder and several early music instruments.

While studying for an MFA at the California Institute of the Arts in the early 1970s, Juárez discovered a passion for conducting. He found that his love of music, coupled with an analytical mind, were the perfect skills for mastering the baton.

Juárez quickly became one of Mexico's preeminent conductors. By his late 20s, he was assistant conductor and principal guest conductor of the State of Mexico Symphony Orchestra and then associate conductor of the Mexico City Philharmonic Orchestra. He has conducted symphonies and chamber orchestras around the world and has made a dozen recordings over the course of a four-decade career, earning a Latin Grammy nomination in 2001 for Best Classical Album for his recording of Manuel Arenzana's *Maitines para la Virgen de Guadalupe*.

Asked about his favorite composer, Juárez quickly replies, "Whatever I'm conducting at the time is my favorite music."

Champion for the Arts

What distinguishes Juárez is not just his musicianship, but his long career as an advocate for the performing and visual arts. He recalls that, as a child, he traveled frequently with his family throughout Mexico and abroad. Each trip was an opportunity to explore an area's history and culture. Thus was born a lifelong passion for art and architecture, as well as for dance and theatre.

That background served Juárez well as general director of Mexico's national arts center, where he oversaw professional schools in music, dance, arts, theatre, and film, as well as more than 20 theatres and performing arts spaces. Prior to accepting his position at BU, Juárez was director of culture, technology, and development at the Dr. José María Luis Mora Research Institute in Mexico City, which focuses on social sciences, history, and culture.

Those experiences reinforced Juárez's belief that the arts should play a role in everyone's life—regardless of a person's ability to pick up a paintbrush or carry a tune in the shower.

"The arts can enhance and open new ways of thinking and new ways of doing and

new ways of collaborating with people in different disciplines," he says. "A successful person, no matter where he or she is, will always have a space and a place for the arts."

New Role as Dean

Juárez first became aware of BU and its College of Fine Arts while attending a seminar at Harvard Business School. His interest in the institution was piqued after discovering that Martin Luther King Jr. (GRS'55, Hon.'59) was a graduate and that many noted artists were on the faculty. When he learned that BU was searching for a dean for CFA, he was immediately intrigued.

"I thought it would be a fantastic opportunity to work again in arts education within a large research university,"

"A successful person, no matter where he or she is, will always have a space and a place for the arts."

Juárez says. He was excited by the job's possibilities for forging a two-way relationship: exploring how CFA could enrich the broader University and how the University could prepare arts majors for their inevitable economic challenges.

"In this time when young people will not only have to change jobs, but change professions several times in their lives," he says, "the advantages of a university education that is centered and focused on creative thinking and critical thinking will be the best tools to help them thrive and to be successful."

Ask Juárez what he hopes to accomplish in his new role and his first word is "collaboration." Gone, he says, is the notion of the artist as someone who toils alone in an attic studio. Artists in the twenty-first century must think of themselves as

entrepreneurs if they are to be successful, and to do that, they must learn to collaborate.

"We have to make students aware that it's not only practicing eight hours a day in the rehearsal room or spending eight hours a day in the studio that will guarantee success," he says. Success "is also about being in the world and the way you present your work, you present yourself, you interact with the market, and for that, you have to acquire a different set of tools, know who you are, be socially committed, and be an agent of change."

Juárez also hopes to forge collaborations of a different kind on campus and beyond. "It's our mission, as the College of Fine Arts, to make the arts a part of every BU student's life," he says. In addition, he plans to develop collaborative projects with cultural institutions in Boston and abroad in Russia, China, Brazil, and India.

There is also the work of administering an annual budget of \$20 million, overseeing the curriculum for more than 2,000 students, and raising funds to modernize CFA's physical facilities.

To do all that, Juárez says, will require flexibility. As dean, he says, he is charged not only with carrying on traditions and values, but with providing the tools for the College to evolve, in an age when the arts are presented by seemingly ubiquitous technologies.

"Now, more people than at any other time in history listen to music," he says. "Fewer people go to concert halls and to live symphony orchestras, but more people listen to music on their smartphones or on their computers, on their MP3 players, satellite radio. Arts are ubiquitous now and that's thanks to technology. And there's more to come. So we need to have that flexibility, that dialogue with what is happening in our times, to be able to move ahead in a creative way, but, of course, always with respect for what we have received from the past." ■

Meet the Dean See Benjamín Juárez at work and hear his vision for CFA at www.bu.edu/cfa/esprit.

If This Old House Could Talk.



They gave us Julia Child's French cooking, the nation's longest-running gardening show, and *This Old House*. Now Marianne and Russell Morash share their star-studded memories—and a home worthy of its own spot on the Walk of Fame.

By Andrew Thurston

Forget the 13 Emmys dotted around the living room, the relaxed photograph with Muhammad Ali nestled in an alcove—even, if you can, the Julia Child books resting, with some significance, alongside the family snapshots in the kitchen.

If you get too caught up in the mementos of two stellar careers, you might neglect the house—it's a star, too. Its renovation inspired *This Old House*; the kitchen and yard were sometime sets for the long-running *The Victory Garden*; and the studio used by carpenter Norm Abram on the recently retired *The New Yankee Workshop* is tucked away at the far end of an extensive lawn.

If you have a favorite public TV show, Marianne and Russell Morash were probably involved in it at some point. Touring the Greater Boston home of the couple, who met at CFA, is like making a small-screen pilgrimage.

The Boston Globe has called Russell (57) the “granddaddy of do-it-yourself TV.” He contends he doesn’t “quite see myself as that,” but the title isn’t far from the mark. A longtime producer and director at WGBH, Boston’s public television station, he created *The Victory Garden*, *This Old House*, and *The New Yankee Workshop*, and first brought Julia Child’s *The French Chef* to our screens.

He also helped bring his wife, Marianne (59), to stardom—pressing her (“I was cheap,” but willing, she quips) onto the set as the resident *Victory Garden* cooking ace, Chef Marianne. She later penned accompanying cookbooks, was an executive chef on a number of Julia Child programs, ran a restaurant on the island of Nantucket, and turned down the chance to appear on the first 24-hour food network.

First, the Kitchen

Marianne admits her early forays into cooking didn’t extend far past tuna casserole. It’s hard to believe. From this light-filled kitchen—recently renovated as a nine-episode construction project on *The New Yankee Workshop*—she showed America how to pickle eggplant and spruce up Swiss chard. She credits Julia Child (Hon.’76) with the transformation.

Russell recalls that in 1963 he teamed up with “this strange woman with a strange accent” for a “little cooking show.” It was, he says, “just one of three or four shows” he worked on at the time, but with every episode of *The French Chef* shot live, there’d be plenty of unfinished meals languishing on set. Child sent them back with Russell: “She would send home things they had partially cooked with all kinds of instructions—finish it off this way, Marianne, and do this and do that—and I started cooking,” says Marianne. As she became closer to Child, cooking became a bigger part of her life, a fun “diversion from taking care of the children,” she says.

Her fast-growing skills would soon impress more than growing kids: friends looking to open a restaurant on Nantucket asked her to join them and re-create the dinners she dished up at home. With no formal training, Marianne helped them turn an old dockside laundrette into the still-popular Straight Wharf Restaurant. She says her 11-year term as head chef was “the most fun” she had in her career and brought back fond memories of her time as a theatre set design student at CFA: “There’s a camaraderie in the theatre that’s hard to beat; I think I had a taste of that in the restaurant.”

Into the Yard and Yankee Heaven

While the Morash kitchen holds the story of a life shaped in part by television, the rest of the renovated nineteenth-century farmhouse tells a very different tale. Russell shaped television—those Emmys prove it.

It was at CFA that Russell first caught a glimpse of his potential. After floundering in the wrong program at a rival college, he arrived at BU on academic probation. He’d come to study theatre and, finding a field he cared for, prospered. For those who love television, that’s something to celebrate—the skills he refined at CFA proved to be instrumental in helping Russell land a small-screen job at WGBH in the late 1950s. The station needed someone with a theatre background to corral its on-screen stars, “to mount productions and



Photo by The Home Depot



Photos by Yvonne Doucette

“Well, there is this idea I’ve had about buying a house, fixing the house, and selling the house.”

—Russell Morash

deal with the talent—that’s what I’d been trained to do, so it was a perfect fit,” he says.

Russell spent the next two decades directing public television staples for WGBH, from kids’ shows to Shakespearean revues, but it was his after-work interests—gardening and home improvement—that were to bring the world a new genre of entertainment: how-to television.

A small vegetable patch provides the only hint that the Morashes’ yard was once *The Victory Garden’s* home. (The show’s first stop was the WGBH parking lot with the studio-bound cameras “rolled as far as their cables would permit,” says Russell.) Russell had suggested a gardening program to the bosses at WGBH because he was a “passionate, if inexperienced gardener” and wanted to show audiences how they could fill their kitchen tables with vegetables from their own backyards. It helped that the 1975 launch of *Crockett’s Victory Garden* resonated with a nation feeling the squeeze from an oil embargo and talking more about self-sufficiency. Soon secure in a prime-time spot, it would generate a bestselling book and cookbook—cue Chef Marian—and, despite the passing of its eponymous first host, is still rolling 35 seasons later.

The success ignited Russell’s career. “Instead of tolerating me,” he says, “enduring me,” station managers asked if he had any other shows in mind. After renovating his own home, he did. “I said, ‘Well, there is this idea I’ve had about buying a house, fixing the house, and selling the house.’” *This Old House* would prompt a world of do-it-yourself shows: “People just loved it because there was no such thing; there was absolutely no reality television.”

It also led to another long-running Russell Morash masterpiece—and a barn-like building and TV studio at the end of the

yard—*The New Yankee Workshop*. After 21 seasons, the woodworking program finished in 2009 and, with its once humming saws dormant, the shop is peaceful now (Russell has pondered giving it to the Smithsonian, but after watching the protracted donation of Child’s old kitchen, he can’t face the paperwork). Still, projects from the show—beautifully crafted cabinets, a sturdy dovecote—adorn the Morash homestead.

The Good Life

The Workshop’s end left the Morashes officially retired—he putters in the yard, she cooks the produce he unearths. Russell tends to avoid the current versions of his old shows—“Been there, done that”—but is flattered the concepts have taken off, even if some of today’s how-to efforts are “just dreadful.” Marian says the same at first, but quietly admits to watching *Iron Chef America*: “It’s fun and I’ve seen some chefs I know on it. I watch it more for amusement than to get any really heavy-duty cooking ideas.”

Occasionally, they also share their memories of Julia Child and opinions on the recent book and movie, *Julie & Julia*, about—“allegedly about,” clarifies Russell—their old colleague and friend. The reviews aren’t good: “It wasn’t the Julia we knew,” they agree. She was serious about food and “funny, but not silly,” Russell adds. But there is an upside: people are buying Child’s books again, keeping her recipes alive.

They’re still cooking the ones conjured up in Chef Marian’s kitchen, too, and those tasty homegrown treats, along with the oft-copied Norm Abram-crafted pieces, the Emmys, and the legacy of a television genre enjoyed by millions worldwide, are mementos that can leave you a little starstruck. **E**

Impressions from South Africa

Two exhibitions explore a graphic tradition

25 years in the making.

By Annie Laurie Sánchez

Masabelaneni. For those who didn’t fill their BU language requirement with courses in isiZulu, this expression is an invitation: “Let us share.” It expresses a spirit of openness and community central to the collaborative experience offered artists-in-residence at a unique artists’ haven in South Africa—Caversham Press.

Founded by printmaker and professor Malcolm Christian in 1985 in the scenic Kwazulu-Natal midlands, the press came into being at a time of political, cultural, and racial strife in a South Africa with almost a decade of struggle against apartheid still ahead. A cultural boycott along with poverty and violence in the country stymied growth and recognition of South African art. The press would help change that, inviting international and local artists to experiment and collaborate in this studio-sanctuary, then exhibiting those works domestically and, later, abroad. Over its 25 years, the

press has expanded to include the Caversham Centre for Artists and Writers, as well as programs and centers focusing on education and community development.

Now the BU community will get a look at some of the powerful, at times haunting, visuals produced at Caversham. From February 8 to March 27, 2011, the 808 Gallery will present *South Africa: Artists, Prints, Community—25 Years at The Caversham Press*. Lynne Allen, director of the School of Visual Arts, knows firsthand the creative influence of Caversham. She was an artist-in-residence there a decade ago, and her presence on Caversham's board has

helped bring the show's wide selection of impressions by diverse Caversham affiliates to this hemisphere.

Three other printmakers of note who have shared in the Caversham experience are Deborah Bell, Robert Hodgins, and William Kentridge, whose work will be the focus of a complementary exhibition at the Boston University Art Gallery at the Stone Gallery, *Three Artists at The Caversham Press*. With Christian's guidance, the trio has collaborated on several portfolios at Caversham, works from which will be among the smorgasbord of graphic art on view at the BUAG and 808 Gallery. Masabelaneni indeed. **E**



The vigorous lines and vivid hues add to the spatial tension in Helen Sebidi's screenprint, *Don't Let It Go* (1995).



Artists at Caversham Press experiment with combinations of techniques, as seen in Lynne Allen's *My Winter Count* (1999), which uses silkscreen, lithograph, and chine-collé to explore questions of heritage and identity.



← Caversham artists explore intaglio (engraving and etching), stone lithography, screenprinting (serigraphy), and linocut. They also push the envelope with subjects such as identity, nationalism, politics, or violence, as in Garth Erasmus's serigraph *Arc of Testimony* (2003).



← Robert Hodgins, often considered a painter's painter, displays his characteristic economy of expression in *Suspected!*, a hand-colored print from the series *Little Morals* (1991), to which Deborah Bell and William Kentridge also contributed.



Local and international artists, writers, and educators now come to experiment with printmaking techniques, collaborate, and share the community spirit within the white-washed walls of the former Wesleyan chapel that houses the press.

↓ Skill with linocut is apparent in the late Gabisele Nkosi's *Impendulo* (2005). Employing a simple relief process that uses inexpensive materials and tools, lino prints can be made almost anywhere, making them very popular with Caversham's outreach projects. "Impendulo" is the isiZulu word for answer.



South Africa: Artists, Prints, and Community

February 8–March 27, 2011

808 Gallery, 808 Commonwealth Avenue, Boston

Three Artists at The Caversham Press

February 8–March 27, 2011

BUAG at the Stone Gallery, 855 Commonwealth Avenue, Boston

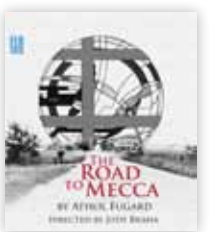
Free and open to the public

For gallery hours and more information: www.bu.edu/cfa/events

South Africa on Stage

As the School of Visual Arts hosts the work of South African artists in its galleries, the School of Theatre will bring the work of South Africa's preeminent playwright, Athol Fugard, to the BU stage.

Fugard's *The Road to Mecca*—scheduled February 16 through March 5—is the story of an eccentric elderly sculptor faced with deciding whether to leave behind her art and her home in a small South African town for the safety of a nursing home or to retain her independence.



"It's a wonderful play," says director Judy Braha, an assistant professor in the School of Theatre. "It's suspenseful—you don't know what this woman will do. You don't know if she has the courage to move forward." The play is about far more than old age, Braha says. "It's about art and spirituality. It's about art and freedom. It's about having the guts to be free in your search for self-expression."

As a production of the Boston Center for American Performance (established in 2008 to allow collaboration between students and professional artists), *The Road to Mecca* features the work of CFA students and CFA faculty. Assistant Professor Elaine Vaan Hogue ('97) plays the lead role of Miss Helen. Fellow faculty member Mark Cohen plays Marius, the town pastor who urges Miss Helen to accept the shelter of the Sunshine Home for the Aged. Undergraduate student Ali Kerestly ('13) takes the role of Elsa, Miss Helen's young friend and advocate for her creativity and freedom.—CS

The Road to Mecca

February 16–March 5, 2011

Boston University Theatre (Lane-Comley Studio 210) 264 Huntington Avenue, Boston

Tickets: \$20 general public; \$15 BU alumni, students, senior citizens, Huntington subscribers, and WGBH members
Box Office: www.BostonTheatreScene.com or 617-933-8600



“I think we need opportunities to disorient ourselves—to see things from a different perspective.”

So says painter Emily Manning-Mingle ('09, '10), who chose to leave the familiarity of Boston during her junior year to study in Italy. It's why she often set out to wander the labyrinthine streets of Venice during her spring semester there. It's also why she decided to extend her stay in Italy for an extra month, volunteering at an organic farm in rural Tuscany.

“I wanted to live with a family and experience that part of the culture,” she says, “and I was up for manual labor.”

Wide exposure. Broad perspective. It's what a liberal arts education is all about. And in today's increasingly global world, you can't consider yourself truly educated until your perspective expands beyond the boundaries of your own country and customs. That's why BU works so hard to make it easy for students to gain international experience—why the University's impressive International Programs office sends students to more than 75 programs in 25 countries around the world, and why BU actively recruits international students and professors to bring outside viewpoints to the classrooms along Comm. Ave.

Nowhere is this global perspective more important than at the College of Fine Arts, where students are preparing to create works of art that they hope will reach and inspire audiences the world over.

Semesters Abroad

During Manning-Mingle's semester in Venice, she studied sixteenth-century master Tintoretto not by reading about him in a textbook, but by gazing up at his massive paintings on the ceilings of the Scuola Grande di San Rocco.

Midway through his semester at the London Academy of Music and Dramatic Art (LAMDA), Michael Moran ('09) traveled with his acting classmates to Stratford-upon-Avon to see the Royal Shakespeare Company perform the entire canon of Shakespeare's history plays.

For several months of her junior year, trumpet player Laura Carpenter ('10) spent her days playing classical music at London's Royal College of Music and her evenings practicing and performing with a local pub band called Stanley.

As wonderful as the city of Boston is, it doesn't offer these opportunities, which is why CFA has created full study abroad semesters to coordinate with each of its undergraduate programs. In addition to the studio arts program in Venice, the School of Visual Arts offers a landscape painting program in Tuscany and a graphic design internship program in London. The School of Theatre has established conservatory-style studio programs at LAMDA and at the Accademia dell'Arte in Arezzo, Italy. Musicians can choose a semester at the Royal College of Music or join their theatre classmates for a semester in Arezzo. Students also have a range of overseas internship possibilities to choose from—working for theatre companies in Australia, design firms in New Zealand, and art galleries in London and Paris.

Undergraduate students usually study abroad during their junior year, which is perfect timing, says Paolo DiFabio, assistant director of the School of Theatre. By the time they're juniors, he says, most students have settled into a comfort zone at BU, and studying abroad gives them a chance to break out of it. Having this "out-of-Boston" experience also gives students time to reflect on all they've learned up to that point, he says, and then they return to Boston energized and full of "very rich and fertile ideas" for their senior projects.

Another benefit of study abroad, says Jeannette Guillemain, assistant director of the School of Visual Arts, is how quickly students mature while they're away. "They gain new confidence in their ability to adapt to another culture, to travel, to problem solve, to manage money, to live on their own—and it all happens in a very power-packed way."

Moran's semester in London—and the volunteer work he did in Zambia between his sophomore and junior years—certainly taught him to live on his own, and gave him valuable practice dealing with uncertainty. "What happens when you go to those places," he says, "is you literally get on the plane, and you don't know what's going to happen when you land." So when you step off the airplane, "you have to be present and deal with what happens to you moment to moment." Moran is now building a career as an actor, which is not unlike boarding a flight to Zambia, he says. It's scary and unpredictable, but he can press ahead partly because his time abroad taught him to trust in his abilities to face the unknown.

"They gain new confidence in their ability to adapt to another culture, to travel, to problem solve."

— Jeannette Guillemain



MFA candidates traveled to China with Professor John Walker during spring break 2010.



"It snowed on us, and Beijing was beautiful in the snow," says Walker.



Visual Arts students studying in Venice in fall 2009 visited the workshop of master glass artist Vittorio Costantini.

Grad Students Go Too

CFA's study abroad programs were designed specifically for undergraduate students, but the College's graduate population isn't left out. Many graphic design grad students take advantage of the London internship program; the School of Theatre is planning to take grad students to the Prague Quadrennial of Performance Design and Space this summer; and Professor John Walker invites MFA candidates in the School of Visual Arts to join him on an international excursion during spring break each year.

Last spring, Walker took his graduate students to China, where they attended the opening of an exhibition of his work at Tsinghua University in Beijing. They also explored the Forbidden City (a former imperial palace that now houses the Palace Museum), took in the terra-cotta warriors in Xian, walked atop the Great Wall, and visited the studios of several of Walker's friends who are prominent Chinese painters.

In 2009, Walker and his students visited Mexico City. This year he's planning a trip to Madrid, where his students will be welcomed by another of his friends, the director of the Museo del Prado, one of Europe's most impressive art museums.

Walker says the purpose of these spring-break trips is to educate his students in great cultures. "I do believe educated artists are the best artists," he says.

Experiencing the World—in Boston

Because the British style of playing the oboe is so different from the American style, oboist Alicia Maloney ('11, '12) decided against spending part of her junior year at the Royal College of Music—but she's still getting a fair dose of international exposure. The Massachusetts native has taken classes at CFA from several foreign-born professors and from American professors who spent parts of their careers abroad. She's also surrounded by fellow students who come to BU from all corners of the world.

"Within my studio, there are only seven of us, and three of the students are international," she says. Just visiting the student lounge on the ground floor of CFA—adjacent to the College's new music practice studios—is a multicultural experience, she says. "English is not necessarily the primary language being spoken there."

BU is among the most international universities in the United States, with more than 5,000 foreign students enrolled each year. International students make up more than 10 percent of the College of Fine Arts student body, which includes many Chinese, Korean, and Taiwanese students, as well as students from South Africa, Kuwait, Spain, Russia, and Brazil—to name a few.

These students experience a rich cultural immersion in Boston, "but American students also benefit from the great diversity that exists in this school," says Shaun Ramsay, an assistant director of the School of Music who recently traveled to Seoul, Taipei, Hong Kong, Bangkok, and Singapore to audition prospective students. Playing and taking classes with musicians from other countries "is part of the learning experience," for SOM students, he says. "It's a cultural and communication learning experience, as well as musical."

For Maloney, who plans to teach after graduation, interacting with her international peers has been invaluable. Showing Korean classmates how to make American-style oboe reeds has helped her hone her teaching skills, and talking with students from various countries has made her aware of the Americanisms in her speech—something she knows she'll have to watch out for when she takes on international students of her own someday. And thanks to the cultural mixing that happens all across BU's campus, she says, "We just have a general open-mindedness at this school, which is essential to life."

Such a perspective is bound to serve Maloney and her classmates well as they build careers in our increasingly global society. It's one of the many benefits of attending a university that extends its reach not just throughout Boston, but throughout the world. **E**

Watch This!

BU sent out camera crews to capture the enthusiasm of students studying abroad. Check out their lively interviews with CFA students (now young alums) in London and Venice at www.bu.edu/cfa/esprit.



Oil Painting in Watery Venice
Explore the canals of Venice with Erika Rosendale ('09) and Katie Peterson ('10).



Where Classical Music Thrives
Visit London with classical trumpet player (and occasional pub musician) Laura Carpenter ('10).




Treading the Boards in London
Follow Deanna Cirino ('10) backstage in London's West End.


Outside the U.S., more CFA alumni live in South Korea than in any other country—even more than in Canada.

CFA alumni found in far-flung places in the U.S.
in Alaska: 13
in California: 925
in North Dakota: 2

More than 40 CFA alumni live in Japan, including businessman Takayoshi Shimada ('67), chairman of the BU Alumni Association's Japanese chapter.

 Playwright Martin Sherman's ('60) *Onassis* ran from September 2010 to January 2011 at the Novello Theatre in London's West End.

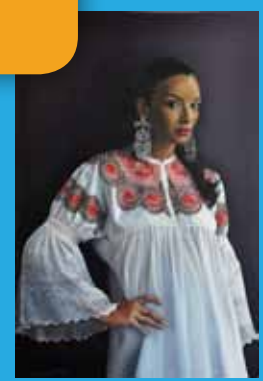
Ida Lorentzen ('74) has painted a commissioned portrait of Queen Sonja of Norway.

Ricky Korn ('78) plays bass in the Iceland Symphony Orchestra—and in the Icelandic rock band Cynic Guru. 

Two CFA alumni—a visual artist and a musician—have mailing addresses in Ghana.

15 CFA alumni have addresses in **Brazil**. At least 5 are university professors.

 CFA-trained graphic designers are living and working in Pakistan, Saudi Arabia, and Lebanon.

 Ecuadorean portraitist Dominique Salvador ('06, CAS'06) has exhibited her work in Beijing, Hong Kong, and at home in Quito.



Principal harpist for the New Zealand Symphony Carolyn Mills ('85) has performed on six continents—including Antarctica (aboard the cruise ship *Marco Polo*). 

All Over the Map

College of Fine Arts alumni live in more than 60 countries and in all 50 U.S. states. From Thailand to Texas, you're (almost) everywhere.

FASTEN SEAT BELT WHILE SEATED
CINTURA DE CURTENA MENTRAS ESTE SENTADO

LIFEVEST UNDER YOUR SEAT
CINTURA DE CURTENA MENTRAS ESTE SENTADO

A Century of Patience

Roman Totenberg is still a beloved teacher.

By Patrick L. Kennedy



He started teaching violin when he was 11. “I had a student who was 10,” Roman Totenberg recalls. “I always had the interest in teaching.”

On New Year’s Day, Totenberg turned 100. The Polish child prodigy whose playing helped feed his family in war-torn Russia grew up to perform with most of the world’s top orchestras, record non-standard renditions of Bach and Brahms concertos, and collaborate with composers such as Leonard Bernstein and Samuel Barber. Totenberg started teaching violin at Boston University in 1961, later chairing the string department.

And he’s still teaching.

Retirement is not in his vocabulary, says Totenberg, who is officially a professor emeritus and now gives CFA students lessons from his home in Newton, Massachusetts. “I never stopped, that’s all. I probably will drop dead one of these days. Somebody will play so many wrong notes that I won’t be able to stand it anymore,” he jokes.

In reality, Totenberg is a calm instructor. “I am comparatively even-tempered,” he acknowledges. “I don’t get upset too easily. In teaching, a great deal of patience is required. There are many musicians who don’t have patience. They lose it when they hear a wrong note.”

“There’s a reason all the students say we love Mr. Totenberg,” says acclaimed soloist Mira Wang (’89, ’92), who joined fellow alumna Na Sun (’05) in an unforgettable rendition of “Happy Birthday” at a recent Totenberg tribute concert. “It’s the generosity, the extra time, the extra attention, never putting himself first.

“Without Mr. Totenberg, I wouldn’t be what I am today.”

Current student Lisa Park (’11) seconds that. “He may be the most important mentor and teacher and supporter I’ve ever had.” When she had moments of doubt as to whether music was the right profession for her, Totenberg “never gave up on me,” says Park, who since has traveled to Europe and

won competitions for her violin playing. “He really instilled me with courage. Those are his trademarks: patience and courage.”

He is an exacting teacher, as well. Park (pictured above) says she used to get away with keeping her right wrist stiff, but Totenberg insisted she correct her bow technique. Once she did, “it freed my level of expression immeasurably,” she says.

“He didn’t give me just one chance—he nurtured and supported me in every way a teacher can so that I would develop and grow. Maybe it’s because he’s from an older generation, and his teachers provided him with support so he was able to have a career, and he’s passing that on,” Park reflects.

“I was certainly inspired by Carl Flesch,” Totenberg says. “The most famous violin teacher of his generation,” Flesch tutored Totenberg in Paris in the 1930s.

“There’s a great satisfaction in teaching,” the centenarian says, adding with a chuckle: “You learn a lot more than the students do.” **E**



Photos by Kalman Zabarsky

Coming to America

Violinist Roman Totenberg has a store of recollections from the past 100 years, including a concert he gave for the king of Italy in the 1930s. “Everything was very formal. In fact, I had to wear a cape and a top hat, which I borrowed from the Polish ambassador,” he says, laughing. “And then, when the affair was finished, I didn’t know which one was mine, because it didn’t fit me. I had to wait til everybody left; then the last one was my ambassador’s.”

“Then two weeks later I was invited to play for President Roosevelt at the White House, and it was just the opposite.” He remembers the vice president taking off his shoes, and the First Lady sitting on the floor. For the performance, Totenberg borrowed a violin that once belonged to Roosevelt’s cousin (and a Republican) Nick Longworth. “I hope this fellow plays it better than Nick,” Roosevelt cracked.

Totenberg says he loved the informal American atmosphere. “That was the time I said, ‘Well, I have to stay in this land and become a citizen!’”

Centennial Celebration CFA celebrated Totenberg’s 100th birthday on November 21, 2010, at Boston’s Symphony Hall. Watch the full concert—the first orchestral performance ever webcast from the historic hall—at www.bu.edu/cfa/esprit.

The birthday celebration included a special tribute hosted by political commentator and Totenberg family friend Cokie Roberts. Watch the tribute at www.bu.edu/cfa/esprit.



Alumni News

What's happening in the lives of alumni

Share your personal or professional accomplishments with fellow alumni.
Submit your news to www.bu.edu/alumni/informed/class-notes.

School of Music

Grace Bumbry ('55), great American operatic and recital artist, visited Boston University for a week during spring semester 2010 that included public and private master classes and a talk about her remarkable life and career.

Erica Miner ('67) is busy promoting her suspense novel, *Murder In the Pit*, and her "Crossover Composers" lecture series at the Athenaeum in La Jolla, California, is building successful momentum. She is also seeking a publisher for her novel that takes place at BU in the 1960s. Next up: a ghostwriting novel project, with a "secret" high concept.

Music Education Associate Professor **Sandra Nicolucci** ('68, '69, SED'77) won a Boston University Metcalf Award for Teaching Excellence, among the University's highest teaching honors. The award was presented at the 2010 BU Commencement Ceremony.

Warwick Lister ('70) of Florence, Italy, published *Amico: The Life of Giovanni Battista Viotti* (Oxford University Press, 2009). It's the first full-scale biography in English about Viotti, "the greatest violinist of his time," Warwick writes.

Lauren Flanigan ('81) returned to Boston University in September for a concert performance of Samuel Barber's Pulitzer Prize-winning 1958 opera *Vanessa* at the Tsai Performance Center. Her visit also included a weeklong master class with BU's Opera Institute. (See page 3.)

Todd Seeber ('85) helped conceive the Boston Symphony Orchestra Tanglewood Relay Run, which challenges BSO musicians, staff, and supporters to relay across Massachusetts: a 150-mile, 25-hour, nonstop run. The second annual Relay Run was held in June 2010. The event raises awareness for the Boston Symphony Orchestra and raises money to support BSO's education program in the Berkshires.

Sheri Torgrimson ('89) of Warsaw, Poland, married Slawek Pawlikowski on April 18, 2009. She has been living and working in Poland as a missionary and English teacher since 1999. She is studying for a PhD in theology at the Christian Theological Academy in Warsaw.



Photo by Michael J. Lutch, courtesy of the Boston Symphony Orchestra

Mira Wang ('89, '92) and her husband, cellist Jan Vogler, premiered John Harbison's *Double Concerto for Violin and Cello* with the Boston Symphony Orchestra at Symphony Hall in April 2010. The piece was commissioned to honor Mira's former teacher, BU Professor Emeritus Roman Totenberg.

Under the direction of **Lan Shui** ('90), the Singapore Symphony Orchestra embarked on a European concert tour in October 2010 that included stops in London, Frankfurt, Munich, Leipzig, Berlin, and Dresden.

Violinist **Mark Robertson** ('92) is a member of the Board of Directors of the Young Musicians Foundation Orchestra, in Beverly Hills, California. He was also concertmaster of the orchestras for the 2009 film *TiMER* (score by Andrew Kaiser) and the 2010 films *Cats and Dogs 2* (Christopher Lennertz) and *Dear John* (Deborah Lurie). Additionally, he contracted the music to the short film *Live Music*, which accompanied the theatrical release *Planet 51*. Onscreen, he performed with Kelly Clarkson at the 2009 American Music Awards and with Justin Timberlake at the 2009 Grammy Awards.

Emery Stephens ('93) is a voice instructor at Eastern Michigan University. As part of his ongoing research, Emery coauthored the article "Singing Down the Barriers: Encouraging Singers of All Racial Backgrounds to Perform Music by African American Composers," published by Jossey-Bass as part of a special issue for its academic journal *Scholarship of Multicultural Teaching and Learning*.

Joseph Pereira ('96), principal timpanist with the Los Angeles Philharmonic, performed Vinko Globokar's *Corporal for Solo Percussion*—a work performed shirtless and barefoot—for the Philharmonic's Green Umbrella series last year. The piece uses no instruments; all the sounds are generated from the percussionist's body.



Morris Robinson ('01) performed the part of Fasolt for the Los Angeles Opera's production of *Das Rheingold*, and then the part of the Night Watchman in *Die Meistersinger* at the Cincinnati Opera last spring. His new album, *Going Home*, is now available for iTunes download.

Meredith Hansen ('02) recently had her Boston Symphony Orchestra and Carnegie Hall Debuts. She was the soprano soloist for BSO's performance of Mendelssohn's *Elijah*, which was performed in both Boston and New York in April 2010.

Violinist **Christina Day Martinson** ('05) provides commentary for Boston Baroque's first two YouTube videos. The first video discusses Boston Baroque's newly released Vivaldi album, and the second video discusses ornamentation in Vivaldi's *Four Seasons*.

Steve Eulberg ('07) of Fort Collins, Colo., has been teaching guitar lessons online with JamPlay.com for several years and conducts live question-and-answer sessions with subscribers. The site is "an amazing way to connect with music students worldwide," he writes.



Steven Romm ('66), Wainscott, *Approaching Storm*, metallic powders and glass medium on canvas, 2010

School of Visual Arts

Steven Romm ('66) exhibited his solo show, *Inner Visions*, at Saint Peter's Church in New York City last spring. Steven says his canvases are done not with paints but with a combination of powders, metallic pigments, and other media that combine to create "great depth and an inner glow that changes with the light."

Ivan Schwartz ('73) opened an exhibition titled *Abraham Lincoln, One Man Two Views* at Montgomery College in Silver Spring, Maryland, last spring. The show then traveled to Brooklyn, New York, and to the Gettysburg National Military Park Museum and Visitor Center in Pennsylvania. Ivan has also been named president of Innovators in America, a multi-tiered educational and exhibition program on the history and future of innovation in America.

Sarah Warren Cassar ('76) passed away in July 2010. She was 62 and a longtime resident of the Mediterranean nation of Malta. Recent exhibits of her paintings include her 2003 *Kings and Rulers* exhibit at the St. James Cavalier Center for Creativity in Valletta, Malta, and her 2002 *Women and Family* exhibit at Salem State College in Salem, Massachusetts.

Linda Samuels ('81) recently published her first book, *The Other Side of Organized*, sharing her philosophies on organizing and life balance. She also chronicles her adventures in organization on her blog, <http://theothersideoforganized.com>.

Jewelry by Kirsten Goede ('90)



Kirsten Goede ('90) has her own jewelry line, *Objets d'Envy*. She designs four collections a year that are handcrafted in her studio. The line is sold at www.objetsdenvy.com and in stores across the country, including *The Modern Shop* at the Art Institute of Chicago.

Sculptor **Erik Blome** ('92) worked with the City of Chicago and the city's Haitian community to have his bronze bust of Jean-Baptiste Pointe DuSable—the French-Haitian fur trader who founded Chicago—installed on North Michigan Avenue in Chicago.

Christine Hamilton's ('95) hand-made jewelry was featured in the March 2010 issue of *Maine Home and Design*. Her work is shown at the Center for Maine Craft (West Gardiner), Gleason Fine Art (Portland and Boothbay Harbor), Coco Vivo (Boothbay Harbor), and on her website, <http://christinepetershamilton.com>.

Brad Slaugh ('95) owns and operates Poor Yorick Studios in Salt Lake City, Utah. Initially housing two dozen artists, the number has burgeoned to more than 40. Twice a year, Slaugh hosts an open house for visitors to come into the space, meet the artists, and see how they work. He also recently curated the show *Untitled* at the Rio Gallery in Salt Lake City. The exhibit featured 30 Utah artists and challenged the viewers to pick their own titles for the pieces.

Phyllis Roybal ('00) received the Art Educator of the Year Award for the State of New Mexico. She is currently the kindergarten teacher in an arts-integrated classroom at Pinion Elementary School in Santa Fe.

M. J. Levy Dickson ('02) was recently profiled in *The Nantucket Independent*. The article praises her ability to transform "what many consider shoreline trash into exquisitely delicate portraits of nature's beauty."

Aaron Sinift ('02) created an art book titled *5 Year Plan*, which includes entries from artists such as Yoko Ono and Francesco Clemente. Proceeds from the book support the nonprofit organization *Doctors Without Borders*.

Art book by Aaron Sinift ('02)



Joel Gill's ('04) comics are featured in *Inbound 4: A Comic Book History of Boston*, an anthology published by The Boston Comics Roundtable that includes work by two other BU alumni, **Jaime Garmendia** (COM'03, CAS'03) and **Aya Rothwell** (COM'07). The comic book was recently the subject of a story on WBUR's *Radio Boston*.

Two of **Caris Reid's** ('05) paintings were included in the National Arts Club's group show *7:10*. The show received a rave review in *Vogue*.

David Wells Roth ('05) recently completed a commission to paint 31 judicial portraits for the United States Federal Court in Puerto Rico—one of each judge who has served in the court since 1899.

Jackie Gleisner ('06) received a Fulbright scholarship to study textile design in Finland. She graduated from the Cranbrook Academy of Art with an MFA in May 2010.

Alicia Benz's ('08) short film, *The Unraveling: Eggs, String, & Climate Change*, won first place in the 2010 YouTube Earth Day Video Volunteers International Contest.



Photo by Matt Kalinowski

In October, CFA honored the achievements of (from left) Bob Avian ('59), Alston Purvis, Saul Cohen, Gael Towey ('75), and Salvatore Rabbio ('56).



CFA Honors Its Own

Bob Avian ('59) co-choreographed the Broadway hit *A Chorus Line*. Gael Towey ('75) created *Martha Stewart Living's* distinct visual style. Salvatore Rabbio ('56) served for 40 years as principal timpanist of the Detroit Symphony Orchestra.

These are just a few of the accomplishments of the alumni honored with the College of Fine Arts 2010 Distinguished Alumni Awards, conferred at a ceremony held at the College during Alumni Weekend in October.

Avian drew laughs from audience members at the ceremony when he told them, "I love getting an award that I didn't know I was up for." And the theatre veteran has been up for—and won—many prestigious awards, including Tony Awards for Best Choreography for *A Chorus Line* (1976) and *Ballroom* (1979) and a Laurence Olivier Award for Best Choreography for *Martin Guerre* (1997).

While making her acceptance remarks, Towey told the crowd she discovered her love of design at BU—when she signed up for a graphic design class by mistake. Since then, she has designed book covers for Clarkson N. Potter Publishers, directed the design of *House and Garden* magazine, and been promoted to chief creative and editorial director for Martha Stewart Living Omnimedia.

In accepting his award, Rabbio credited his supportive wife, his Italian immigrant parents who understood the value of education, and a BU professor who offered him this sage advice: when a conductor asks you to play in a particular way, smile, then nod, then play the passage again exactly as you played it the first time. That advice saw Rabbio through a career that included extensive touring and recording, and he may well have shared it with his own students during his years on the faculty of Wayne State University and the University of Michigan.

Also honored at the October ceremony were Associate Professor of Art Alston Purvis—a beloved teacher and accomplished graphic designer and author who received the CFA Distinguished Faculty Award—and Massachusetts businessman Saul Cohen, who received the Dean's Award for Service to the College in recognition of his generous support of the performing arts and, in particular, his patronage of talented young musicians.—CS

School of Theatre

Raymond Singer ('69) is editing a documentary partially shot in Cameroon, Africa. The second film of the two-part project captures the American experiences of three Cameroonian students. Two of them are headed for college—and one might then find himself in the NBA.

Geena Davis ('79, Hon.'99) returned to BU in November to speak about gender bias in the media. Earlier that month, she testified before a Senate subcommittee to urge ratification of the United Nations Convention on the Elimination of All Forms of Discrimination against Women. Geena is the founder of the Geena Davis Institute on Gender in Media, which she created to educate content creators and inform the public about the need to increase the number of girls and women in media aimed at kids and to reduce stereotyping of both males and females.

Michael Chiklis's ('86) new television show, *No Ordinary Family*, is part of ABC's 2010–2011 lineup. Michael and his wife, Michelle, recently hosted a party at their home for more than 200 members of the BU community involved in the Los Angeles entertainment industry, providing a great opportunity for networking and building community.



Comedian Baron Vaughn.

Photo courtesy of Generate Talent Management

Thomas Tutino ('86) of Bowling Green, Ky., has taught at Western Kentucky University for 20 years. Recent freelance credits include scenic designs for *Antigone* and *Busytown* at Stage One in Louisville, Kentucky, *Crime and Punishment* and *Greater Tuna* at the Actors Theatre of Louisville, *Mame* for Music Theatre Louisville, and *George M!* for the Prather Entertainment Group.

Michelle Hurd's ('88) TV series *The Glades* was picked up for a second season on A&E.

Matt Sweeney ('90) of Los Angeles, Calif., traveled to Shanghai, China, to help build installations for the Shanghai World Expo 2010—"a once in a lifetime experience," he writes. As an associate project director for ESI, an AV systems integration company, he oversaw the installation of 125 projectors, a dozen screens, plasmas, and audio and show control systems for three different pavilions. Matt lives with his husband, Scott.

Peter Paige ('91) directed his second film, *Leaving Barstow*, which picked up several awards on the film festival circuit and was featured on Showtime and The Movie Channel.

Gregg Mozgala ('00) and choreographer Tamar Rogoff received nationwide acclaim for their *Diagnosis of a Faun*. The dance/theatre piece draws inspiration from Nijinsky's *Afternoon of a Faun* and Gregg's firsthand experience with cerebral palsy.

Moritz von Stuelpnagel ('00) is artistic director of Studio 42, an off-Broadway theatre company in New York City. Studio 42 exclusively produces "unproducible" plays: plays that are too big, too wild, or too complicated for anyone else.

Fay Wolf ('00) has recently worked as an actor on *NCIS: Los Angeles*, *Miami Medical*, and the film *Happythank-youmoreplease*. Fay is also a singer-songwriter, and her songs have been heard on *One Tree Hill* and *Grey's Anatomy*.

Jane Bergeron ('03) was promoted to senior lecturer at the University of Notre Dame Australia in Sydney, where she is the Theatre Studies Program co-coordinator. Jane teaches undergraduate units in the theory and practice of acting and directing, as well as production workshops in both text-based and devised performance.

Michael Cohen ('03) launched a project titled *Red Carpet Run*, a weekly entertainment-trivia game show that puts celebrity-obsessed contestants through the ultimate trivial pursuit—challenging their Hollywood knowledge as they run on a moving treadmill. The series features **Noah Starr** ('03) as host.

Matthew Guminski ('03) won his fifth consecutive Best Professional Lighting Design award at the eighth annual New Hampshire Theatre Awards for his production of *Around the World in 80 Days* at the Winnepesaukee Playhouse. He has also signed up for a second season as the resident lighting designer at Seacoast Repertory Theatre in Portsmouth, New Hampshire.

Noah Starr ('03) is post-producing season two of *What Would Brian Boitano Make?* for Concentric Entertainment and the Food Network. Noah also appeared in the 2010 feature film *Colin Hearts Kay*.

Comedian Baron Vaughn ('03) has appeared on *Late Night with Jimmy Fallon* and Comedy Central's *The Awkward Comedy Show*. He is currently starring in the USA series *Fairly Legal*, which premiered in January.

Daniel Berger-Jones ('05) was included in *The Boston Globe* article "Notable Cultural Figures to Watch in 2010." The article describes Daniel as a "compulsively watchable actor."

Ben Pilat ('08) received the 2010 Rising Star Award from the United States Institute for Theatre Technology. The award recognizes excellence and artistic achievement in the areas of scenic, lighting, sound, and projection design, or the convergence of these design disciplines.



diventare, produced as part of InCite 2010.

Photo by Vernon Doucette

Jeffrey Stanton ('09) is the artistic director of Interrobang Theatre Project in Chicago. The company, whose mission is to "change our world one play at a time," officially launched in November 2010.

Jenny Rachel Weiner ('09) recently received the Kennedy Center's National Student Playwriting Award for her play *diventare*, a production of the School of Theatre's New Play Initiative. The play was produced at the Kennedy Center in Washington, D.C., as part of the national Kennedy Center American College Theatre Festival.



Congratulations to the following 2010 StageSource Elliot Norton Award Winners:

- Outstanding Production by a Fringe Company: *The Complete Works of William Shakespeare (Abridged)* by The Orfeo Group Theatre Company. Company members include **Daniel Berger-Jones** ('05), **Georgia Lyman** ('99), and **Risher Reddick** ('04).
- Outstanding New Script: *The Salt Girl*, by **John Kuntz** (GRS'05).
- Outstanding Design by a Large Company: *The Comedy of Errors* by the Commonwealth Shakespeare Company. Costume design by **David Israel Reynoso** ('03). Lighting design by **Scott Pinkney** ('76).

And a special congratulations to **Karen MacDonald** ('72), who received the 2010 Norton Prize for Sustained Excellence as "an actress of phenomenal versatility, who for three decades has enriched our stages with indelible characterizations."



Supporting CFA

An honor roll of CFA donors

We are grateful to our community of alumni, faculty, families, and friends who believe in the importance of supporting gifted students in music, theatre, and the visual arts through their generous contributions. Gifts to the College of Fine Arts fund important capital initiatives, scholarships, educational outreach, performances, and exhibitions, all of which directly benefit the talented young artists of Boston University.

"I give to organizations that I care about, and my relationship with Boston University has always been important to me. I have served on many nonprofit boards, including the Monterey County Film Commission, the Carmel Art and Film Festival, and the Monterey County Theatre Alliance, all of which have required passion, time, and money. My yearly contribution to Boston University is part of my commitment to support the performing arts."

Teresa Del Piero (SOT'79)



For more information about how you can join our growing list of supporters, please contact us at 617-353-5544 or make a donation online at www.bu.edu/cfa/alumni/giving-back. We would love to welcome you into our donor community!

*This list reflects donations made between July 1, 2009, and June 30, 2010. Because of space constraints, we were only able to include gifts of \$100 and above. For a complete list of all CFA donors, visit www.bu.edu/cfa/alumni/giving-back. If your name has been omitted from this list, please contact us so that we can correct our records.

Friends of the College of Fine Arts

We thank the following donors for their generous support during the 2009-2010 fiscal year.*

\$100,000 and above

SungEun Han-Andersen ('85)

\$25,000-\$99,999

The Estate of Peter Donnelly ('60)
Bobbi Hamill
The Estate of James Nelson
Humphrey
Andrew Lack ('68)
Stewart F. Lane ('73) and
Bonnie Comley
Mary Ann Milano 2009
Revocable Trust
Mary Ann Milano Picardi ('66)
Neil and Jane ('65) Pappalardo
Dr. John Silber (Hon.'95)
James H. Stone (CAS'80)
The Estate of A. Theodore Tellstrom
('41, '42, '57)
Virginia E. Withey ('40, '47)

\$10,000-\$24,999

John and Harriet Carey
Ann and Gordon Getty Foundation
Greek Composers' Union
The Avedis Zildjian Company, Inc.

\$5,000-\$9,999

Michael Chiklis ('86)
Clovelly Charitable Trust
Chester and Joy Douglass
The Florence J. Gould Foundation
Montgomery Symphony Association
Ernst and Gail (GRS'84) von
Metzsch
Francis Williams

\$1,000-\$4,999

Jason Alexander ('81, Hon.'95)
Cathy Altholz ('69)
The ASCAP Foundation
Richard Balsam
Cathy Barbash
Bette Davis Foundation, Inc.
Linda Cabot Black
Bose Foundation, Inc.
Fred Bronstein ('78)
Richard D. Carmel Charitable
Remainder Trust
Saul and Naomi Cohen
Stewart and Judith (CAS'63) Colton
Frank D'Accone ('52, '53)
Margaret May Damen ('65, '66)
Moshen Darius and Shu Bing Yaraghi
Teresa Del Piero ('79)
Robert K. and Alberta Dodson
William Earle
Richard Ekdahl ('51, GRS'54)
Marie Falabella
Thomas C. Farrell (LAW'91)
Judith Flynn
Steven Friedlander ('80)
Michael Goldenberg
Richard and Susan Grausman
Lady Mercia M. Harrison
Robert and Phyllis ('61, '67) Hoffman
Lindsey V. Humes ('79)
Dmitri and Elena Ilyin
Larry G. and Ann Howard Jones
Tom F. (CAS'54) and Irene Gesiak
(CAS'54, GRS'55, SED'92) Kelley
David Kneuss ('70)
Robert Krivi ('70)
Joan B. Malick ('65, SED'70)
Rita Mehos
Andrea Okamura ('82)
F. Taylor Pape ('70)
The Presser Foundation

Sandra Lee Rowsell ('60)
Kenneth D. Rudnick (SMG'50)
Madeline Schulman
Amy Abrich Shemin ('65)
Nina Tassler ('79)
Robert Thoburn
Gael Towey ('75)
The Ushers & Programmers Fund
in honor of Robert and
Dorothy Dandridge
Luo Yan ('90)

\$500-\$999

Apostolos Aliapoulos ('61, '70)
Amy Lynn Barber ('71)
Salvatore Cania Jr. and Lisa Cania
Beth Chen ('62, '64)
Terrence and Patricia Connell
Roger Davidson ('81)
Edna Davis ('64)
Emily Deschanel ('98)
Ann B. Dickson ('51)
Keith Druhl ('77)
Debra Dion Faust ('78)
David Feigenbaum and
Maureen Meister
Wilbur (GRS'60) and Lorraine
Fullbright
Frank Ginsberg ('65)
Gudjonson Hermannsson
Richard and Marilyn Hobbs
Capers A. Holmes
Joan Horton ('69)
Jimmie Jackson ('73, '76)
Chiyomi Kanazawa
Ellen Kazis-Walker
Saran Kraichoke
Richard Lenz
Beth Marcus (SED'69)
Marian Morash ('59)
Larance and Charla Morgan

Thomas Munn ('67)
Mia Oberlink
Bernard Schwartz ('47, GRS'58)
Roberta Steiner ('65)
Mr. and Mrs. Mose W. Stuart III
Patrick Szymanski and
Margery Lieber
Richard Van Deusen ('60) and
Carol Nadell
Ellen Yates
Linda Neil Yee ('68)
Kalman Zabarsky ('69) and
Kerry Loughman (COM'74)

\$250-\$499

Joan Adams ('65)
Samuel Adler ('48) and Emily Brown
The Estate of Constantin Alajalov
Yvette Attaya ('52)
Timothy and Susan Hulsman ('68)
Bingham
Paula Bishop ('05, GRS'10)
Joan Cavicchi ('56)
Kimberly Cheiken
Debbie Crowell
Walter and Doris (GRS'85) Downey
Mary Ellen Doyle ('62)
Terrell Finney Jr. ('78) and Susan
Newsom Finney
Edward J. FitzPatrick Jr. ('63)
David and Mary Franasiak
Cynthia Garrett ('63, '65)
Laura Giannitrapani ('87)
Paul and Margaret Gilhooly
Milton and Marguerite ('45) Hackett
David and Lynne (CAS'65) Harding
Julia Hennig ('68)
Scott and Carol Lieb Himes
Mr. and Mrs. Walter O'Leary Hobbs
Alan and Judy ('67, '69) Hochberg
John and Renate ('64) Jeffries
Edwin and Toby ('60) Klein
Robert Knauss
Lillie Kumar ('65)
Luis and Stephanie Leguia
Mr. and Mrs. James Loeb
Don and Becky ('67) McKibben
Brent Neuenfeldt
Lawrence and Susan Noto
John and Maureen O'Neill
Elzbieta Otlowski
James Righter
Marie Lisette Rimer
Leila Joy Rosenthal
('64, '65, SDM'79)
Angelo and Madeline Saggiomo
Burke Schloss
Craig Franklin Schreiber ('95)
Eugene and Janet ('55) Schweiger
Herbert and Gloria Jean ('49)
Spivack
The Staff of the Office of the Provost
Tetsuo Tamahana ('04)
Guido and Kristine Blum ('65) Tino
Anthony Uglialoro Jr. ('93, '01) and
Lisa Uglialoro (SMG'93, GSM'02)
Peter Williamson ('71) and
Charlene Zabawski

\$100-\$249

Gerald and Beverly ('64, GRS'68)
Abegg
Joseph and Wendell Alaimo
Karen Alcorn ('76)
Richard and Kimberlee ('91)
Alemian
Marilyn Allen
Mr. and Mrs. Geoffrey Alprin
Thomas and Suzanne ('61) Ambler
Stephen and Mary Ansell
Mary Armstrong ('72)
Esther-Ann Asch
Cole Bader
Daniel Balsam
Martin ('58, GRS'58) and Mary ('55,
'56) Barooshian
Frank Bartlett Jr. ('50, '55)
Philip ('53, '62) and Joan Berry
Adam and Dianne ('86) Betkowsky
James and Joan ('64) Bettman
Nellie May Blake ('56)
Dr. and Mrs. George Bodem
Jean Bogiages
Robert Boland ('55)
George Borababy
Boston Opera Collaborative
David ('54) and Dorothy
Bournazian
Kathleen Ann Boyd
George ('57, GRS'61) and
Dorothy Brambilla
Robert ('77) and Susan Breen
David and M. Kathryn ('72, '74)
Brentlinger
Robert and Marcia Diehl ('58)
Brown
Reuben William and
Mariah Buchanan
Deborah Burton
Floyd ('64) and
Marie Callahan
Dr. and Mrs. Hubert Caplan
Jane Fisher Carlson
Barry Ian Carman (LAW'85)
Carman Family Charitable
Foundation
Nonie Lederman Carroll ('49)
Renee Krimsier Carter
Mr. and Mrs. George Cates
Serena Hsiou-Ling Chao
(SPH'04)
Mr. and Mrs. Philip Chaplin
Thomas Chase ('58)
Dennis Clements
Richard Coffey
Mitchell Cohen
Arthur Congdon III ('64) and Janet
Congdon
John Connor
Richard Cornell
Evans (STH'46) and Elizabeth
Pinder ('48) Crawford
Mr. and Mrs. William Davidson
Evelyn De La Paz ('65)
Judith Deppe
Louis and Lilian Detkin
Foundation

Marjorie Detkin ('72) and
Fred Feldman
Dorothy DiDomenico ('59)
Marilyn DiMicco ('73)
Xiao-Li Ding ('91)
Irene Diodati
Mary Ann Donahue ('57, '58)
Rachel Donner
Gordon and Rose Douglas
John ('55) and Mary Dovaras
Leonard and Sara ('68, SED'78)
Dowse
Alex and Rachael ('97)
Drummond
Carol Gurian Elledge ('73)
Joan Eilersick ('80)
Judith Epstein-Fisher ('08) and
Richard Fisher
Mr. and Mrs. Stephen Esko
Donald and Nancy Evans
Edward and Wanda Ewing
Brian Scott ('77) and
Linda Fearn
Roderick ('64, '69) and
Margaret (CAS'64) Ferland
Steven Finley
Julian ('65) and Tatiana Fischer
Renee Plessner Fishman
(LAW'86)
Mr. and Mrs. Steven Flagg
Paula Prial Folkman
Mr. and Mrs. James Freeman
Robert ('68, '72) and
Diane Galloway
David Garrison ('74)
Walter ('57) and Susan Getchell
Bob and Deborah Gewecke
Emmy Giarrusso
Roy and Kristen Giarrusso
Reginald Gibson
Robert Goepfert ('81)
Edward and Susan Goldstein
Alfred and Arlace Chaisson
('56) Gough
Elizabeth Gray
Glen (CAS'90) and Christine
Correllus ('90) Greenough
Nathaniel and Liz ('56, PAL'56)
Gribin
Michael Griggs ('72)
Thomas and Paula Grover
Ling Ling Guan ('90)
Matthew Guerrieri ('97) and
Chung-Un Seo ('97)
Anthony Guilbeau Jr. and
Lorraine Guilbeau
Tim Hamill ('65, '68)
Diana Lee Hampe ('02)
Henry and Dorothea ('44)
Hansen
William and Marsha Harbison
Claude and Juanita Louise ('56)
Hardick
Jonathan and Carolyn (SED'68)
Harris
William Harvey ('86)
Christopher Hastings
Robert and Ruth ('48) Healey

"The College of Music, as it was known when I attended, has played a central role in my life—from the great honor and privilege of working with and knowing Karl Geiringer to the opportunity to meet [and reunite with] my first great love. After some 60 years and the loss of my wife and the loss of her husband, we are about to get married! How is that for the College of Music having meaning in my life?"

Dick Ekdahl (SOM'51, GRS'54)



Dorothy Hegarty ('58)
Knud and Miriam ('40) Helsing
Norman Hervieux ('67)
Thomas ('49, '55) and Ruth Hill
Richard Hinson
Brad Holbrook and Kate White
Robesud Holland ('63)
Richard ('65) and Linda Honymar
Richard and Anne ('67) Hunnewell
Christopher David ('95) and
Deirdre Hutton
Michio and Doreen ('65) Ihara
Virginia Johnston ('91) and
Daniel Crisci
Sally Jones (SON'62)
Martin and Marcia ('68) Kanter
David and Colleen Smith ('70, '74)
Katsuki
James and Donna ('79) Kelley
Margaret Kelley ('82)
Clark and Sandra ('55) Kendall
James and Betsy ('64) Kent
Peter King ('92)
Stoddon and Patricia ('69) King
Mr. and Mrs. Theodore Kirchner
Jared Klein and Yumi Kendall
Phyllis and Harvey Klein
Mr. and Mrs. James Klinger
Ann Kneisel
David and Patty Kovacs
Jane Krensky ('65) and Peggy
Tourje
Harrison and Dorothy Krom
Nelliana Kuh
Jay Lanin ('55)
Stewart and Rhonda ('75) Lassner
Stuart Laven Sr. and Lorra Laven

Mr. and Mrs. John Leak III
 Shirley Leiphon ('92)
 Christopher and Gina Lemmon
 Mr. and Mrs. John Lenard
 David Levenson ('65)
 Alan and Renee Brody ('73) Levov
 Herbert and Mary Levy
 Philip and Wendy Lotz
 Andrew Lyasoff
 Lorraine Lyman (SED'65)
 Colleen Mahan ('86) and
 John Wallace
 Robert and Robin ('66) Margeson
 David Martins
 Ann Mazotas
 Yuri and Dana Mazurkevich
 Peter McCallion
 George ('53) and Viola McLoughlin
 William ('60) and Judith McMillan
 Kevin and Kathryn McMonigle
 Michelle Mendez ('83, '90)
 Frank Milburn III and Theresa
 Milburn
 Alfred Miller III
 Emily Miller (GRS'59, GRS'62)
 Thomas Miller ('64)
 Shaun Miskell ('78)
 Marnie Mitze ('78)
 David Mold ('80)
 Paul Morris
 Mr. and Mrs. Allen Morrison
 William Moyer
 Raymond Mui (GSM'93)
 James Mullin
 Kendric ('66) and Nan Munsey
 Mr. and Mrs. Roger Murray
 Antonia Nedder
 Eli Newberger
 Joel and Claudia Nimar
 Malkah Tolpin Notman (MED'52)
 Albert Obidah

Alan and Janet ('73) Olson
 Matthew Pacillo ('61)
 Carolyn Pagnotta
 Mr. and Mrs. Jamie Pappas
 Dr. and Mrs. John Partridge
 Virginia Paul
 Carlton Peacock ('73)
 Clifton Peacock ('75, '77)
 Pascale Perusse
 Penny Peters ('71)
 Mr. and Mrs. John Piekara
 Carlton ('64) and Joan Plummer
 PMA Literary & Film MGMT Inc.
 Christopher and Elizabeth ('70) Pope
 William and Edith ('60) Prest
 Lelia Preston ('58)
 Robert Pritchard II ('89)
 Jack ('68) and Carol Provost
 Wei David and Jennifer Qin
 Arthur and Evelyn ('49) Ransom
 Joe Riedel Jr. ('75) and Vicki Riedel
 Adele Robinette
 Leila Joy Rosenthal ('64, '65, '79)
 Martha Ruddy-Jurgensen ('74) and
 Herbert Jurgensen
 Herbert Sanderson ('53, SED'70)
 Margo Saulnier ('96) and Scott
 Bishop
 Mr. and Mrs. Robert Schenck
 Kevin Schmidt (CAS'86, MED'86)
 and Mary King
 William and Lisa Schonberg
 Mr. and Mrs. Samuel Schulman
 Harvey and Justin Schussler
 Rita Shapiro ('76, '78) and
 Edward MacLary
 Sam and Ellen ('70) Shapiro
 Steven and Nina Sheldon
 Marvin and Valerie ('69) Shepherd
 Kent Sheranian ('86) and
 John Dominguez

"My very small contribution is a token of appreciation for all I experienced at BU—what I learned and the friends I made."

Clifton Peacock
 (SVA'75, '77)



George and Lee-Alison ('72)
 Sibley
 Kevin and Elizabeth Sierra-Murphy
 Robert Silverman
 Philip Simon ('69) and
 Lucinda Simpson
 Fenwick Smith
 James and Gay ('76) Smith
 David and Suzanne Solomkin
 Joseph Solomon
 Charles ('51, '55) and
 Barbara Spire
 Kenneth ('78) and
 Catherine Stalberg
 Stanley Stys
 Kathleen Sullivan
 Elizabeth Taillacq ('76, '79)
 Shinzawa Takao
 Joyce Koury Tamer ('59, '65)
 Franklin ('50) and Nancy Taplin
 Gregg Philip Thaller ('85)
 Loran and Meera Eleanora ('78)
 Thompson
 Carolyn Tibbetts ('66)
 Edith Stearns Trask ('38)
 William Henry (DGE'48) and
 Roswitha Traves
 Stephanie Trodello (COM'94,
 CAS'94, GSM'01)
 Daniel Sam ('59, '60) and Joan
 (SED'62) Troderman
 Rebecca Truitt ('61, '69)
 John and Beverly ('58) Tucker
 William Tupay Jr. and
 Maria Tupay
 Evan Van Wyck ('91) and
 Sarah Keely
 Philip Walsh
 Diana Ward
 Gregg Ward ('82) and
 Donna Orlando
 Louis and Barbara (SAR'53)
 Washburn
 Steven Wasser
 Frank and Janet ('69, '72)
 Wassilak
 Gerald Weale ('86)
 John Weaver ('61)
 Toba Weintraub ('70) and
 Albee Budnitz
 Ben Westberry Jr. and Donna
 Westberry

John Wickey ('92)
 Judith Williams
 The Willow Pond Foundation
 Mr. and Mrs. Kiyoshi Yada
 Nicole Yakatan
 Danny Yeung
 Ira ('78) and Beth Yoffe
 Mr. and Mrs. Patrick Zickler

Class Gift Campaign

Boston University's annual Class Gift campaign encourages members of each graduating class to make a gift in the amount of their graduation year, e.g., \$20.10, to the BU school or college of their choice to honor a teacher or mentor who helped shape their education. These generous members of the Class of 2010 thoughtfully made such a gift. We are grateful for their contributions and extend a warm welcome to them upon joining the CFA alumni community.

Jamie Angichiodo, MM, Music Education
 David Barg, MM, Music Education
 Eric Berninghausen, MFT, Design
 Peter Bianco, MFA, Graphic Design
 Laura Carpenter, BM, Brass Performance
 Moyna Daley, MM, Music Education
 Leah Davis, MFA, Graphic Design
 Ryan Duckworth, MM, Music Education
 Vanessa Duckworth, MM, Music Education
 Brent Edmondson, MM, String Performance
 Eric Feola, MM, Music Education
 G. Benjamin Fred, BFT, Theatre Studies
 Rebecca George, MM, Music Education
 Cheryl Jordan, MM, Music Education
 Kerry Keal, DMA, Voice Performance
 Ingrid Kovacs, DMA, Music Education
 Jin-Hye Lee, DMA, Collaborative Piano
 Sudie Marcuse, DMA, Historical Performance
 Lisa Racioppo, MM, Music Education
 Carol Reed-Jones, DMA, Music Education
 Gary Rothe, MM, Music Education
 Richard Schwartz, DMA, Woodwind Performance
 Ana Tobin, BFA, Graphic Design; BS, Communications
 Natalie Turturro, BFT, Theatre Studies
 Matthew Williams, MM, Music Education

**College of Fine Arts
 Dean's Advisory Board**

Jason Alexander ('81, Hon.'95)
 Actor, Director, Writer

Fred A. Bronstein ('78)
 Member, BU Board of Overseers
 President and Executive Director
 Saint Louis Symphony Orchestra

Saul Cohen
 President
 Hammond Residential Real Estate

Dr. Chester Douglass
 Professor and Department Chair
 Harvard School of Dental Medicine

Steven G. Friedlander ('80)
 Principal
 Auerbach Pollock Friedlander

SungEun Han-Andersen ('85)
 Member, BU Board of Trustees
 President
 G.C. Andersen Family Foundation

Joan Horton ('69)
 Marketing Consultant
 Horton Group

David Kneuss ('70)
 Executive Stage Director
 Metropolitan Opera Association

Stewart F. Lane ('73)
 President and CEO
 Stewart F. Lane Productions

Penny Peters ('71)
 Communications Strategist
 and Management Consultant

Nina Tassler ('79)
 Member, BU Board of Trustees
 President
 CBS Entertainment

Gael Towey ('75)
 Chief Creative and Editorial Director
 Martha Stewart Living Omnimedia

Gregg Ward ('82)
 President
 Orlando Ward & Associates

Luo Yan ('90)
 President
 Silver Dream Productions

Ira Yoffe ('78)
 Principal, Creative Director
 Yoffe Media Group

Artists at Work

Theatre, music, and visual arts in action

Rebecca Schweiger ('99)

Founder and Director, The Art Studio NY

Schweiger covers her canvases—and the rest of her Manhattan studio—with layers of oil and acrylic paint, often adding sand, stones, pen, magic marker, and anything else she can get her hands on. "I look at art as an opportunity to express myself spiritually and emotionally," she says, "so it becomes a very free-flowing process."

Photo by Ethan Miller/Getty Images

Steven Mercurio ('80)

Conductor and Composer

After having conducted more than 65 different operas in seven different languages, Mercurio (left) took on a new challenge in 2010—joining pop star Sting and the 45-member Royal Philharmonic Concert Orchestra on their worldwide Symphoncity Tour.

Conducting Electricity Hear Mercurio discuss his collaboration with Sting at www.bu.edu/cfa/esprit.



www.bu.edu/winterfest

Beat the winter BLAHs
 with a touch of magic and mystery!

