



CHIMES

in this issue

Thoughts from the Dream Factory	3
Your First Big Break	4
High Five	6
The Sweet Smell of Success	10
Culture Club	12
VPA Classified	Centerfold
Making Beautiful Music Together	16
Girl Power	20
A Crouse-Eye View	26

Chimes is published twice yearly by the College of Visual and Performing Arts and distributed to alumni, friends, parents of current undergraduate students, prospective students, faculty, and staff members. Send comments and change of address to *Chimes Magazine*, 200 Crouse College, Syracuse University, Syracuse NY 13244-1010 or e-mail chimes@sy.edu. Visit the College's web site at cva.syr.edu.

College of Visual and Performing Arts Board of Advisors

Ellen Beck '79
Robert I. Blaich '52, H'90
Barbara Bovender P'02
Jack O. Bovender Jr. P'02
Phyllis Bryn-Julson '67, G'69
Mary L. Cotter '69
Renée Cox '78
Pam Dickler '86
Donald Douty '56
Emme '85
Jennifer Boin Getz '78
Ellen Baker Ghelardi '73
Dennis Gilbert '73
Bronagh Mullan Hanley '90
Austin Kalish
Irma Ginsberg Kalish '44 (A&S/NEW)
Warren Kimble '57
Judith Mosse Kruger '77
Jerry Leider '53
Edwin N. London '49 (MAN/NEW)
Peter F. Lynch '74
Thomas P. Owens '92
Michele Rollins P'02, '04 (HSHP)
Rhoda Zisman Shemin '53
Howard Silver P'01, '06
Maida Silver P'01, '06
Aaron Sorkin '83
Kenneth R. Sparks '56, G'61 (NEW), G'64 (NEW)
Syracuse University Drama Organization
Represented by co-presidents Andrea Marshall-
Money '87 and Martin Vreeland '87
Arielle Tepper '94
David Tochterman '80
Gerard C. Wertkin '62 (A&S)
Gianfranco Zaccai '70

Community Board Members

Daniel Hege
Music Director, Syracuse Symphony Orchestra

Richard McKee
Artistic Director, Syracuse Opera

Robert Moss
Artistic Director, Syracuse Stage

Sandra Trop
Director, Everson Museum of Art

Spring 2004
Volume 2, Issue 1

Carole Brzozowski
Dean

Erica Blust
Editor/Writer

Roderick Martinez
Design

David Marc
Contributing Writer

Tim Mahar
Steve Sartori
Photography

Cover: The instruments of the Cassatt String Quartet play the notes of Professor Daniel S. Godfrey's compositions. Read the article "Making Beautiful Music Together" in this issue.


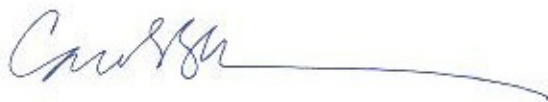
While we don't choose a theme for each *Chimes* magazine, I couldn't help but notice an unintentional thread running through many of the articles in this particular issue: students and faculty of the College of Visual and Performing Arts are finding new and amazing ways to reach out beyond the Syracuse University campus and explore new environments and cultures.

This might not sound that remarkable to you. After all, aren't students and faculty *supposed* to be gaining diverse experiences at a university? Of course they are—and our college's classrooms and studios are conducive to all kinds of wonderful experimentation and exploration. But often it is too easy to get comfortable in one setting or community and forget that you are a part of a much bigger picture with more to offer in terms of education. That's why I am opening as many doors as possible for students and faculty to expand their perspectives to include national and international influences.

As you can see in this issue, some of our student artists and designers took advantage of opportunities to show their work in New York City for the first time—an exhilarating and unforgettable moment in their careers. Through the generosity of the Tepper Center, our drama seniors also travel to New York to learn how to prepare for the professional entertainment world. And on a more global scale, I am proud to announce four new study abroad initiatives for the college in three locations: London, England; Madrid, Spain; and Strasbourg, France. I cannot stress the importance of an international curriculum; for many of our students, study abroad is a life-changing experience.

Alumni play an important role in this process too, particularly on a national level. In addition to serving as representatives of the college, I count on them to give us their perspectives on life after VPA. We have strong alumni bases in New York City and Los Angeles, and we hope to strengthen our relationships with alumni in other cities. The success of a recent gathering we hosted in San Francisco proved our alumni have unlimited energy and enthusiasm waiting to be tapped. Chicago is next on our list for an alumni event, but we welcome contact from any VPA graduates who would like to discuss the possibility of an event in their area. Please call or e-mail Amy Patrick, the college's alumni relations coordinator, at 315-952-1967 or apatrick@syr.edu for more information.

And while the "theme" of this column has been about reaching out, I would remind all of our alumni that it's important to come back home every once in a while. Reunion 2004 will be held on campus June 4, 5, and 6 (see details in this issue's "Classifieds"). I hope to see many of you there and share the wealth of experiences you've had outside of our college community.



Thoughts from the Dream Factory

with Dean Carole Brzozowski

YOUR FIRST BIG BREAK



Drama students find a valuable friend in the Tepper Center for Careers in Theatre.

Arielle Tepper likes to talk with seniors in the Department of Drama about their dreams and goals. Despite her busy life as a theatrical and film producer in New York City, she plans several trips to campus each year to do just that in one-on-one interviews. It's not only her affinity for her alma mater that brings her back. The 1994 design/technical theater graduate also wants to know how she can help ease the seniors' transition from college into the challenging world of the entertainment industry. Their dreams and goals are the foundation of a special area she established in the drama department, the Tepper Center for Careers in Theatre.

Now in its fifth year, the Tepper Center offers such programs as a Professional Practices course, which includes visits by industry artists from New York City and Los Angeles as well as field trips for both actors and designers; a lecture series often featuring alumni; and the New York City Tepper Week, which is held in May and allows seniors attend plays and learn from top actors, directors, producers, agents, casting directors, choreographers, and composers in hands-on workshops. "The Tepper Center is all about creating a bridge between the students' college training and their professional lives by fostering relationships, collaborating, and demystifying the process of getting started in the industry," says Lisa Nicholas,

“The Tepper Center is all about creating a bridge between the students’ college training and their professional lives...”

the center’s director, who is herself an actor with producing and directing credits. “It’s exceptional — I don’t know of another university that has anything like it. Arielle has given the students a wonderful gift.”

“I like to spend time with every student because my goal is to individualize the center’s programs,” says Tepper, who designs Tepper Week’s curriculum based on the information she gathers from her interviews with the seniors. “The students meet many people in the industry and have the opportunity to take advantage of these relationships.”

Participation by such a wide variety of professionals is a key element of the center’s success. Tepper, whose six-year career has included such Broadway successes as the Tony Award-winning *James Joyce’s The Dead*, the Tony-nominated *A Class Act*, and John Leguizamo’s Tony-nominated *Freak*, has numerous friends in the industry to call on. Other guests are contacts Nicholas has established through networking and her 10-plus years of experience on the New York scene. In the Professional Practices course, recent visitors included David Caparellotis, casting director for the cutting-edge Manhattan Theatre Club; Daniel Swee, casting director for Lincoln Center; Mark Saks, head of casting for Sony Pictures Television; Gayle Keller, casting director for

Law and Order: Criminal Intent; and Tony Award-winning casting director Geoffrey Johnson. They spend an entire day on campus, working with students on audition techniques, mock interviews, on-camera workshops, letter writing, and other skills.

New York City Tepper Week, which is held at SU’s Lubin House, has featured such guests as Tony Award-winning director Hal Prince, actors Sandy Chaplin and Daisy Prince, casting director Mark Simon, and composer Jason Robert Brown, to name a few. Plans for this year include a focus on dance, as many senior musical theater majors expressed interest in this area to Tepper. “The exposure to and hands-on workshops with such exceptional artists in a supportive atmosphere helps the students find the momentum to move into their professional lives,” notes Nicholas.

Nicholas, incidentally, recently returned from a trip to New York, where she and a group of drama alumni from the Class of 2003 attended an off-Broadway preview of *The Moonlight Room*, produced by one of the key industry connections they made through the center last year—Arielle Tepper.

—Erica Blust

Photo courtesy Arielle Tepper



Elizabeth Lopez

Fashion Week Collection:
Elegant, glamorous eveningwear

On the Show:
"It was crazy. We spent endless hours working and sewing. You put so much time into it and then it's over."

Drawing:
A sketch Elizabeth entered in the competition and an inspiration for her collection

Diana Heredia

Fashion Week Collection:
Ready-to-wear line for early evening

On the Show:
"All of the things that could have gone wrong did, but now I'm ready for my next show. It was a taste of the future, and I know this is the path I want to pursue."

Drawing:
A representation of Diana's design style—classic yet sensual





Krissy Lipka

Fashion Week Collection:

Different styles of denim miniskirts combined with brightly colored tops

On the Show:

"The whole experience prepared us for the future. It was like a test drive for what we want to do, and it showed that we are doing the right thing."

Drawing:

A sketch Krissy entered in the competition and an inspiration for her collection

Vanessa Delaine

Fashion Week Collection:

Comfortable nightclub attire that mixes sweatshirt material with brightly colored fabrics

On the Show:

"It was exciting—a dream come true. It was my first fashion show in New York and it was mine. It was worth all of the work."

Drawing:

A design from Vanessa's Fashion Week collection



THE SWEET SMELL OF SUCCESS

RETAILING ALUMNA
HENRIETTA JONES FINDS HER
NICHE BRINGING THE WARM
SCENTS OF THE SOUTH OF
FRANCE TO THE UNITED STATES

If you ask Henrietta Jones for advice on succeeding in the retail world, she'll tell you it's all about the experiences you gain. Trace her professional roots from her student internship at Macy's to her current position with L'Occitane, a French company that specializes in natural fragrance and body products, and she'll show you that it's also about the need to continually challenge yourself.

Jones, a 1984 graduate, recalls her student days at Syracuse as filled with an array of activities, most of which focused on her professional plans. She was president of the Retail Student Association and worked at such stores as Dey's department store, Crabtree and Evelyn, and the Limited. In her senior year she was honored for her academic achievement and service by being named a class marshal for the former College for Human Development, which housed the retail management program at the time. "I knew that my overall success at SU was going to be all about getting involved," she says.

Of all these activities, Jones found her student management internship at Macy's the most significant. A key component of the retail management curriculum, the internship not only provides hands-on experience, but also

gives students the advantage of learning what work environments suit them. "You really don't know what you're going to like until you get the experience," she says. "The minute I began as an intern at Macy's, I knew what I wanted to do."

After graduating, Jones entered the Macy's training program and spent 10 years with the company, working as a cosmetics buyer, store manager, and eventually a vice president. Though she enjoyed Macy's, she decided to try a new experience with a different type of company. She took a position with The Gap as a regional manager for Long Island. After nine years, she again felt ready for new challenges. L'Occitane gave her that opportunity when the 28-year-old company hired her to be the director of stores for its United States division.

"L'Occitane allowed me to take on a position with more scope. It's a small company where I can be involved in all aspects of the business and the decision making, including marketing, advertising, and item promotion," she explains. "In large organizations, they have entire departments devoted to these areas, and you act as more of an executor."



51400

L'Occitane's line of products uses the natural scents and traditions of the Provence region, the company's original home and the location of its manufacturer. As of 2003, L'Occitane boasted 523 boutiques in 41 countries, along with mail order and web site services. In the United States the company currently operates 108 boutiques and employs a staff of more than 600.

With her focus on overall U.S. operations, Jones will help keep L'Occitane on the fast track of expansion in 2004, with plans to open 25 to 30 more boutiques. She frequently travels between coasts with stops in the Midwest and Florida. "My biggest responsibility is sales," she says. "I also make sure we are developing an organization of people who can do their jobs well. I look at our employees' performance and put training systems in place. It's energizing and exciting."

Because of her busy schedule, Jones does not visit Syracuse often, though her parents still live in the area. (Her father, John Philip Jones, is a professor of advertising in SU's S.L. Newhouse School of Public Communications.) However, for the past 10 years she has served on the college's National Retail Advisory Board, a group of 16 prestigious retail professionals who offer their perspectives on preparing students for the professional world. Some of her best advice focuses on the idea that you can find the most success with a company that best fits your goals. "I advise students to begin their careers in a reputable place and focus on the type of experience they would like and the type of environment they want to work in," she says. "My choices reflect that."

-Erica Blust

Visit L'Occitane's U.S. web site at:



Jones's favorite products?

The bubble baths and shea butter hand cream.



CULTURE CLUB

VPA EXPANDS ITS INTERNATIONAL PRESENCE WITH NEW STUDY ABROAD OPPORTUNITIES

ENGLAND - FRANCE - SPAIN

When SU's Vice Chancellor and Provost Deborah A. Freund unveiled her academic plan in 2001, she outlined four "signature experiences" the University community should emphasize to strengthen its students' academic experience. One of these, "internationalization and inclusion," focused on the importance of providing students with an international dimension to their curriculum so that they are exposed to diverse ideas and opinions.

With this in mind, the College of Visual and Performing Arts, under the leadership of Dean Carole Brzozowski, began to explore how to expand on the study abroad options already offered in conjunction with the University's Division of International Programs Abroad (DIPA) and increase participation. At the time, the college offered programs in Florence, Italy, for art and design students and in London for fashion and textile design, retailing, drama, and communication and rhetorical studies students. While numerous VPA students have studied at these and other DIPA centers, the key became to develop courses that were not only in culturally stimulating cities relevant to the students' majors, but also mindful of curricular requirements. The result? Four new study abroad opportunities that offer the best of both worlds.

London, England

Design and Music Industry

Faculty members James Read and David Rezak have set their sights on London to inspire their students to study abroad, with new courses in design and music industry scheduled to be offered next academic year.

Read, an assistant professor of industrial and interaction design in the School of Art and Design, has created a semester-long London experience with space for six fourth-year industrial and interaction design majors, six communications design majors, and six students from other universities who meet GPA and portfolio requirements. The program is grounded in a unique six-credit design studio based on "the user experience"—studying the user and how he or she interacts with a given situation. Students will work in an open studio, another unusual feature. "The studio environment will have a workplace for students, a meeting area, and a computer cluster," notes Read. "The students will have access to all of the tools of a designer, all in one space."

And why is London a good location? "London is immersed in design culture and history," he explains. "There is also easy access to the rest of Europe."

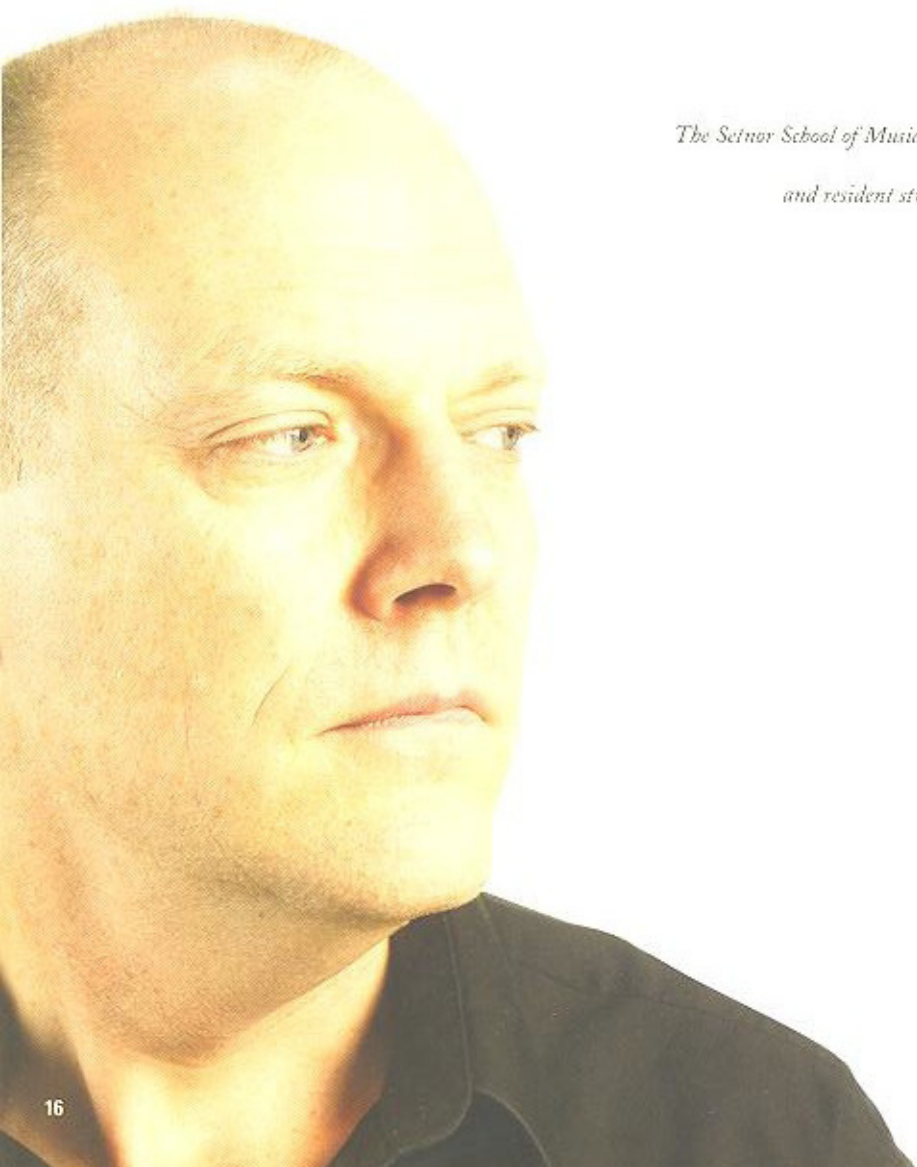
Making Beautiful Music Together

The Setnor School of Music composer

and resident string quartet

celebrate a longtime collaboration

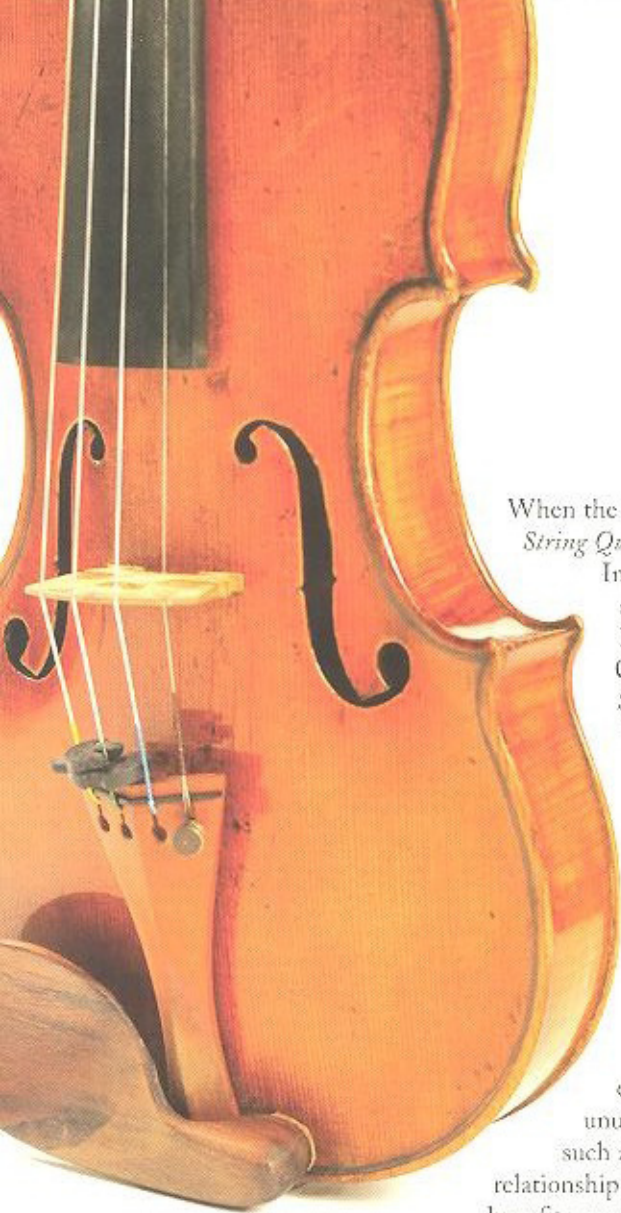
with a new CD



Daniel S. Godfrey and the Cassatt String Quartet have quite a bit of history together. It's so special that Godfrey, a renowned composer and professor in the Selnor School of Music, decided to write the group its very own string quartet.

"I first worked with the Cassatt String Quartet in 1988, when they played a short piece of mine," says Godfrey. "In 1993, they performed my *String Quartet No. 2*, a work originally commissioned for the Portland [Maine] String Quartet, and they've played it many times since. Nobody has played it more beautifully. So we wanted to work together on something I would create expressly for them, something of mine they could truly call their own. That was the genesis of my *String Quartet No. 3*."





When the CD *Daniel S. Godfrey: Music for String Quartet* is released on the Koch International Classics label this spring (scheduled for April 27), listeners will be treated to the Cassatt performing not only *String Quartet No. 3*, but also the second quartet and "Romanza," a movement from the first quartet that Godfrey revised to serve as a stand-alone piece. The New York-based Cassatt, which is also the Setnor School's quartet-in-residence, has recorded Godfrey's music before, but this is the first CD devoted exclusively to his work. It's unusual for a composer to have such a long-standing working relationship with a string quartet, but the benefits are evident in the music.

"Working with Dan is a pure joy. He is extremely clear in his musical concepts, color choices, and the overall vision of a piece," says violinist Jennifer Leshnower who, along with violinist Muneko Otani, violist Tawnya Popoff, and cellist Nicole Johnson, comprise the Cassatt. "He has heard us perform standard repertoire to contemporary music, and he has a good knowledge of the Cassatt sound and has harnessed that for us in his writing."

"I especially enjoyed and benefited from directly collaborating with the Cassatt," adds Godfrey. "After the live premiere of my newly completed third quartet, I was unhappy with all of the third movement and parts of the first. The members of the Cassatt are excellent collaborators, and through two subsequent, substantial revisions of the quartet, each performed in different halls by the group, I took full advantage of their expertise in arriving at the final version represented on this CD. I have never stopped learning from these wonderful musicians."

Because it is expensive to produce a CD that is marketable to the discerning classical music audience, the relationship between Godfrey and the Cassatt, and their stellar reputations, became key factors. In 1998, Godfrey won an Academy Award in Music from the American Academy of Arts and Letters, which included funding for recording, along with use of the academy's New York recording hall. At about that time, the Cassatt procured a commission

from the Koussevitsky Music Foundation at the Library of Congress for Godfrey to write a string quartet for them. Further support came in 2001, when Godfrey was awarded a Guggenheim Fellowship, allowing him to complete work on "Romanza," among other projects. With Judith Sherman as producer and editor, the musicians were finally able to record the entire CD at the academy during 2000 and 2001. "The CD is a significant stepping stone for our careers and for Dan's," says Leshnowar. "It's exciting and rewarding to see the results of more than a decade of collaboration."

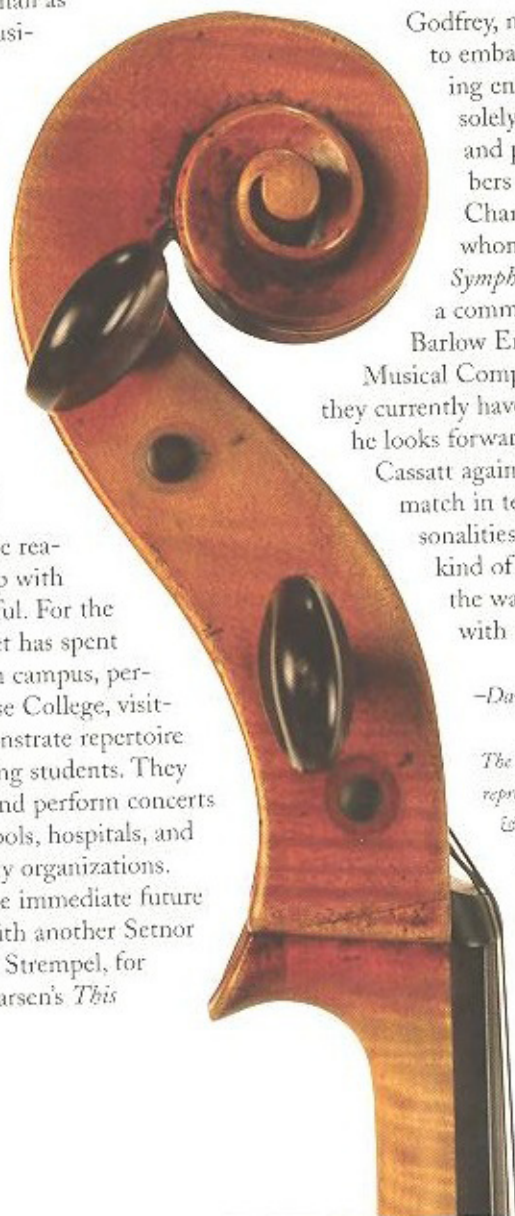
Leshnowar notes that the Cassatt's residency at the Setnor School is one of the reasons why their relationship with Godfrey has been so fruitful. For the past eight years the quartet has spent four week-long periods on campus, performing concerts at Crouse College, visiting music classes to demonstrate repertoire being studied, and coaching students. They also conduct workshops and perform concerts at Central New York schools, hospitals, and other civic and community organizations. The quartet's plans for the immediate future include a collaboration with another Setnor professor, soprano Eileen Stempel, for the recording of Libby Larsen's *This*

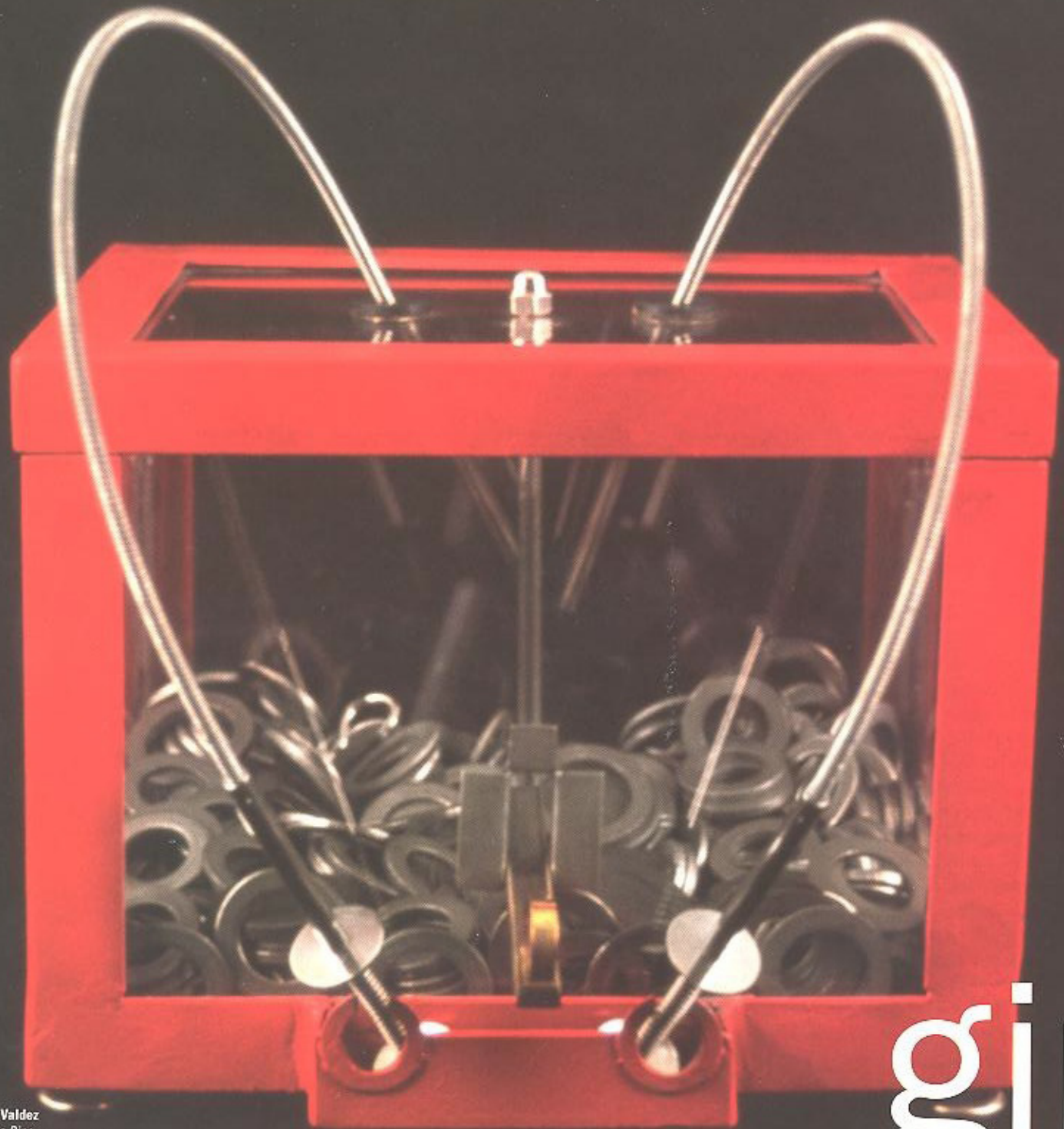
Unbearable Stillness: Songs from the Balcony, which they premiered together at Hendricks Chapel last November. They also anticipate a string quartet from Nick Scherzinger, another composer and an assistant professor in the Setnor School.

Godfrey, meanwhile, is about to embark on a new recording endeavor, one devoted solely to chamber music and performed by members of the St. Paul Chamber Orchestra, for whom he wrote his 1999 *Symphony in Minor* under a commission from the Barlow Endowment for Musical Composition. Although they currently have no plans to do so, he looks forward to working with the Cassatt again. "We're a definite match in terms of musical personalities," he says. "There's a kind of sweep and passion to the way they play that fits with my lyrical sense."

—David Mare and Erica Blust

*The Cassatt String Quartet is represented by Beverly Wright & Associates Inc.
BevWright@aol.com.*





Kim Carr Valdez
The Brass Ring
Mixed media, 10" x 10" x 10"

girl

Ten female artists come together for the first New York City show ever to feature School of Art and Design alumni, students, and faculty under one roof.

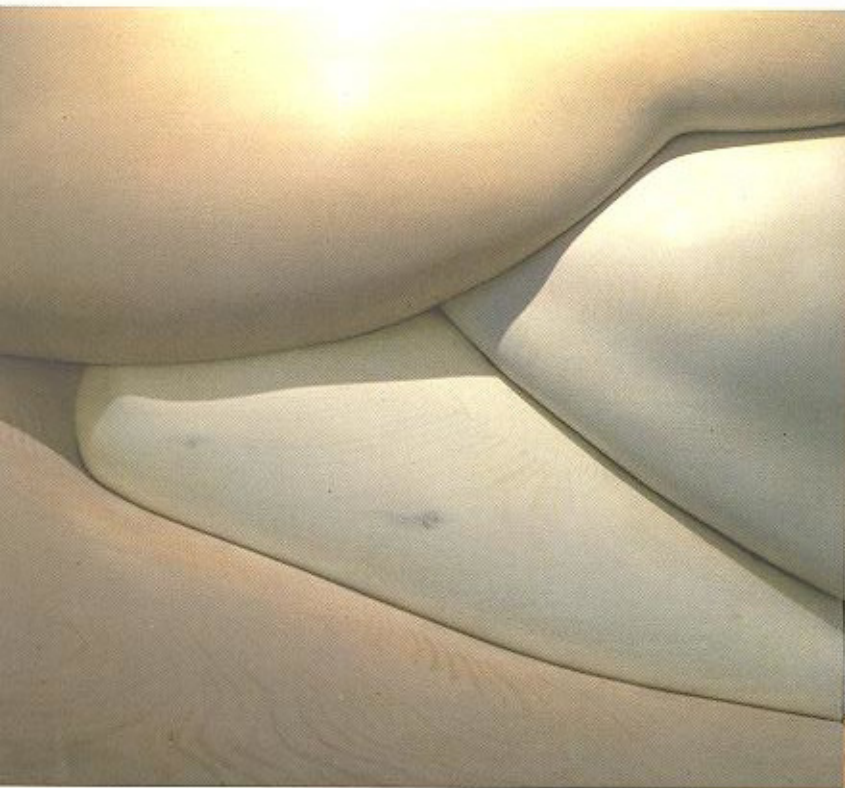
Deborah Dolne
Cortex Vortex
Mixed media, 60" x 16" x 28"

Two years ago, sculpture professor Mary Giehl was working in the sculpture foundry in the Com/Art building and noticed something unusual. "I looked around, and all of the graduate students and faculty working there were women," she recalls. "I joked that we should all do a show together."

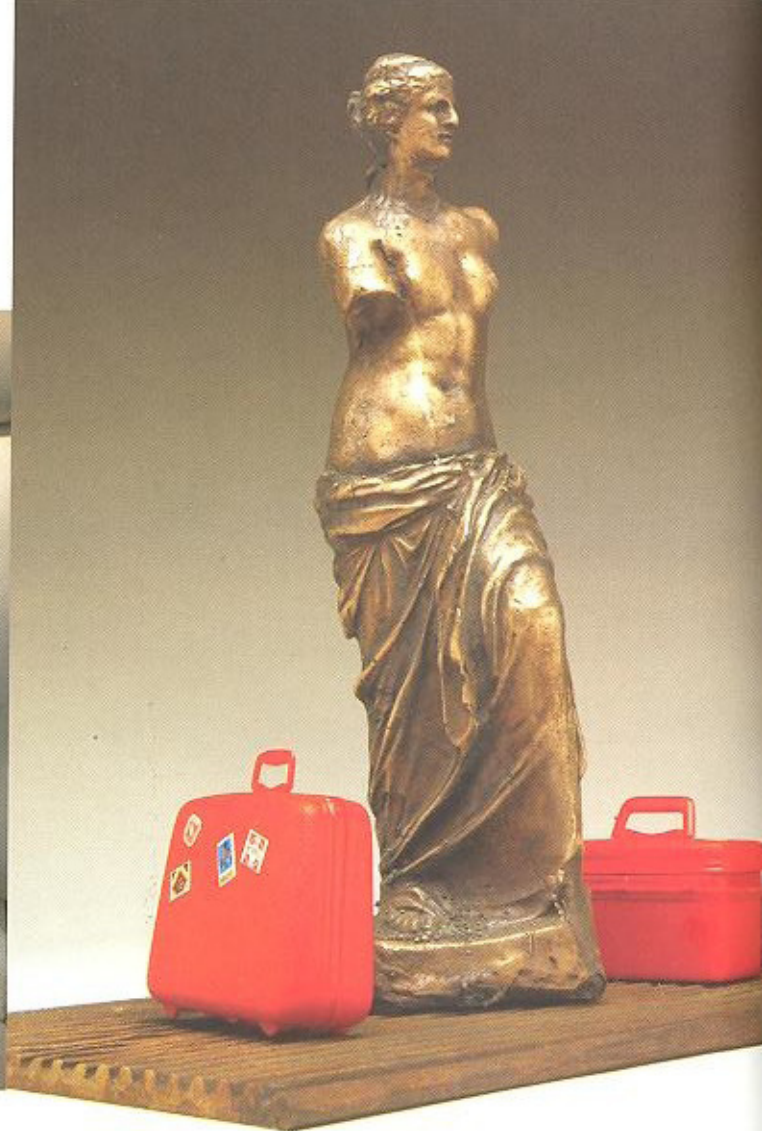


POWER

Jude Lewis ▾
Sunday Morning (extract)
Wood, aniline dye, 28" x 29" x 6"



Gail Hoffman ▶
Venus with Baggage
Bronze and plastic, 12" x 12.5" x 7.5"



Abby Goodman ▶
Finger Crayons
Wax and paper, 12" x 5"





Laura Ledbetter

Two Coats

Taxidermic rabbit parts and mixed media, 15" x 108" x 192" (variable)

The idea became more serious when Giehl and Gail Hoffman, assistant professor of foundation, realized how special it would be to not only showcase ComArt's unique group of female student and faculty 3-D artists, but to do so in New York City in front of a larger audience. "We wanted to make a New York connection for the students so they could have their work seen and network," says Hoffman. "Once you've been in a show in New York, it becomes easier and less scary to do it again."

Anne Boffel ▶

Cycle

Four-minute video





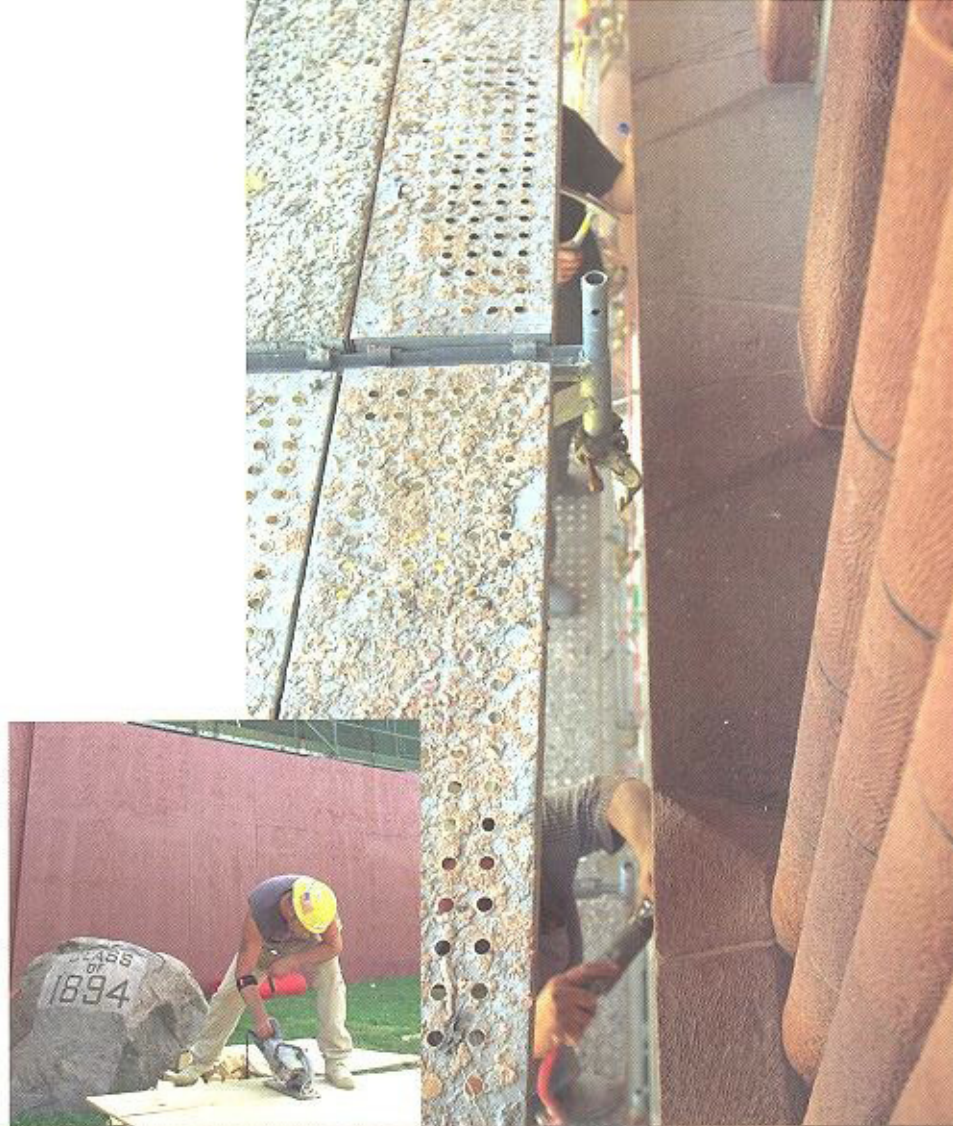
A CROSS-EYE VIEW



Crouse College, the 115-year-old treasured symbol of VPA and Syracuse University, was recently treated to an exterior restoration.

The three-year project on the building, which is on the National Register of Historic Places, began in summer 2001, with the majority of the work completed in December 2003. The Syracuse firm of Klepper, Hahn, and Hyatt coordinated companies from Syracuse and Ottawa, Canada, in removing and replacing all of the mortar between the bricks; repairing and, if necessary, replacing the slate tiles on the roof; installing copper gutters and flashing on the roof; repairing the turrets, tower, and louvers covering the vents of the chimneys; and removing, repairing, and reinstalling all of the windows (the stained glass windows were not removed but repaired in place). Workers often braved steep heights, high winds, and low temperatures on the scaffolding around the building, but the view was unbeatable.

(Photos courtesy of Tim Mahar and Steve Surtori)





Five HIGH f

A quintet of fashion design students see their teen-inspired collections debut during New York City's Fashion Week.

Rachel Katz

Fashion Week Collection:

Fanciful, avant-garde guard collection, featuring three jumpsuit pieces and handmade prints on the fabrics. Inspired by a vintage 70s jumpsuit owned by Rachel.

On the Show:

"Fashion Week—where you expose yourself, your passions, and your ideas to the public—was possibly the greatest feeling. There is nothing more rewarding than having the chance to make your dreams into reality."

Drawing:

A design from Rachel's Fashion Week collection

You're a fashion design student. You win a chance to show an original collection during New York City's Fashion Week—a trend-setting, frenzied who's who of designers, buyers, celebrities, and the media. You've never shown work in New York before—you've never even created a collection before. You have about two months to develop and sew eight pieces, including the time needed to travel to the city to fit your models, do alterations, and handle the press—including MTV, *YM* magazine, *WWD*, and the *New York Post*. Oh, and you also have to keep up with the rest of your college courses. Can you do it?

Five fashion design students in the College of Visual and Performing Arts did. Sophomores Vanessa Delaine and Krissy Lipka, juniors Rachel Katz and Elizabeth Lopez, and senior Diana Heredia were among the eight winners of Teens in Fashion, a semi-annual design competition held to coincide with the fall and spring Fashion Weeks exclusive to New York, Paris, and Milan. Organized by former fashion designer Shell-I Keith, the competition asked high school and college students to design fresh looks for teens. For the February 2004 Fashion Week, a panel of judges, including *YM* fashion editor Lisa Schulner and *New York Times Magazine* fashion editor Lindha Jacobson, blindly selected eight winners from 72 entrants who would create and show their collections at the Morocco Loft in Chelsea.

Syracuse University has had one winner in each of the two previous Teens in Fashion competitions, but five is an amazing accomplishment considering the competition. The other three winners represented the Fashion Institute of Technology, Illinois Institute of Art, and Pratt Institute. "This illustrates how serious our students are and how well our program can compete with those other schools," says Professor Jennifer Griffin, the students' faculty advisor. "And we're part of an art and design school in the context of a larger university."

Griffin, who describes Fashion Week as the fashion equivalent of the Oscars, emphasizes how little time the students had to prepare—senior fashion design majors work an entire year on their final six-piece collections—and how the sophomores took on the challenge mid-way through their education and after only a year of sewing courses. In addition, Katz, who is studying abroad at the London College of Fashion this semester but flew in for the show, had some assistance in creating her collection. "Luckily, I had two talented friends at school who helped me," she says.

"I am forever grateful to them for their strong efforts and encouragement. If it wasn't for digital cameras and the Internet, this would have been an impossible project."

In the end, the students handled all of the pressure—and the press—with style. "The girls were extremely poised and articulate," says Griffin, who attended the standing-room only show with the rest of the fashion design faculty. "They spoke beautifully to the press about their designs and aspirations."

—Erica Blust



Syracuse University

College of Visual and Performing Arts

Syracuse NY 13244-1040