



Chimes

This unique grouping of characters implies creative form. Each letter is as varied as night and day; each is derived from its own era or origin; and each represents an individual voice. When assembled, the characters' disciplines unite to create a greater form than each could do on its own. This is our form/forum.



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On a beautiful summer day—the kind of day we dream about during the dreary days of March in Syracuse—I witnessed something that both awakened and enlightened me as to the importance of our College.

I was driving home from work in the early evening. The light was still bright, and the lawns in front of Crouse College were a stunning green. I was moving slowly down the driveway on the hill in front of Crouse and the Tolley Administration Building.

All of a sudden, a car came to a screeching halt at the bottom of the street in front of the Newhouse School. Two people spilled out of the car and stood in the road staring at the magnificent view of Crouse College. We've all seen this picture a million times in a million lights, right? Crouse, the icon of art and music and beauty on campus. Crouse, framed with sunlight and puffy clouds. Crouse, starkly lit by a winter night with snowflakes sprinkled on its bell tower. Crouse, with a crescent moon and a deep blue, Winslow Homer-esque sky.

The two people were each pointing a camera at the sight. I stopped my car and turned my head to see what they were admiring. I saw one of those postcard-quality views of the building. And then I heard the chimes. Incredulously I thought, "It's summer. Who could be playing the chimes? Am I hearing something?"

What made them stop their car, the sight or the sound? I couldn't help but wonder this as I continued my trip home. Sight and sound—the essence of the College. No wonder the symbol of Crouse is so deeply emotional for so many people.

Crouse at its most beautiful is a matchless sight made more special for me by the daily ringing of the chimes. They remind me to celebrate the presence of our College on the campus. They remind me of the stories we have to tell. They also remind me that our College is instrumental in helping young people find their own voices and fulfill their goals and desires. I often joke that the College is a "dream factory," but in many ways, it's true.

It is my privilege to lead the College at such an exciting time in the life of the University. I am proud to work in a building as inspirational (and eye-catching) as Crouse. We offer you this redesigned issue of the newly titled *Chimes*, like the *Crouse Chimes* before it, to tell the story of the little college on the hill with the big heart—the place where dreams come true.

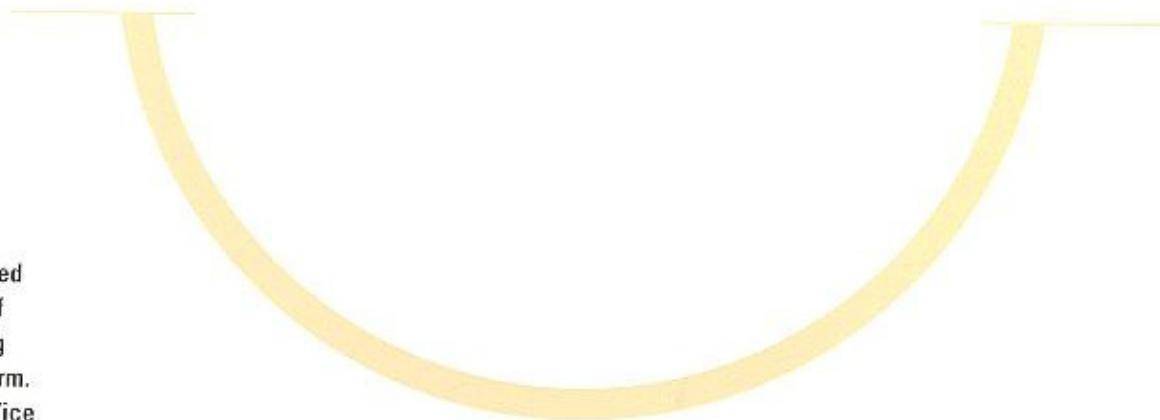


Thoughts from the Dream Factory

with Dean Carole Brzozowski

Yippee !!!

In April, Carole Brzozowski was named dean of the College of Visual and Performing Arts for a two-year term. Syracuse University Vice Chancellor and Provost Deborah A. Freund made the announcement in a letter to the College's faculty, staff, students, advisory board members, and alumni. Brzozowski has served as interim dean of the College since August 2000.



"Under Carole Brzozowski's leadership, the past two years, in my view, have been very successful. Carole has restored stability, enthusiasm, and trust to VPA, and she is widely admired by administrators, donors, students, faculty, and many others," says Freund.

"I am honored by Vice Chancellor Freund's confidence in me and the support she has shown our College since she came to Syracuse," says Brzozowski. "It has been my great pleasure to lead the College on behalf of our dedicated faculty, students, and staff. I feel fortunate to work in a community of artists and scholars who are so full of optimism, energy, and ideas, and I look forward to the next two years."

The appointment is part of a two-step plan for the College's immediate future. Freund says she expects the next two years to be a time of planning and development for the College.

"There is still so much to accomplish at VPA," Freund says in the letter. "More than ever before, I am impressed with your current greatness and by your future potential."

"I view the structure and governance of the College as the most important issues we will focus on as we prepare for a new dean," says Brzozowski. "VPA is a complex and vital organization, so I have asked a team of faculty task forces and consultants to lead these efforts. I have every confidence in our faculty to establish a collaborative creative environment that will give all of our fields a national and international presence."

An international search for a new dean will begin in January 2003 with the appointment of a search committee. Freund says she hopes to appoint a new dean who will begin approximately August 1, 2004.

Brzozowski has led the college since April 2000, when she was appointed acting dean. She was named interim dean a few months later upon the resignation of Dean Donald Lantzy.

She joined the University in 1978, providing administrative support in the Independent Study Degree Program. She also worked in the School of Management and former College for Human Development before moving to VPA, where she served as the College's assistant dean for undergraduate student services from 1994 to 2000.

A 1981 graduate of the Setnor School of Music, Brzozowski performs regionally and in Canada. She specializes in the sacred literature of the early Baroque, French Romantic and Modern periods. She is a guest soprano soloist in cathedrals and recital halls in upstate New York and in Ottawa and Kingston in Canada. She has served on numerous arts-oriented boards in the Syracuse area.

—*Kelly Homan Radoski*



"Carole has restored stability, enthusiasm and trust to VPA, and she is widely admired by administrators, donors, students, faculty, and many others."

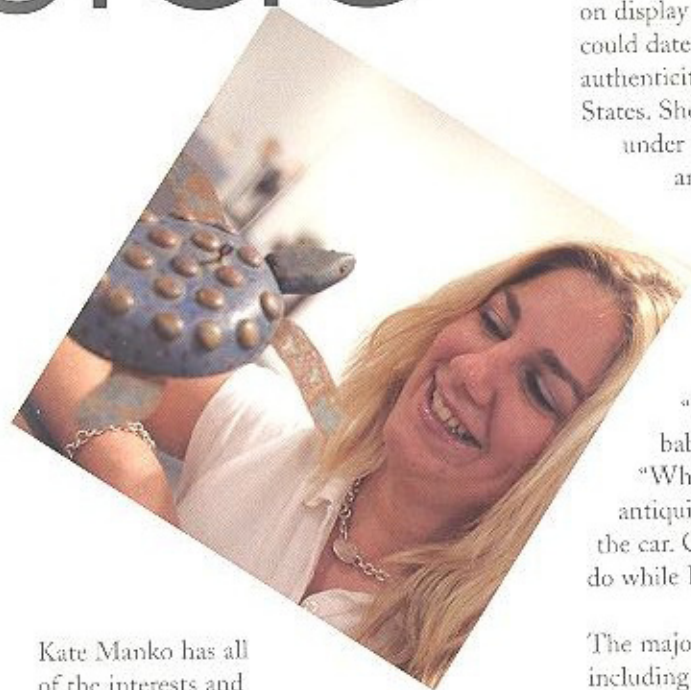
—*SU Vice Chancellor and Provost Deborah A. Freund*

*A walk through a
lifetime of
collecting shows
there's more to
this speech
communication
student than
meets the eye.*

Kate Manko's W



side



Kate Manko has all of the interests and goals you would expect from a speech communication major in the College of Visual and Performing Arts. She enjoys studying public speaking and public relations-related subjects. She likes broadcast journalism and wrote and anchored for UUTV, Syracuse University's student-operated television station. She particularly longs to work in the music business, so much so that she has declared a music industry minor and worked in promotions at Z89, one of SU's radio stations.

But there's another side to Kate Manko, and this September, the University got a glimpse of it when the junior exhibited pieces from her American folk art collection on campus at the Joe and Emily Lowe Art Gallery. Fascinating facts about Manko surfaced: She began collecting as a toddler and now has approximately 85 pieces, 71 of which were on display at the Lowe. By age eight, she could date a piece of art and determine its authenticity and area of origin in the United States. She developed an eye for collecting under the guidance of her parents, Ken and Ida, two of the top American folk art dealers in the country who filled their home with treasures and regularly took Kate to auctions and flea markets while she was growing up.

"My parents didn't believe in babysitters," explains Kate Manko. "When they went to auctions or antiquing, I was always in the back of the car. Collecting gave me something to do while I was there."

The majority of pieces in Manko's collection, including those in the Lowe exhibit titled *A Walk on the Wild Side*, are woodcarvings or sculptures of animals, including bears, birds, fish, frogs, moose, elk, deer, snakes, turtles, and squirrels. She also has several painted wood signs. Many were found near her home in Moody, Maine, a small town 15 minutes from Kennebunkport, while others were found in the Northeast, eastern Canada, and as far away as Seattle and the Caribbean. The pieces date from the late 19th century through the 20th century. All bear the personal yet oftentimes anonymous mark of the folk art tradition.

"The figures in the collection bear close visual relationships to works of art"

"The range of objects is fascinating," says Edward A. Aiken, director of the Lowe and a professor of museum studies in the College. "A highly finished penguin, a rough cut fish sign advertising minnows, a bottle cap snake. Objects such as these are usually not made for the commercial gallery or the museum. They are created for a variety of other

purposes, often utilitarian, and frequently they are used in environments that destroy more delicate objects. Many of the works are highly inventive and playful; some are even humorous."

"The figures in the collection bear close visual relationships to works of art produced throughout the long history of folk sculpture, but they often are original in conception and execution," writes Gerard C. Wertkin '62 (A&S), director of the

American Folk Art Museum in New York City and a member of the VPA Board of Advisors, in an essay for the exhibit brochure. "At their best, they seem to have been endowed with a life force that animates them and suggests something of the mystery of art itself. How appropriate that they should have been brought together as a family endeavor."

Manko, who chooses for her collection simply based on what she sees and immediately likes, enjoys the mystery behind the objects.

"There's a history to each piece," she says. "Someone made it from scratch. It had more than one owner. I'm not sure many people stop to think about that. That's what makes it so worthwhile for me—it's personal and open for interpretation."

While Manko says her favorite piece in her collection is the early 20th-century snake made out of bottle caps and found in Maine when she was 10 ("I love the bottle caps. He's so fashionable!"), she most values her delicate bird trees. They have been found in Maine and Canada, and one was even carved by a fisherman in 1980 on Grand Cayman Island. "My parents always had them in our house," explains Manko. "Everyone stopped to look at them."



sculptures of animals, including bear, birds, fish, frogs, moose, elk, deer, snakes, turtles, and squirrels.

In addition to the objects displayed at the Lowe, Manko also loaned five pieces to SU for a special "One Year Later" 9/11 exhibit at Hendricks Chapel. One, a weathered, tattered American flag, was hanging at the Manko's lake house on September 11, 2001. When they visited the home shortly after the tragic day, the look of the flag moved Kate. They took it down, and her father framed it in driftwood. She has since decided to donate it to the College. "I heard SU was having the exhibit, and I wanted to do my part," she explains. "I went to Hendricks to see the flag, and a girl was standing in front of it, crying. She told me it helped her. I'm glad people have seen it and that I could do something for them."

As a busy college student, Manko has not been able to spend as much time collecting as she used to. She still buys and sells, and she plans on becoming a licensed auctioneer, but growing up with MTV inspired her to look in new directions. "Before college, I wanted Carson Daly's job," laughs Manko, referring to the cable channel's popular VJ and host. "I wanted to be on television, surrounded by music, interviewing celebrities, and moving with the fast crowd. Now that I'm at school I'm seeing the business side of things, and I'm looking for something with longevity. I still would like to be involved with a record company or work on music videos."

And how do mom and dad feel about her aspirations away from the family business? "They're probably a slight bit disappointed, but they would never discourage me," she says. "It was my choice to go to school. I had the dream of making a name for myself and giving back to my family, friends, and community. They pursued their dreams, and they want me to pursue mine."

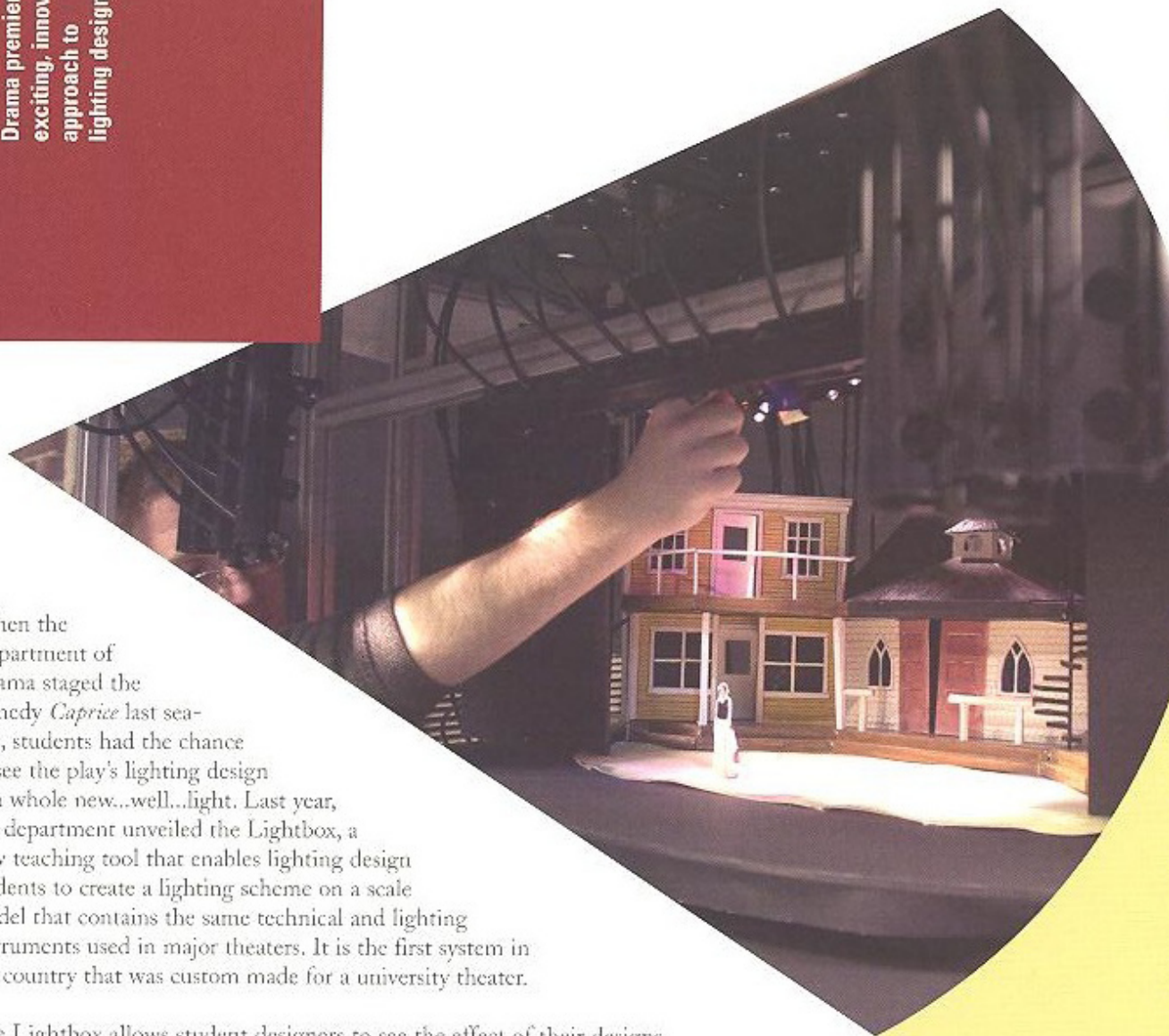
—Erica Blust



The Department of
Drama premieres an
exciting, innovative
approach to
lighting design.

When the Department of Drama staged the comedy *Caprice* last season, students had the chance to see the play's lighting design in a whole new...well...light. Last year, the department unveiled the Lightbox, a new teaching tool that enables lighting design students to create a lighting scheme on a scale model that contains the same technical and lighting instruments used in major theaters. It is the first system in the country that was custom made for a university theater.

The Lightbox allows student designers to see the effect of their designs without requiring a full-scale production. The unique system contains a miniature staging area and 24 dimmers that control 130 fiber optic lighting units. The dimmers and lighting units can be reconfigured to become an exact 1/2-inch scale replica of any stage or exhibition space lighting system. The Lightbox system also includes the similar computer hardware and software and light control console interface found in professional theaters, including both the Arthur Storch and Archbold theaters in the Syracuse Stage complex.



think inside the box

"We are developing a method whereby students and professional lighting designers can use the Lightbox to create a complete time-sequence of lighting cues, save it to disk, and then run the program full-scale in the theater," says Alex Koziara, assistant professor of design in the department. "The system is much more refined than traditional scale lighting models that rely on flashlights to emulate a look on stage."

"The Lightbox project is a ground-breaking solution to the limitation of only seeing results of designs full-scale," says James

Clark, director of the department and associate dean of the College of Visual and

Performing Arts. "It provides an opportunity for

lighting designers and—more importantly for us—lighting design students to demonstrate their designs using the Lightbox model."

Koziara and Charles Kirby '92, an alumnus of the design/technical theater program, developed the Lightbox with the help of a \$25,000 Syracuse University 2001 Vision Fund Grant. The Vision Fund Program was created four years ago to stimulate innovative approaches to teaching and learning. Kirby, owner of the New York City design studio Thematics (www.thematics.net), conceived the idea for the Lightbox as a teaching tool and created a rough prototype that he brought to SU a few years ago. After securing the Vision Fund Grant, Koziara helped Kirby refine the idea and, with the assistance of design/technical theater majors Julia Rusthoven '02, Tony Kudner '02, junior

Scott Selman and senior Jackie Corcoran, the Lightbox became a reality.

"The Lightbox has the ability to mimic what actually happens on a real stage," Kirby says. "With the Lightbox, students get a chance to learn the lighting keystrokes and an opportunity to test their ideas in a safe environment."

In addition to *Caprice*, it will be instrumental in the design of this season's department productions and will even be featured in the November issue of

Entertainment

Design, an

international design magazine. Both Kirby and Koziara say the potential applications for the Lightbox go beyond set design

for theaters into a variety of disciplines such as environmental and interior design for commercial and private spaces, including museums and galleries, department stores, hotel lobbies, and anywhere else that lighting is used to improve internal or external environments.

"We have already discussed crossover uses for the Lightbox with the professional theater at Syracuse Stage, with the Departments of Museum Studies and Fashion and Design Technologies in VPA, and with faculty from the University's School of Architecture," Koziara says.

—Judy Holmes

"The Lightbox has the ability to mimic what actually happens on a real stage."



thrrgg cheers for Warren

Leave it to
Warren Kimble
to cheer for
Syracuse University
on the night the
University came to cheer for him.

In June, SU honored the folk artist and 1957 graduate of the College of Visual and Performing Arts with the George Arents Pioneer Medal, the University's highest alumni honor. At the celebration in Syracuse's OnCenter, Kimble accepted his award from Chancellor Kenneth A. Shaw and Dean Carole Brzozowski and brought guests to their feet by leading a cheer for his alma mater. He has spent his life rooting for SU, first as a member of the cheerleading squad during his student days, and later as an active alumnus who visits campus regularly, participates in Reunion and Homecoming events, and is a charter member of VPA's Board of Advisors.

"Warren's devotion to the University and our College in particular has been so inspirational," says Dean Brzozowski. "Each time he attends our board meetings, he brings valuable insight and a positive, enthusiastic attitude that is felt throughout the room. He's a warm, generous person as well as a talented artist."

"Going to the University was a great gift for me, so it's the ultimate to be recognized for what you did as your life's mission by the place that helped you get started" says Kimble of his award. "That's why I've always felt a great payback—and payback isn't necessarily money. Payback is giving, whether you promote a student to come here, work with the alumni association, or get down on the football field and act like a darn fool."

When Kimble isn't showing his orange spirit, he's usually at home in Brandon, Vermont, where he paints his famous stylized animals, rural scenes, and American flags in a restored 200-year-old barn on his farmstead. In addition to original paintings and prints, his work graces dinnerware, furniture, wall and floor coverings, textiles, calendars, stationery, and wood decorative accessories for numerous companies, including Sakura, Springs Industries, and Yankee Candle. With his work's friendly appeal that is accessible and affordable to many, it's no wonder he is described as America's best-known living folk artist.

continued on next page

**SU rises to
acknowledge
a devoted
VPA alumnus
and artist.**

hip hooray

"Going to the University was a great gift for me, so it's the ultimate to be recognized for what you did as your life's mission by the place that helped you get started."

Surprisingly, Kimble has been painting full-time for only the past 12 years. After graduating from the College with a degree in fine art, the New Jersey native began his career in advertising but then decided to teach, first at the secondary level and later as a professor at Castleton State College in Vermont. Throughout this time he continued to paint, and in 1991 was approached by Wild Apple Graphics, a fledgling company who wanted to publish his prints. His work became so popular he left teaching and devoted himself to painting and his passion for collecting antiques, many of which serve as a palette for his work. "It was the right time and the mood of the nation," says Kimble of his success. "People told me I made them smile, and my work made them feel good."

Now with more than 45 licensing partners, a retail store and gallery on his property, a web site (warrenkimble.com), and a staff of nine (including three artists), Kimble says he is fortunate to be able to concentrate on painting and leave "the business of art" up to his wife, Lorraine, and his agent. He also exhibits his work, most recently in a solo show at the Javits Center in New York City. "I paint all day," he explains, "or I might work with the designers who translate my original paintings into product. I do not paint with a product in mind. I just paint whatever I want, and that is why we are successful—I'm not product-oriented. I'm a designer, but I'm a fine artist first."

Kimble's particular career path is a good lesson for VPA students today, and one of the reasons why he is such a valuable contributor to the College's Board of Advisors. "You have to do something to make a living so you can eat and work on your art, and that's difficult," says Kimble. "Students need to know how the outside world functions before they leave SU, because four years is a very short time. College is like a cocoon—someone takes care of you, feeds you, houses you—and you need to let air in, just as I do in my business. I have to get ideas from the outside world. And students need to have some experiences with the outside world."

This past spring, Kimble received an honorary doctor of fine arts degree from Green Mountain College in Vermont, and he has won several awards for civic achievement from Brandon, but the Arents Award represents a special bond from a long-term relationship. "It creates an emotional stir in me," says Kimble. "Many wonderful things have happened to me in the past 12 years, and this is a gift that culminates all of that. You're being honored for what you've accomplished, but you are also being honored by the institution. It's the best."

—Erica Blust

Rodger Mack Faculty

Rodger Mack, professor of studio arts and an internationally known sculptor, died September 16 at his Syracuse home after a long illness. He was 63.

"We cannot imagine the College without his presence," says Dean Carole Brzozowski. "He was a quiet man, quite unaware of the lasting impact of his presence in the lives of thousands of students. His dedication to his colleagues and the students is legendary. Even in the waning days of his life, he insisted on attending his classes. He gave his last strength to the students. This is the character of a man who led, in his many roles at the College, first with his heart."

A member of the SU faculty since 1968, Mack is widely known for his bronze and steel sculptures, which are a part of permanent collections worldwide, including those of the Museum of Modern Art in Barcelona, Filancard in Ecuador, the Everson Museum of Art in Syracuse, and Syracuse University, among others.

Mack created the University's foundry and sculpture program that has attracted the attention of the international art community. Notable artists such as Anthony Caro, Bill King, Kenneth Noland, and Helen Frankenthaler traveled to Syracuse to work with Mack. "Rodger was easily the most important bronze caster in this country," says Ludwig K. Stein, professor of painting. "Anybody who knew anything about bronze came here to work in the foundry with Rodger."

In addition to his art and teaching responsibilities, Mack served as the first director of the School of Art and Design from 1982 to 1991. Four pieces of Mack's work are on display on the SU campus. He was a 1991 recipient of an SU Chancellor's Citation for Exceptional Academic Achievement.

"Every faculty member and student in the School of Art and Design will forever be indebted to Rodger," says Barbara Walter, director of the school. "The legacy he leaves—the Shaffer Art Building and the Comstock Art Facility—will always remind us of Rodger, but it is his spirit, his devotion to his students, his friendship, and his passion for his art that will be greatly missed."

Mack is survived by his companion, Jeri Nelson; his son, Theo Mack of New York City; his sister, Kathy Thomas of Naples, Florida; and scores of professional artists and graduate students working in various capacities across the world who all regard him as their mentor. Contributions may be made to the Rodger Mack Graduate Scholarship Fund, 200 Crouse College, Syracuse University, Syracuse NY 13244-1010.

Simeon Popov, a native of Sofia, Bulgaria, and a graduate student in the Setnor School of Music, died January 20 in Syracuse as a result of a gunshot wound. Popov interrupted an armed robbery while at work delivering food to an off-campus apartment. He was 27.

Popov was studying trombone and was on track to receive his master's degree in music last May. Music students held a special benefit concert February 28 to support the Simeon Popov Memorial Fund, which will be used to purchase

equipment for and establish an award at Popov's former music school in Bulgaria as well as an annual prize to a graduating Setnor student. A benefit CD of the concert is available for \$10 through the Setnor School of Music by contacting 315-443-2191. Donations to the fund may be made c/o Hendricks Chapel, Syracuse University, Syracuse NY 13244-1010.

Simeon Popov G'02

IN MEMORIAM



Take a walk through Crouse College on a Tuesday or Thursday afternoon, and you might think you feel the building shaking. Not to worry—it's merely the potent percussion of the Setnor School of Music's Brazilian Music Ensemble.

we got the Beat

Brazilian Music Ensemble shakes up Syracuse

Making its debut last year, the Brazilian Music Ensemble is one of several new international ensembles in the Setnor School. Its unique and lively sounds are drawn from the Brazilian *Escola de Samba* (Samba school) tradition, which originated during the 1920s, according to ensemble founders Elisa Macedo Dekaney, assistant professor of music education, and Joshua Dekaney, adjunct instructor.

Samba schools are large groups of musicians, dancers, singers, and other performers drawn from communities all across Brazil that perform in the annual Carnival celebrations that are held throughout the country before Lent. "It's the Brazilian form of Mardi Gras," says Elisa Dekaney, who was born in Rio de Janeiro. "The Samba schools include the entire community. People from every neighborhood spend a year preparing for their 90-minute performance in Carnival parades. The largest Samba schools include anywhere from 3,000 to 5,000 people."

The sounds and instruments used by Samba school percussionists draw heavily from African and Western European traditions, Joshua Dekaney says. Dekaney is the lead drum in the ensemble. In Brazil, from 300 to

500 percussionists are included in a Samba school group. In addition to the Dekaneys, this year's ensemble includes nine students from various disciplines around Syracuse University, including communications, religion, management, and computer science, as well as music education, music performance, and music industry.

"Our goal is to expose students to non-traditional forms of music," Elisa Dekaney says. "This is the type of music that is fun to play and that anyone can learn. We encourage people from the University community to join us."

Since its beginning, the ensemble has performed on numerous occasions around SU and the Syracuse community, including at the University's One World Celebration, its Multicultural Weekend, the School of Management's international festival, and the Central New York Day of Percussion at Onondaga Community College. The ensemble also performs regularly in the school's own Setnor Auditorium.

—Judy Holmes

20 Questions with Wei-Yi Yang

Q & A



Catching Wei-Yi Yang for a sit-down conversation isn't easy. The assistant professor of piano and ensemble arts—who recently became chair of the Setnor School of Music's keyboard department—moves almost as fast as his fingers over the keys. When he isn't teaching, he's performing around the world, most recently in a chamber concert for cello and piano at the Kennedy Center in Washington, D.C. He has won top prizes in the Manhattan Concerto Competition, the San Antonio International Piano Competition, and the San Jose International Piano Competition, just to name a few. We grabbed him on the steps of Crouse College for 20 questions about himself, his teaching, and the busy life of a young musician.

When did you come to the Setnor School of Music?

I began teaching in August 1999.

Why did you want to teach here?

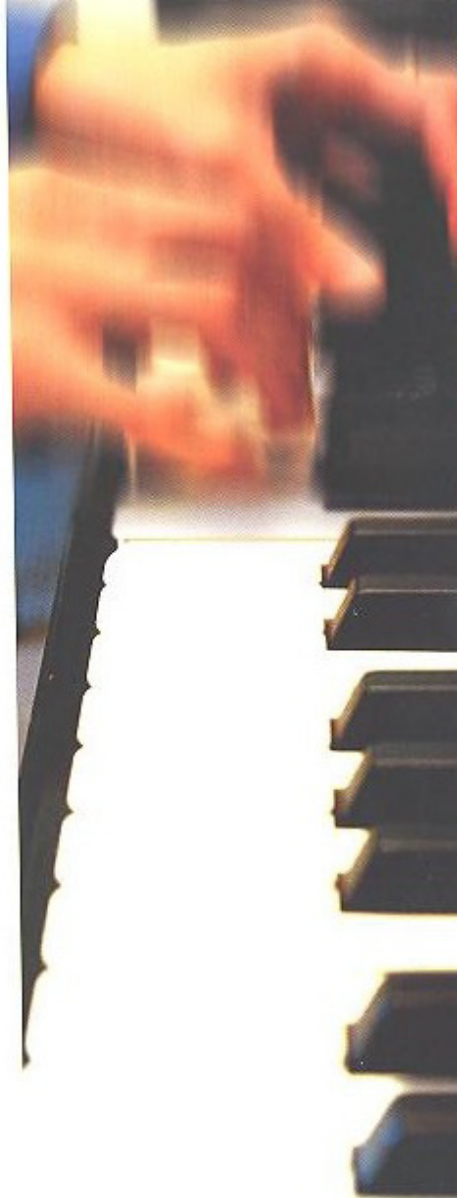
When I came for my interview I discovered two things: First, Crouse College is one of the most dignified buildings I've ever seen, and second, the people here were most kind to me. Despite the pressure of having to interview, I was impressed by how everyone was so friendly and accepting.

You are originally from Taiwan, but spent the majority of your youth away from home. What college or university did you attend?

I graduated from Yale University. I received an M.M.A. in 1999, and I expect to earn a doctorate from Yale sometime next year.

With whom have you studied piano?

Before Yale I studied with Arkady Aronov, a renowned Russian pianist, in New York City. Eventually I went to Yale to study with Boris Berman, who is also of the Russian tradition. I also received tutelage from Peter Frankl and Claude Frank.



How did they influence you?

All my teachers represented very different pianistic schools and styles. Each pianist presented to me a different tradition and aesthetic. The view may be varied but the goal remained singular—to be free and able to find something substantial and meaningful to say in any piece of music, abstract as it may seem. I think if one looks at anything from just one point of view then it can get difficult to make sense of it—one should always look for various aspects and perspectives.

You're a professor of piano and ensemble arts, which involves collaborative work. What specific classes do you teach?

I teach studio piano, which is for performance majors at both the undergraduate and graduate levels. I also teach advanced keyboard skills, various ensembles in combinations with piano, and each year I rotate between teaching a literature survey class and a special interest class on a certain topic. Last year's composer of choice was the romantic composer Schumann.

How would you describe your teaching style?

I prefer a proactive style. I don't want students to sit and wait to be told just what to learn and how to learn. After a certain extent of receiving information and insights, it is the students' turn to look for their own perspectives and find their own voices. Thinking critically—both in class and in my studio—is the ability I value most in a student.

What are some of the challenges of being a young faculty member?

This profession is new to me, so I have to remember what I've learned, and I must continue to learn. The synthesis of learning from the past, in the present, and for the future is one of the major goals I set for my students and myself. Finding the most efficient and productive way to achieve this goal is a challenge all in itself.

What are some of the challenges young musicians face today, particularly young pianists?

We as young musicians should remember and learn the traditions well, explore all possible repertoire, and be open to current and new ideas such as concert programming and ensemble combinations so there are always new interests to be presented to the public and the performers.

Now that you have been here a few years, what do you feel is the Setnor School of Music's best quality?

Setnor is a close-knit community, and I think that's an important atmosphere in which a person can grow and learn. I came from a small, personal environment where the teachers took a great interest in students and, for the most part, knew how the students were progressing on personal and academic levels. That's important for young people in a formative stage—the constant mentoring and monitoring. This school is a good size, and people care.

You are the new chair of the keyboard department. How do you feel about this new responsibility?

I am very excited about the possibilities presented to me with this position. We have a strong group of piano faculty who are dedicated and committed. We all care about the students a great deal, and we all want to work together to make the department stronger. It is a privilege to be a part of this group.

What kinds of things do you have in store for the keyboard department this year?

I plan to have more regularly scheduled performing classes for the whole department. I would like the entire group of piano majors to have the chance to try out their repertoires, listen to each other, and receive feedback from the faculty. It's a valuable opportunity for the students to gain performance experience in front of a group. I also hope to continue the tradition of bringing prominent guest artists to campus.

You're a well-traveled recitalist and chamber musician. You've performed at Carnegie Hall's Weill Recital Hall, Steinway Hall, the Royal Scottish Academy of Music in Glasgow, the Royal Dublin Society in Ireland, the La Jolla International Music Festival—the list goes on. Where have you enjoyed playing the most?

I think the most fun place I have played is in the Great Hall in Leeds, England, because the hall is supposedly haunted, and it's a great gothic ambience. I also had a great time recently playing a chamber concert in Minneapolis—the musicians of Minnesota and the St. Paul Chamber Orchestras are absolutely first class.

And how did it feel to be invited to play at the Kennedy Center?

I was thrilled. It was my first concert appearance in D.C., and the Kennedy Center is one of the major venues in America, so I was naturally very excited and grateful for the opportunity.

What music do you like to listen to? I've walked by your studio when you're not teaching and heard strains of everything from ABBA to the Avalanches.

I literally listen to everything—from classical to the most current. I listen to so much every day.

So what did you listen to yesterday?

Jeff Buckley's *Grace*; Massive Attack's *Protection*; Ravel's *Valses Nobles et Sentimentales* by the Montreal Symphony, conducted by Dutoit; the pianist Martha Argerich; and *The Best of Burt Bacharach* as sung by Dionne Warwick.

Do you find that the popular music you listen to has an impact on your work as a pianist?

Not really. It's an escape. It's something different from what I think about and am exposed to at work—just so that my ears stay refreshed.

One final, important subject. You drink a lot of Starbucks coffee, don't you? You always seem to have a cup of it in your hand.

It's nice to be alert, even if it takes the help of corporate caffeine.

Is that why you move so fast around campus?

Not just around campus. Let's not forget—I often go rollerblading by Onondaga Lake after work, and thanks to the help of the computer specialists at VPA, I have a very fast computer. So yes, speed is a good thing!

Is it the key to your success as a musician?


I'll let you know when I get there.

—Erica Blust



Professor Don Carr talks about the Dome Experience with students in last year's Synergy class.

It's All about SYNERGY



Gianfranco Zaccai built one of the most successful design and development firms in the country based on the notion that the best solutions are those that are arrived at through the collaboration of people from a wide range of professional disciplines.

That concept is now the focus of the Synergy Project, a multidisciplinary design program at Syracuse University housed in the College of Visual and Performing Arts. Synergy is designed to engage students and faculty in a creative environment of collaboration for researching and developing innovative solutions to projects that will affect the Syracuse/Central New York region. The five-year project began last fall thanks to a generous gift to the College from the Boston-area Design Continuum Inc., where Zaccai is president and CEO. He is also a 1970 graduate of the College's industrial design program in the School of Art and Design and a member of VPA's Board of Advisors.

"We want students to step outside of themselves, to both grow within their profession and to learn from other fields as well," says Zaccai. "Most of all, we want both the students and faculty to develop a deep


understanding of all the issues and opportunities of an area of focus. Synergy will provide an interdisciplinary educational experience reflective of the way the corporate world is moving, where humanistic, technological, and economic issues are considered concurrently. It is reflective of what we at Design Continuum call holistic and strategic design."

Faculty members from VPA, the School of Architecture, and the L.C. Smith College of Engineering and Computer Science launched Synergy as an independent study class during the fall 2001 semester. Don Carr, associate professor and coordinator of VPA's industrial design program, is the lead faculty member on the project.

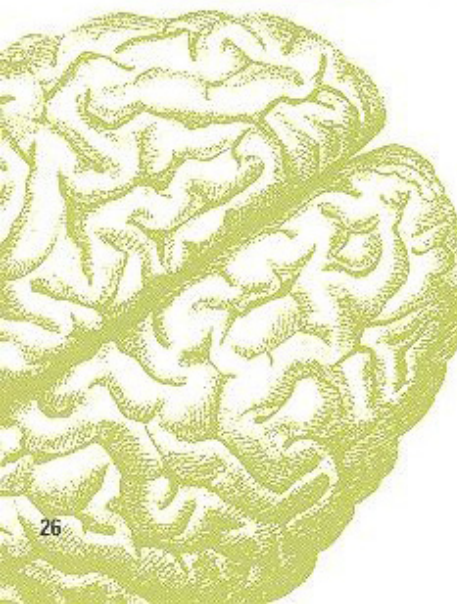
"The Synergy Project is about idea generation," says Carr. "We look at problems—and opportunities—in the Central New York community in new and unique ways, come up with viable proposals, and take those proposals into the local community. If some of the ideas take hold in the region, then Gianfranco's vision will be complete."

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Alum's design firm helps establish a multidisciplinary design experience at SU




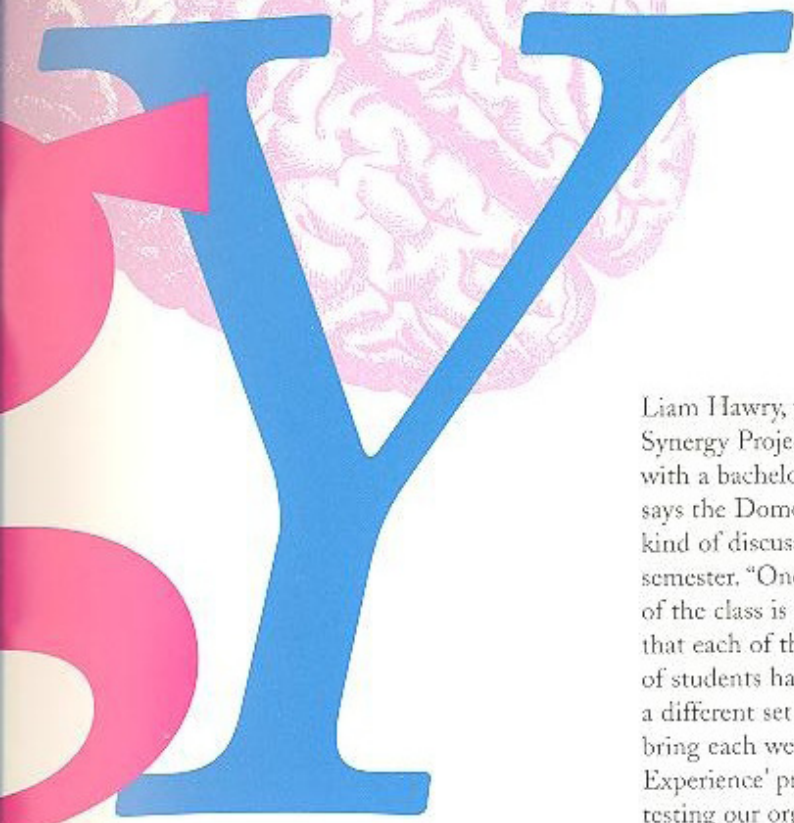
Synergy



Students who wish to take part in the three-credit course are interviewed and chosen on merit. Participation is limited to juniors and seniors, regardless of their major, and requires a two-semester commitment. The fall semester is spent learning to think about problems in multidisciplinary ways as well as researching and gathering information on projects that will have an impact on the region. The spring semester is spent studying some of these topics more in-depth and developing proposals that address the social, cultural, economic, and political issues surrounding them.

Last year's first Synergy class consisted of 12 students who explored a variety of issues facing Central New York, including the cleanup of and potential for Onondaga Lake and the challenges facing downtown Syracuse. They explored potential areas of opportunity in the region, such as the windmills in Madison County that were installed by the Atlantic Renewable Energy Corporation, which are the largest use of wind power east of the Mississippi River. They also learned how a local company such as Stickleby in Manlius prospers because of the region's abundance of hardwood.



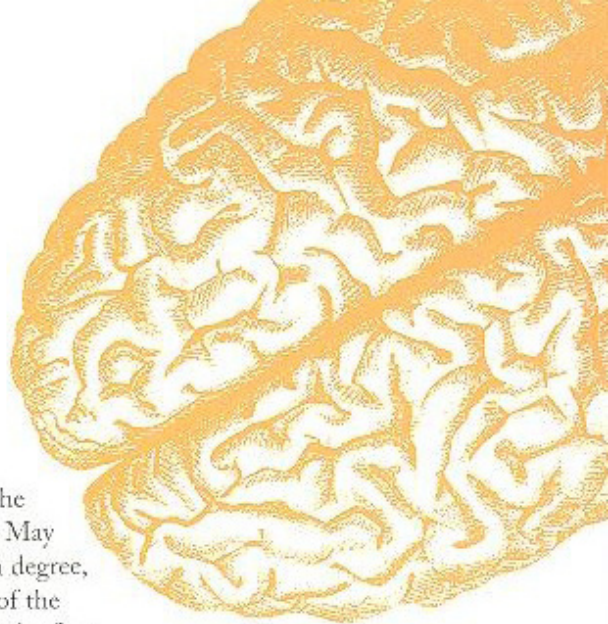


Liam Hawry, who participated in the Synergy Project and graduated last May with a bachelor of industrial design degree, says the Dome project was typical of the kind of discussions the class had in the first semester. "One of the most interesting aspects of the class is seeing the range of methods that each of the disciplines brings. Each set of students has a different set of tools and also a different set of expectations that they bring each week. 'The Carrier Dome Experience' proved very successful at testing our organization of these tools."

One of the key design projects the class worked on was "The Carrier Dome Experience." The students worked with faculty members to create ideas to improve SU's landmark sports arena and increase its use by the public. Solutions ranged from the visual (painting the Dome or hanging banners), to the conceptual (making the Dome an "indoor quad" in the winter), to alternative event scheduling (opening the Dome up to a wider variety of sports). One of the group's ideas was actually implemented in March, when the University hosted the NCAA men's basketball regionals. Orange-colored gels were put over the lights outside the Dome to give off more of an "SU" effect.

According to Carr, students in the class this fall have started the semester with a series of interviews of SU students' perceptions of the city of Syracuse. An article about Synergy was also featured in the October 2002 issue of *I.D. Magazine*, a national design magazine. The project continues to reach out to students in different disciplines around the University. "Gianfranco's eventual goal is that we don't just simply have the likely players—the engineers, the architects, and the designers—but that we embrace the whole University and the talents of all the students and professors," says Carr.

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Not only does the Synergy Project meet the vision of Zaccai, it also fits in well with SU's broad academic goals. When Vice Chancellor and Provost Deborah A. Freund unveiled the University's Academic Plan in April 2001, collaborative design was identified as one of four areas of strategic research partnerships that the University should develop. Carr was named chair of the subsequent Collaborative Design Committee. "Syracuse University has the untapped resources to be a world leader in the field of collaborative design, in which

teams of individuals who have expertise in multiple disciplines achieve breakthroughs in new designs and design practice," says Freund. "This project provides an interdisciplinary educational experience that only a multifaceted university like Syracuse can provide," notes Zaccai. "The outcome will reflect well on the community and provide material benefit long after the projects are completed."

—Judy Holmes, Jonathan Hay,
and Erica Blust

At first glance, a public bathroom in New York City's World Financial Center might not seem like a choice space for an exhibition of an interactive, multimedia art project. But for artist and School of Art and Design faculty member Anne Beffel, it's perfect.

MAIL
SORRY

Beffel, an assistant professor of foundation, is one of nine artists selected to participate in the prestigious Lower Manhattan Cultural Council's (LMCC) 2002 Visiting Artists Program, which offers artists a unique opportunity to create work for a specific site in the World Financial Center. Prior to September 11, the LMCC hosted the "World Views" and "Studioscape" artists-in-residency programs on the 92nd floor of One World Trade Center.

The public exhibition for *New Views*, a cooperative effort of the LMCC and the World Financial Center Arts and Events Program, is scheduled to open in the World Financial Center on October 30 and runs through January 17, 2003.

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ARTIST
ANNE BEFFEL
USES EVERYDAY
OBJECT TO
CHRONICLE
STORIES OF
APOLOGY

Beffel's project explores what is perhaps the simplest but most controversial phrase in the English language—"I'm sorry." The project actually began a number of years ago when Beffel found herself apologizing to a friend as they were riding together in a car. "I wished I could get through just one day without having to say 'I'm sorry,'" Beffel says. "A few days later, an image of a bar of soap with an embedded 'I'm sorry' flashed through my mind as I was doing yoga, and the *Apologies* project was born."

The project has led Beffel on a journey to discover the meanings, context, human connections, and power relationships that are entwined within the concept of apology. She began by jotting down notes about everything she apologized for in a tiny notebook she wore on a chain around her neck. That stimulated discussions about apology with the people she met. Her notes grew into a diary containing the "apology" stories of others. She broadened her research by scouring books, newspapers, and other materials for apology stories from recent history.

"The project has been a huge amount of work," Beffel says. "Sometimes, it's painful work. But it's work that is important to me, that connects me to others and raises important questions about human connections, how power is brokered, and how we relate to others. After September 11, our connectedness and relationship to human beings around the world became more vivid and brought these questions into sharper focus."

Beffel's work culminated in the exhibit at the World Financial Center, where 20 apothecary jars filled with individually wrapped glycerin soaps etched with the words "I'm sorry" will sit on a 16-foot long stainless steel shelf outside the center's first-floor bathroom. Composite apology stories Beffel crafted from the experiences of herself and others, a few "found" stories, and descriptive text will be pressed into the wall among the jars. "The stories will chronicle apologies withheld, refused, and offered relative to war, homelessness, class, ethnicity, and sexual orientation," Beffel says.

The exhibit's location is a unique crossroad where the paths of tourists visiting Ground Zero, corporate executives and other business people, shoppers, service and construction workers, and the homeless meet. Before crossing the threshold, visitors will be encouraged to take a bar of soap and to stop, read, and reflect on the stories. Among the stories will be that of an African American child who refused to apologize for taking a seat on a bus, an apology made by a girl to her father for a racial slur, a dying woman who apologized for the shame of never introducing her lover to her parents, and an attempted apology of the bombardier who dropped the first atomic bomb on Nagasaki, according to the artist's statement.

"Through my interaction with other people, this project has taken on a life of its own," Beffel says. "Yet, we know a project is an abstraction and can't take on a life of its own. But the driving force for *Apologies* is the people who have shared their stories. I'm simply acting as their facilitator."

—Judy Holmes

Beffel has taught in the College of Visual and Performing Arts since 2000. Prior to coming to SU, she held several positions, including a residency at the Whitney Museum Independent Study Program in New York City, an assistant professorship at St. John's University/College of St. Benedict in Collegeville, Minnesota, and research and teaching assistantships in the University of Iowa's Arts Share Program.

A Few Words from the Editor:

Wow.

That pretty much sums up my reaction to the magazine you're holding in your hands right now. Last year Dean Brzozowski and I decided it was time to give the *Crouse Chimes* alumni newsletter a complete makeover (after 17 years, you'd want one too), so we asked Roderick Martinez, a designer and assistant professor of communications design in VPA, to give us a new look that is unique, fun, and unpredictable. We added more feature stories; combined our alumni, faculty, student, and College notes into a neat classified newspaper; and voilà—out came the *Chimes*. Well, it wasn't quite that easy, but after a lot of work, a few sleepless nights, and a little whining from the editor's desk, we produced this refreshing and colorful way to send you our news.

As always, we welcome your thoughts and comments on the magazine and our College. You may reach us via mail at *Chimes* Magazine, 200 Crouse College, Syracuse University, Syracuse NY 13244-1010 or by e-mail at chimes@syr.edu.

Enjoy.

Erica Blust
Editor

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