



**From BU
Tanglewood
Institute to
the BSO**

Illustrations
That Empower
Women

Brooke Karzen
Is a Reality TV
Pioneer





ON THE COVER: The Tuba & Euphonium Workshop at BUTI.

Photo by Stratton McCrady.

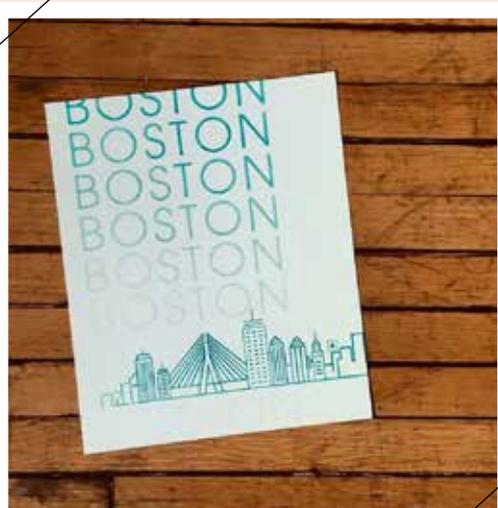
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CFA ON INSTAGRAM



We are excited to welcome the Class of 2024 to the #myCFA community! You will be joining a community of fine and performing artists—musicians, visual artists, and theater-makers—who believe in the power of creativity. We can't wait to see where your inspiration will take you over the next four years! Welcome to BU College of Fine Arts #BU2024

 @buarts; Photo courtesy @ClaireBula



A NOTE FROM HARVEY

I first realized how dramatically my perspective had changed when I looked down at my shopping cart and saw a package of toilet paper—and felt genuinely happy.

I write this note as the United States and the world are slowly emerging from a global pandemic, COVID-19, that has infected millions of people and claimed hundreds of thousands of lives. National and state-level emergencies were declared. Stay-at-home advisories were announced. Recommendations to self-quarantine led to store shelves being emptied of everyday staples: cleaning supplies, bread, and, yes, toilet paper.

Prioritizing the health and safety of members of our community, Boston University quickly recalled all students who were away on Study Abroad, switched in-person classes to a remote learning environment, and canceled K–12 programs scheduled for this summer, including Boston University Tanglewood Institute. It is difficult to imagine a summer without BUTI, but our cover story captures the spirit, high-level artistry, and powerful sense of community that will return next year.

CFA students, staff, and faculty have risen to the challenges posed by COVID-19. Our distinguished faculty developed new approaches to teach remotely courses ranging from music composition to theatrical movement to sculpture. Our talented staff quickly established remote offices and, without interruption, continued to provide the high-level, professional leadership and support that is a signature of the College of Fine Arts.

With patience, understanding, and a powerful resolve to maintain the bonds of community, our amazing students adapted. No longer on campus, they made art, music, and theater everywhere. To honor our graduating class, CFA hosted a series of virtual celebrations in advance of postponed Commencement exercises.

The economic downturn that occurred in the wake of COVID-19 severely impacts arts institutions and individual artists. Every arts organization faces financial losses. Artists are finding the stages, galleries, and concert halls where they share their work—and earn an income—temporarily closed.

The arts will recover and rebound. CFA will play a lead role in this recovery. We will offer professional development workshops for independent artists who need guidance on how to move forward in uncertain times. We will partner with at-risk regional arts organizations to help them survive the effects of COVID-19. We will model best practices for how to safely welcome back audiences.

If you would like to assist in these and other recovery efforts, please email me at cfadean@bu.edu.

Harvey Young, Dean of CFA

WRITE: Share your thoughts on this magazine—and anything else CFA-related—at cfaalum@bu.edu.

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SHOWCASE

The colors Vittoria uses in her illustrations, like *Nothing Is Private*, are inspired by her surroundings growing up in rural New York.

Vittoria



Women's contorted limbs stretch the limits of the composition in many of Vittoria's pieces, like this one she created for *Dope Girls* magazine.

DESIGNING WOMEN

Amber Vittoria creates illustrations for brands like Marc Jacobs and Adidas that challenge beauty standards

By Mara Sassoon

Illustrations by Amber Vittoria

Below: Vittoria's *Off My Body* accompanied a 2019 *New York Times* article about abortion legislation.

Right: *Fresh Face Filter*, a personal piece. "Having fun with the work I make is a top priority for me now," Vittoria says.

Amber Vittoria is dissatisfied with the way women's bodies are often portrayed in the media—airbrushed, photoshopped, hairless, held to an unrealistic standard. So, the illustrator has channeled those frustrations into her artwork, crafting colorful, abstracted depictions of women that go against the beauty ideals promoted in advertising and on-screen. In her illustrations, women's contorted limbs stretch the limits of a composition, folding into themselves, threatening to burst out of the space they occupy: their bodies

are covered in a smattering of technicolor hair, their arms and thighs undulate. Vittoria ('12), who has collaborated with brands like Adidas, Snapchat, and Gucci and has had her work grace the pages of the *New York Times* and *Teen Vogue*, was recently named to the *Forbes* 30 Under 30: Art & Style 2020 list. She highlights—celebrates even—what the mainstream media tries to mask.

RELATABLE ART

For a while, Vittoria was part of that media agenda. Soon after graduating from CFA's graphic design program, she'd landed a job as a web designer for Victoria's Secret. Part of her role involved editing images, she says, and she quickly became disillusioned.

"I loved everyone I worked with, but retouching images of a very specific type of woman, and not being able to relate to that type of woman, was pretty tough on my self-esteem," she says. Around this time, she also started to notice the problematic depictions of women she'd see in artwork at museums and galleries—it doesn't help that "a lot of these painted and sculpted women were painted and sculpted by men."

Vittoria quit her job and spent a few years working in a digital advertising agency and as an in-house digital designer for Avon, building up her client list as she did freelance illustrations on the side. In late 2017, she decided to freelance full-time. She was determined, she says, to make work that she and other women could relate to.

"It's important that I'm able to approach every piece from a place of vulnerability, but also from a place of joy. I make sure that while I'm making a piece, I'm having fun, while trying to tell an authentic story," says Vittoria. "Even if the final output is more abstracted, or very colorful or very bold, I hope the essence of the piece is something that is honest."

The importance of having fun with her work was emphasized during Vittoria's time studying graphic design at BU. She says she learned "to really just play with the idea of design" from Alston Purvis, a professor emeritus of graphic design, and was also inspired by Kristen Coogan, an associate professor of graphic design, whose "approach [to art] was also really playful. Having fun with the work that I make is a top priority for me now, and I definitely think that is something that I derived from her teaching."

Vittoria's use of color is loud, emphasizing the confident tone of her work—some of the women's curvy bodies





Vittoria



Above: An illustration for Marc Jacobs' Daisy Love Eau So Sweet fragrance.

Right: K-Swiss x Amber Vittoria Shoe; This Space Is For You. Vittoria makes illustrations both digitally and with ink on paper.

are decorated with multicolor flowers in full bloom, some have limbs rendered in bright blue and green. The distinctive color palette is inspired by her surroundings growing up in a rural town in New York.

"Nature is something that's always made me happy. I find pulling the brighter hues from natural elements is a great starting place," she says. Red and pink are prominent in her work and most of the colors she uses are ever so slightly tinted with white. "I try to not put too much pressure on myself and let the colors develop naturally. One or two colors might be added in, a color or two might be taken away, and then slowly the piece will evolve upon itself."

FROM SKETCH TO SHOE

When she started freelancing, Vittoria would reach out to companies whose aesthetic she enjoyed or whose messages she liked, but now more and more brands are contacting her.

When creating work for clients, she starts off with sketches, and once a sketch is approved, begins working on refining shapes and colors. Vittoria makes illustrations both digitally and with ink on paper. Sometimes, she'll combine the two techniques by printing out pieces she's worked on digitally, adding details with ink by hand, and then scanning them for further digital manipulation.

Last year, Marc Jacobs commissioned Vittoria to create illustrations for the social media campaign launch of its fragrance Daisy Love Eau So Sweet, which presented her with the challenge of communicating the essence of the scent through her art. The company describes the perfume as a combination of "sparkling white raspberries" and a "soft floral airiness and delicate musk." In this case, Vittoria's use of color was deliberate. Each of the six illustrations she created for the campaign feature "warm musk coloring," a muted peachy pink, to recall the scent as well as the perfume's distinctive pink bottle. The illustrations

“It’s important that I’m able to approach every piece from a place of vulnerability, but also from a place of joy. I make sure that while I’m making a piece, I’m having fun, while trying to tell an authentic story.”

in the collection each depict an abstracted woman who looks as if she is trying to stretch out of the confines of the rectangular composition she occupies. Vittoria drew the women’s limbs ruffled and cloud-like, a nod to the “airiness” of the scent. Some of the illustrations include a repeated daisy motif while others incorporate patterned accents that resemble the seeds of a raspberry.

In 2019, Vittoria also partnered with the shoe retailer K-Swiss to create a limited edition sneaker in honor of International Women’s Day. The collaboration came about when an image of a shoe popped up in her Instagram “Explore” feed that caught her eye. “I clicked on it, thinking ‘Oh, that’s pretty.’ And then I realized that it was from somebody who worked at K-Swiss. Based on his feed, I assumed he was a designer. I later found out that he is a vice president there,” she says. The two traded messages, and she pitched doing some social media illustrations for the company, but after looking at her work, he proposed the sneaker collaboration.

The special edition women’s K-Swiss Classic 88s have leather dyed in a pink and orange gradient, two colors prevalent in Vittoria’s work. Her illustration *This Space Is For You*, depicting a barefoot woman with a rainbow of hair—both on her head and on her legs—is visible through the sneakers’ clear rubber soles. Vittoria says the piece “celebrates the space women have made to express themselves both physically and emotionally.” Viewing the left and right soles side by side gives the full image. Like in many of Vittoria’s works, the woman in this one fills the entire composition, her fingers and toes almost touching the edge.

“A goal of mine has been to make more product-based pieces, leveraging my illustration. That way people feel like they have something beyond just art—not everyone can afford artwork, but if they need a new pair of shoes or a candle that happens to have artwork on it, it kind of pays off twofold,” she says. “My hope is that when people look at my work, they’re like, ‘Oh, yeah, that’s definitely been me too.’ I hope that it resonates with them in some way.” ●



COLLAGE

THE WORLD OF CFA

[Listen to Ivan Linn discuss the *Assassin's Creed* Symphony at \[bu.edu/cfa-magazine\]\(http://bu.edu/cfa-magazine\).](#)

RISING STAR

Video Game Virtuoso

By Emily White

THE LIGHTS IN THE concert hall dim and the conductor is illuminated by a spotlight. With a flick of his baton, the orchestra before him swells to life.

It's a show that begins with all the hallmarks of a typical symphony orchestra performance. But then a rock band joins in. And, behind the musicians, a large screen flashes a montage of animated segments from the popular video game franchise *Assassin's Creed*. This is the *Assassin's Creed* Symphony, a worldwide multimedia concert tour that takes the video game's music to the stage, combining an 80-piece live orchestra, a rock band, a choir, and even holograms.

As conductor of the show, Ivan Linn ('21) is bringing classical music to new audiences. The doctor of musical arts student, an accomplished pianist, got his first taste of the musical opportunities video games offer in 2011. New to Boston, he'd joined the Video Game Orchestra, a group that

performs arrangements of video game music. Since then, he's composed music and played piano on scores for popular titles like *Final Fantasy XV*, which has sold more than 8 million copies worldwide.

What it's like on stage: I feel absolute pleasure when the first note starts. I'm incredibly focused. When you're on the podium, you can't mess up. If you do, then the 3,000 people behind you will witness it.

How you became a conductor: I first got on board [with the Symphony] as a music arranger. Then the producer thought it would be a good idea for me to become the music director. After that, they said, if I reproduced all the music and am the music director, then why don't I conduct as well? It's my first time conducting publicly.

I've done a lot of conducting in recording studios, but in the studios, you can redo everything if there is any mistake.

How you're spreading your love of symphonic music: It's a great community of fans. I meet lots of people traveling to celebrate the game with us. We hear that people have never been to a symphonic concert, but because the orchestra is playing the title they love, they want to come out and experience the music.

Coolest venue you've performed in: The Dolby Theatre in Los Angeles. I was quite nervous—that's where John Williams (Hon.'85) received an American Film Institute Life Achievement Award. It's unforgettable—so many great artists, musicians, and producers have shared the same stage.

People would be surprised to know: I was an actor when I was young on a popular television program called *Justice Bao*, which is basically the Chinese version of *Game of Thrones*. I played the son of Chen Shimei, the son-in-law of Emperor Renzong [who was the fourth emperor of the Song dynasty]. I remember I angered the director because I couldn't cry for the camera.

Where you find inspiration: I'm working on a project for Netflix—composing electronic music for a new show—and the theme music came to me in the shower. I guess when you're distracted and there's water pouring on you, these things come to you.

What music means to you: Music is the most powerful language. It's a part of me and the way I live.



SOUND BITES

“A lot of what I do is for the people I left behind. Teaching and learning is not so much about playing a scale on the clarinet or being able to sing in perfect pitch. It’s a way of survival, a way of thriving for me.”

FOR MORE NEWS
AND EVENTS VISIT
BU.EDU/CFA.



KINH T. VU was an infant when he was abandoned in front of An Lac Orphanage in Saigon, now Ho Chi Minh City, Vietnam. Today, he’s an assistant professor of music whose past inspires his approach to teaching. Vu’s research looks into the connections between music education and involuntary or forced human displacement as well as music’s effect on people in need. In 2011, he returned to Vietnam for the first time since arriving in the United States in 1975, and he has returned some 30 times since then. While there, he volunteers at an orphanage near the Ho Chi Minh City airport, making music for and with the children—some bedridden—and their caregivers.

Watch Vu discuss the power of music education at bu.edu/cfa-magazine.



THE RED CARPET

GEENA DAVIS ('79, Hon. '99) received the Jean Hersholt Humanitarian Award, an honorary Oscar, in October 2019. The award recognizes her work to end gender imbalance in film and television, both on-screen and behind the camera. In 2004, she founded the Geena Davis Institute on Gender in Media to fund in-depth research that she could use to back up her observations of gender inequality in Hollywood. The institute announced in October a collaboration with Walt Disney Studios to use technology it will develop to evaluate scripts for gender bias.

ACTING

ZOOMING WITH JASON ALEXANDER



JASON ALEXANDER (CFA'81, HON.'95) visited a senior acting class taught by assistant professor of theater Michael Kaye (CFA'95,'99) this spring. All of CFA's courses were moved to a remote teaching format in response to COVID-19. Alexander, an accomplished actor, director, and singer who is most recognized for playing George Costanza on *Seinfeld*, offered advice to the Class of 2020.

Cyndey Scott (Vu), Kathy Hutchins/Shutterstock (Davis)

CONVER SATION

PODCASTERS ERIKA B. HESS AND ERIKA BLOCK ON THE ART OF STORYTELLING AND THE IMPORTANCE OF BUILDING COMMUNITY IN THE ARTS

Edited by Mara Sassoon

ARTIST AND CURATOR Erika B. Hess sits among the paints, brushes, palettes, and canvases that fill her converted garage studio at her home in Ohio. But on the desk in front of her are some very different tools—a big microphone and a laptop. In this space, she not only paints; she interviews her peers from the visual arts world, from painters and illustrators to curators and gallerists, for her podcast, *I Like Your Work*. On this day, Hess ('09) opens up Skype on her laptop and dials the Los Angeles-based abstract painter Tomory Dodge. The two launch into a discussion about Dodge's work—his use of color, his style of paint application—which eventually turns into a conversation about how taking up zen meditation has impacted his art.

Hess started *I Like Your Work* “to tell the stories of artists and create a dialogue that can lead to community. We see the work of artists and read their exhibition history, but when you hear about their lives, the day-to-day, you have a better understanding of their creations and can see yourself in their stories.”

Her conversations tackle issues many artists face, including work/life balance and managing finances. Through her podcast, she also partners with curators and galleries to host her own juried art shows. During the summers, she takes time off from the podcast to work on her paintings.

Clarinetist Erika Block (BUTT'96, CFA'02;'04) also balances her art with

podcasting. Block, a clarinet instructor at Western Washington University, hosts *Inside the Notes*, in which she interviews fellow musicians from around the world, among them famed guitar player Pepe Romero; Richard Roberts, concertmaster of the Montreal Symphony Orchestra; and award-winning mezzo-soprano Jamie Barton. She conducts all of her interviews in person, fitting them into a busy schedule of teaching and playing in numerous music groups.

Both Hess and Block are in the second seasons of their podcasts. The two chatted by phone about their podcasting journeys and how artists can help each other succeed. They immediately bonded over their shared name—especially when Block revealed she was named after a Swiss alpine skier named Erika Hess.

Erika B. Hess: I'm so excited to connect with a fellow Erika from CFA. And it's exciting to connect with somebody who is in the arts and also podcasting. I'm eager to hear about why you started your podcast.

Erika Block: It's been an interesting journey. I ended up playing in a festival with this gentleman who used to play in the New York Philharmonic for 30 years. Right away he was like, “Hi, I'm Joe. Here's a crazy story.” He's an ultimate storyteller and just talked and talked. Then my husband and I went to dinner with him and he said the most insane things I've ever heard. It was amazing, eye-opening, and inspiring.

Erika B. Hess ('09)
started the *I Like
Your Work* podcast to
connect artists and build
a sense of community.





Erika Block (BUTI'96, CFA'02,'04) has interviewed renowned musicians like guitarist Pepe Romero.

When we left, I said to my husband, "Somebody has got to start recording things like this. Because there are so many other musicians who have so much to say too." My husband said, "You should do it."

It kind of exploded from there. Now, I can't imagine not doing it. I love it so much. We did 17 episodes last year. The way I do them is I stockpile and then release every two weeks. Then summertime is the time to gather, travel, and collect for the next year so that I'm not freaking out all year long.

EH: I know, because so much time goes into it, right?

EB: Oh my God, yes.

EH: I do the same thing—taking the summer off. Or I travel, and I can go to artists' studios and talk to them and see their work. I've been releasing weekly. It's a lot of behind-the-scenes work, which is actually really enjoyable for me.

I come from a visual arts background, so I wasn't sure what it was going to be like working with sound and trying to weave the story together and introduce it to an audience. But it's been such a delight to do.

"I can't believe I'm getting to meet these people. First of all, I would be perfectly happy with a handshake and an autograph. And then it's, okay, now here's an hour I have to sit and talk with you."

ERIKA BLOCK (BUTI'96, CFA'02,'04)

I think the other really interesting thing about podcasting—and I'm interested if you would agree or not—is how it puts you in contact with people who you've always wanted to meet, and how exciting it is to be able to ask the questions that you've been wanting to ask.

EB: It feels like when people say something like, "If you could have coffee with any two people in the world, who would it be?" It feels like that over and over again. I can't believe I'm getting to meet these people. First of all, I would be perfectly happy with a handshake and an autograph. And then it's, okay, now here's an hour I have to sit and talk with you. It's ridiculous. Then by the time you're done with the interview, you're friends, because you shared this journey of discussion. You exchange phone numbers and, eventually, you have a whole new network.

EH: That makes me think about something I think we're both interested in—this idea of building community in the arts. Podcasting is just such a wonderful way to connect with people.

There's a painter I've looked up to for a long time, Joanne Greenbaum. I ended up interviewing a curator who works with her and that's how I then got the introduction to Joanne. I traveled to New York and went to her studio and talked to her. This was during the polar vortex.

EB: That's crazy.

EH: I know, right? We were freezing.

It was just this moment of thinking, "Oh my gosh, I have studied your work. I have read interviews with you. And now I get to sit here and talk to you, look at your paintings, and hear your story." It was an incredible experience. Like you said, you continue to meet new people and connect them with each other as well and that's another cool thing, right?

EB: Absolutely, and I think you'll agree in all of the arts, the network is so small and the world really is so tiny that you realize that all of these different people are connected. So, I think it's important to boost community pride and the sense of here we are doing the same thing, with our whole hearts, as hard as we can.

EH: I think another reason I love podcasting is because it's a way to add to the dialogue and create opportunities for others. Even some of these really well-known artists are flattered that people want to hear their story, and that

somebody is taking an interest in recording it and sharing it on a new platform.

EB: Yes. It's a win-win for everyone. I'm hoping that by having it recorded, people have the opportunity to hear someone's story in their own voice, which to me makes a huge difference. You hear their voice inflections, their view from their experience, firsthand. We're getting the most honest possible version of stories that we can get when we record straight from the source.

I've found so many times after I've finished a recording, I'm so wrapped up with excitement and adrenaline. When I'm editing and listening to it, it's like I'm reliving it again; I can listen to it five times and get something different every time.

EH: I love hearing that you get totally jazzed after an interview.

EB: Oh man, yeah. I'm a mess.

This past summer, I had the chance to come to Boston—it was this crazy adventure to get to the home of one of the most famous clarinet player soloists of all time, Richard Stoltzman [an adjunct professor of music at CFA]. He's a legend. The plan was that we were supposed to talk for an hour and a half, from 1 to 2:30, but he talked and talked, and it took him so long to jog his memory. He was like, "I hadn't thought about these things in years," and then all of a sudden, the memories started coming out.

We talked until five o'clock at night. And I was so tired and so excited from the wealth of information, the fact that it happened at all, the fact that I got some incredible stories. Editing that to one episode was so hard.

EH: You're inspiring me. I need to get out to some of the older artists who I love. I mean, these are people who I'd love to meet, so I'm going to make the leap.

EB: You've got to. For me, it's all about the younger students. Podcasting is something they will accept and try. They will put on Spotify, stick their headphones in their ears, and listen. If I can get them to learn about storytelling from hearing good storytelling, then I'm doing a service to their musicality. That's what music is. It's telling stories, learning how to play with detail, and learning how to lure your audience in.

"You feel like yes, what I'm doing is actually helping people."

ERIKA HESS ('09)

I'm curious—does your audience go beyond North America into the rest of the world?

EH: It has been a revelation to see how many people outside of the US listen to the podcast. I have no idea how they discover me.

I once got a message from a woman in Berlin. She said she was out walking her dog in the snow. She was listening to my podcast, and just started crying in the middle of a park because she had moved to Berlin to pursue

her artistic career, and had given up on the idea of having children—she had just decided it couldn't happen. On the episode she was listening to, I was interviewing an artist who was talking about the decision to have kids. This artist has children and

she's still showing work and has representation at three galleries. It was such a shock to see the podcast had a positive impact on her. I was also thinking, "You're in Berlin in the snow listening to me?" You feel like yes, what I'm doing is actually helping people.

[LISTEN TO AN EPISODE OF EACH PODCAST AT BU.EDU/CFA-MAGAZINE.](https://bu.edu/cfa)

EB: Now, everybody I interview talks about two things: how somebody, either a teacher, a mentor, a parent, or grandparent, pushed them and guided them. They also talk about how they built a network and how it worked for them. You know, they stayed close with their college colleagues, met people at summer festivals, and the doors opened.

Is the art world similar? Does it have anything like that?

EH: Oh, yeah. I meet so many generous artists who have kept up their network and who are interested in supporting others' careers. You can't really move forward with the mentality of, "This is my career. I only focus on me."

I interviewed Lisa Congdon, an artist who started her career a little later in life. She said that the reason she tries to help so many younger artists now is because somebody helped her, and she would not be where she is today without that support.

EB: I think that's something that is beautiful about the arts in general. We owe it to the next generation to tell them what we've learned. It's leaving a painting or a piece of music, leaving what you have to say. Then they learn something from that and pass it down. It's built in a beautiful way. Podcasting just makes the perfect platform to continue broadening how that gets shared.

EH: I think you put that beautifully. We get to share those stories and make it a little bit more democratic in some ways. Not everybody can have these experiences and, through a podcast, a few more people can. ●

THEY REMEMBER DIFFERENT THINGS FROM
THEIR TIME AT THE BOSTON UNIVERSITY
TANGLEWOOD INSTITUTE: LEONARD
BERNSTEIN DROPPING BY TO CONDUCT A
YOUNG ARTISTS ORCHESTRA REHEARSAL,
OR THE CHIPMUNK THAT INTERRUPTED
ANOTHER ONE. BUT FOR MANY MUSICIANS
IN TODAY'S TOP ORCHESTRAS, BUTI WAS
WHERE THEIR DREAMS BEGAN TO TURN
INTO REALITY, AND ITS LESSONS CAN BE
HEARD IN THE FINEST CONCERT VENUES
IN THE COUNTRY.

SYMPHONIC DREAMS

By Joel Brown

Photos by Stratton McCrady

A student gives a cello performance, surrounded by Tanglewood's lush landscape, during the summer 2019 program.





For decades, hundreds of promising high school musicians have come from all over the world to learn and play at Boston University Tanglewood Institute's (BUTI) Lenox, Mass., campus, a historic estate just up the road from the Boston Symphony Orchestra's famed summer home, Tanglewood.

"Throughout my musical life, Tanglewood has been the through line," says BSO percussionist Kyle Brightwell (BUTI'04,'05,'06, CFA'12), also a lecturer at the School of Music. "When I was a kid, it was something about the visuals of that place, the grass, the trees, the sun setting, the walk down to the science building where the percussionists played. It's so beautiful and the Tanglewood grounds are too.

"That hits you and stays with you; it's something you think about during the year, and it can be your true north, the center of your musical life."

Brightwell now teaches at BUTI. As an alum and BSO musician, he is not unique among the BUTI faculty, even in the percussion department. Several dozen BSO musicians teach at BUTI annually. More than a dozen of the BSO musicians onstage last summer at the Koussevitzky Music Shed, the main concert venue at Tanglewood, were BUTI alums who returned to the place that nurtured their symphonic dreams.

LISTEN, PRACTICE, AND PLAY

BUTI offers programs in all orchestral instruments, voice, piano, and composition. Students, who on average come from 35 states and 10 countries, can take a two-week



workshop or join a young artist program lasting up to six weeks. They face a full schedule of ensemble rehearsals and private lessons, master classes with alums like composer Nico Muhly (BUTI'96,'97) and luminaries like pianist Yefim Bronfman and violinist Anne-Sophie Mutter, and solo practice in one of the tiny sheds that dot the grounds. They also have free rein to attend concerts at Tanglewood's venues, breathing in the heady musical air



of that storied Berkshires attraction, where the first notes were played in 1937.

For some, their summer sojourn will be a cherished memory and music a hobby as they move on to college and a career in banking or medicine. But many go on to study music further—at places such as CFA and the Juilliard School and as fellows in the BSO's postsecondary Tanglewood Music Center (TMC) program—on their way to becoming professional musicians. There are BUTI alums in every major orchestra in the country. (Alums also thrive in nonclassical art forms: their ranks include crooner Harry Connick, Jr. (BUTI'83) and actress Lauren Ambrose (BUTI'94,'95).)

"During the short time students are with us," says Hilary Field Respass, executive director of BUTI since 2014, "our job is to spark the passion, curiosity, and the skill potential that we know is there."

BUTI offers programs in all orchestral instruments, voice, piano, and composition. Students come from, on average, 35 states and 10 countries.

BUTI was launched in 1966, after then-BSO music director Erich Leinsdorf saw the need for a program to complement the Tanglewood Music Center (then called the Berkshire Music Center), a preprofessional program. He contacted then-CFA Dean Edwin Stein and School of Music Director Wilbur Fulbright. The symphony and the summer program have had an ongoing partnership ever since.

"BU built what is, with [Michigan's] Interlochen, one of the two most important summer camp programs focused on high-level music making," says Mark Volpe, president and chief executive officer of the Boston Symphony Orchestra. And BUTI is "in proximity to one of the great orchestras in the world, in a place that's unique in the world."

Respass has been working steadily to put the institute on firm footing, building its donor base, strengthening ties to the community, and growing enrollment to a record 441 in 2019. That trend was projected to continue this year until programs were canceled due to the COVID-19 pandemic. Looking ahead to summer 2021, Respass plans to add a two-week Young Artists Conducting Seminar and expand a wellness program to help students build healthy careers in the face of everything from repetitive strain injuries to stage fright.

For many young musicians, BUTI's appeal continues into adulthood. Brightwell went on to Juilliard for his undergraduate degree—spending summers as a TMC fellow—then came to BU for his master's degree.

"After BUTI, the question was, how do I get back there?" says Brightwell. "I got into Tanglewood Music Center, and after that, the only way to get back there was to get into the Boston Symphony. Amazingly, luckily, that's what happened for me."

SURROUNDED BY TALENT

Like many who come to BUTI, Brightwell's musical talent and nascent ambitions made him an outlier at his high school; suddenly, arriving in Lenox, he was surrounded by talented kids like himself.

"The peer recognition is huge," he says. "Just to go and see, not in an ultracompetitive way, how you stack up against the other best players in the country. I went in very humble or nervous—I think most kids do; even if they put on a face of confidence, they think, 'Oh, all these kids are going to be so good, how do I measure up?' And usually what people find is 'OK, I'm pretty good at this, but they're so much better than me at this other aspect.' So it validates you and it stretches you at the same time."

One of Brightwell's BSO colleagues, cellist Owen Young (BUTI'79,'80), says being surrounded by professional musicians during his stints as a BUTI student showed him how hard he would have to work to turn music into a career. He not only went to multiple concerts—by renowned chamber groups as well as the Boston Symphony—but rehearsed with star names too.

“Leonard Bernstein (Hon.’83) came and did a rehearsal with us my first summer,” Young says. “Aaron Copeland was alive. You’d see him driving around the grounds. There aren’t supposed to be any cars on the grounds, and he was in this white convertible, going up the walkways. And Gunther Schuller came and did a few rehearsals, and Seiji Ozawa did too. When you see these brilliant people and how they rehearse and what they’re asking for from the orchestra, you understand why they’re so great.

“Hearing the level of playing, we understood if you want to be a professional, this is the level you have to reach. And you think, how do you get there?”



The challenge of emulating the mastery he was hearing made BUTI a bonding experience; some of Young’s friends from those two summers are still friends 40 years later.

“It solidified for me that this is what I wanted to do. But there’s no guarantee, right? It’s a very difficult thing. It lit an extra flame under me, to know, if you want to go into this profession, you have to really go for it.”

At BUTI, students don’t just listen to the masters—or avoid their careening automobiles—they are taught by them too. Brightwell can still summon up the key lesson of his BUTI experience, imparted to him by Tim Genis (BUTI’84), principal timpanist of the BSO and now a lecturer in music and coordinator of the percussion program at CFA.

“He was telling us how to go about practicing difficult exercises or excerpts, and he said, ‘You want to take everything that’s hard about the passage and turn it on its head,’” Brightwell says. “‘Spin it around, turn it upside down, play it in as many ways as possible until playing it feels easy.’” Genis demonstrated with a famously difficult xylophone passage from *Porgy and Bess*, first accenting every other note, then every third one, then every fifth or sixth.

“The peer recognition is huge. Just to go and see how you stack up against the other best players in the country. I went in very humble or nervous—I think most kids do.”

BSO PERCUSSIONIST KYLE BRIGHTWELL



“I still don’t do that—it’s too difficult,” Brightwell says. “But, that was the light-bulb moment into how to get better. You make everything the craziest version possible of itself, and by doing that you go into these levels of detail, of phrasing, shape, and sound. You go deeper and deeper under the microscope, and then you get so much better.”



Dahae Kim (BUTI'04), assistant principal cellist in the Los Angeles Philharmonic Orchestra, says BUTI taught her that the key to playing in an orchestra is listening, so you can fit in with the scores of other musicians playing around you.

"In the beginning, I was overwhelmed. There's so much sound coming at you," says Kim, who went on to the New England Conservatory for her bachelor's and master's degrees and played with the Detroit Symphony Orchestra before Los Angeles. "Having to play with 10 other cellists—I'd never done that before. It felt very powerful."

Beyond the thunder of a full orchestra, the bucolic venue's other, quieter sounds matter too, she says: "I loved practicing in those little cabins on the grounds. The quietness surrounding you there—you could hear the birds and the crickets—it was almost therapeutic."

Not all the wildlife had the same effect.

"One day, we had a little chipmunk come into our rehearsal space," she says with a laugh, "and it just ran around, and we were all screaming."

BRINGING ENERGY TO THE BSO

Volpe says the influx of students gives the musicians of the BSO a boost every summer.

"Having the energy of 155 fellows and a few hundred BUTI kids on the campus is great, candidly, for the Boston

Symphony, because it reminds the players and all of us what it was like to be 16 or 17 or 18 and have your whole musical life in front of you," Volpe says. "Whatever cynicism you might have will be quickly dissolved."

When the final summer students leave, a week or so before the Tanglewood season ends, "You feel the energy just sag," Volpe says. "I'm not talking about a weekend where we have 8,000 at a shed concert, but a Tuesday or Wednesday, walking around the campus, it just feels different. They're very much part of the ethos of Tanglewood."

But Volpe says the importance of BUTI goes far beyond bringing a feel-good factor to the BSO, particularly given the state of music education in American schools. Half a century ago, big public schools had significant music programs, often mounting bands, orchestras, and other ensembles. Many are gone today, due to budget cuts and changing priorities, replaced by regional bands, if at all.

"The world Leinsdorf lived in had a much better feeder system or infrastructure than what exists today in the public schools, so what BUTI does is even more important," Volpe says.

The program, he says, changes lives.

BUTI certainly changed Brightwell's life—and continues to shape his career today.

"I had always dreamed of being a percussionist in an orchestra, which is kind of a funny niche," says Brightwell. "Without BUTI, I would never have gotten where I am." ●

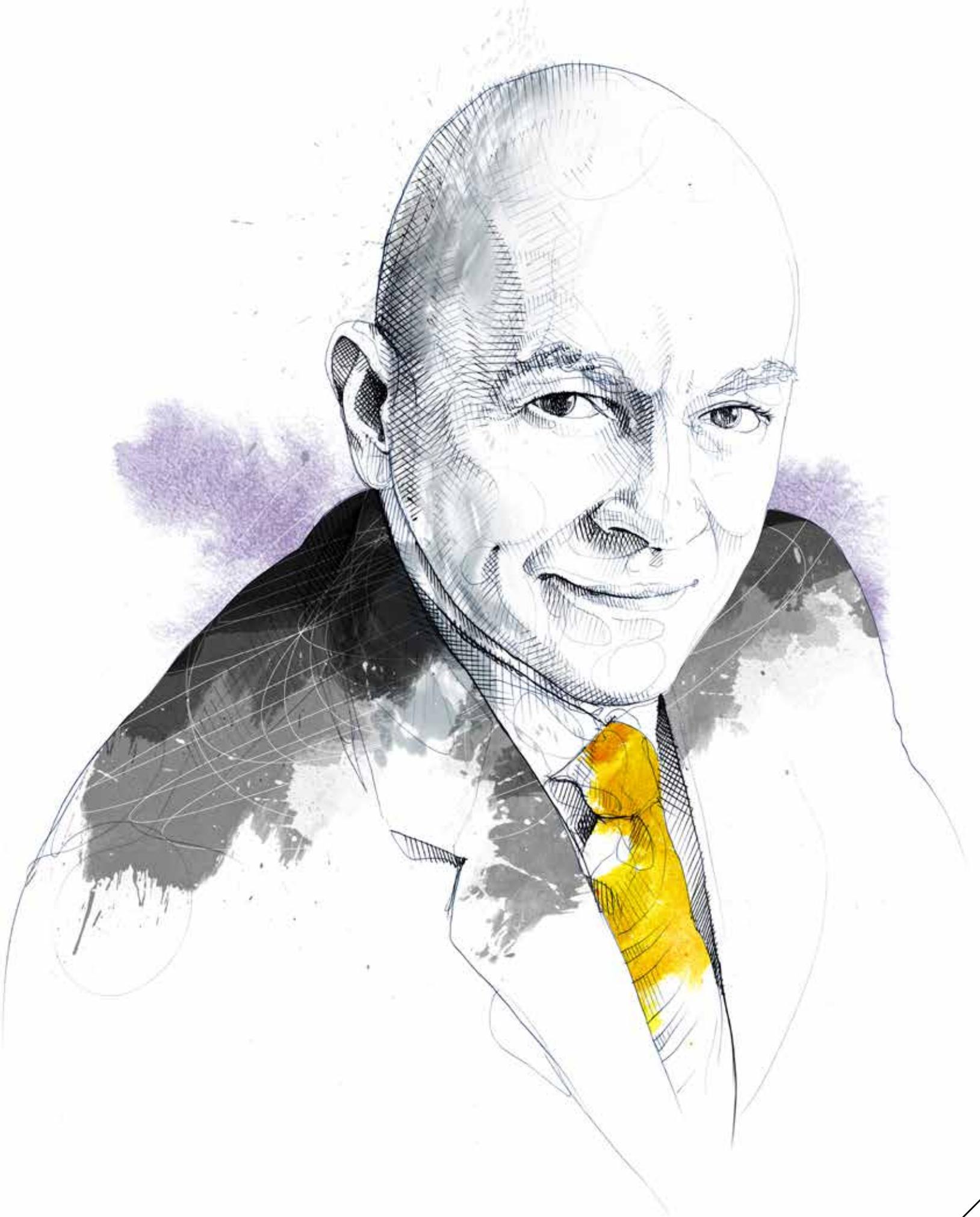
Opposite: Nico Muhly (BUTI'96,'97) instructs a student (right) in the composition program; a student practices in one of the tiny sheds that dot the grounds. **Above:** A BUTI performance at the annual Tanglewood on Parade celebration.

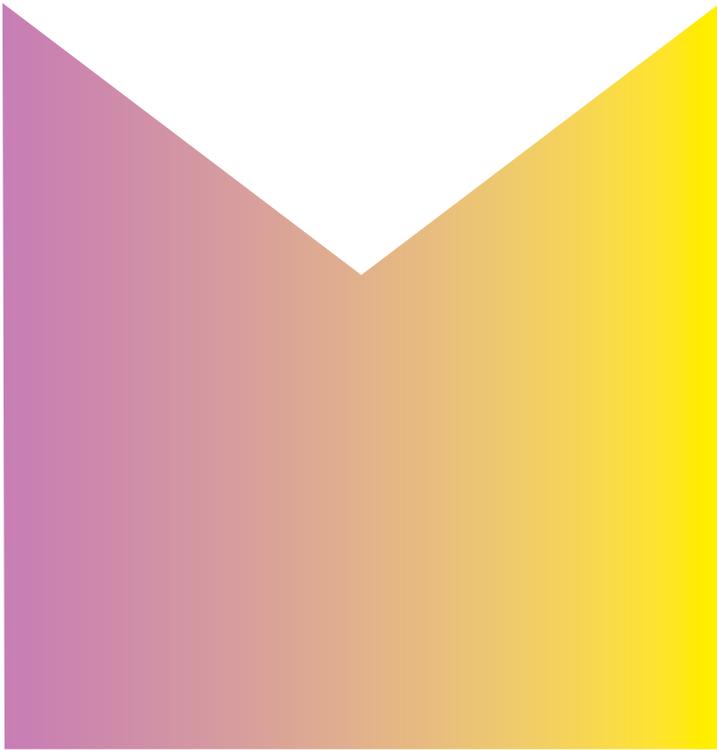
PROFILE

Mark Mobius
trained as an actor and a musician, but made his name as a financial industry pathfinder

By Andrew Thurston

Illustration by David Despau





MARK MOBIUS SAILED PAST the official retirement age decades ago, but still spends so much time jetting across the globe for work that he reportedly carries two passports.

A financial industry pioneer, Mobius, 83, has a home in Singapore, but he spends the majority of his year visiting the countries and companies he's looking to invest in. When he spoke with *CFA*, Mobius had just landed in Turkey from India; after we spoke, he was heading off to Dubai, then Singapore, then Sri Lanka, then back to India.

"You're just constantly learning," he says of his globe-trotting. "I enjoy so much going to these countries and learning how things change."

Mobius ('58, COM'59) has never been married—except, he often says, to his work. In 2010, he joked with financial newspaper *City A.M.* that if he had married, "I'd probably be divorced by now because of all the travelling I do." When the *New York Times* interviewed Mobius in 1993, the reporter asked when he last took a vacation. "I don't take any," he said, "because my vocation is my avocation."

Since the mid-1980s, Mobius' vocation has been investing in emerging markets. When individuals entrust their money to a mutual fund, he puts their pooled capital into companies and stocks in countries like Brazil and China with the goal of turning a healthy profit for the fund.

Today, he's a founding partner of Mobius Capital Partners, managing two emerging markets funds and investing millions in mid-sized companies throughout the world. "The amount we're investing is only \$160 million," says Mobius. The "only" isn't a humble brag; in Mobius' previous job, the numbers were eye-popping. As executive chairman of Franklin Templeton's emerging markets group, which he led for close to 30 years, he reportedly

oversaw investments worth \$50 billion—a figure that eclipses the GDP of most countries.

But Mobius wasn't always a financial industry whiz. Before becoming a world traveler, he cycled through a range of professions—including nightclub pianist.

UNDERSTANDING AN AUDIENCE

Life was starkly different for Mobius when he came to CFA in the mid-1950s. Back then, he was a struggling artist, relying on a scholarship and working a series of jobs to pay his way through a dramatic arts degree. He waited tables and played piano at a nightclub. Both of his parents were immigrants—his father from Germany, his mother from Puerto Rico. "The family didn't have very much money," says Mobius. At the time, he wasn't quite sure where his college studies would lead him—only that he enjoyed them.

"I really didn't know what I wanted to do, where I wanted to go," he says. "But I knew I liked the theater, art, music."

As he got deeper into his degree, his work on the stage



[Every so often, Mobius' travels bring him back through Boston, and he loves meeting students treading the CFA boards, just like he did more than 60 years ago.](#)

sparked an interest in how people think and behave in the presence of others. Hungry to explore that, after CFA, he studied the psychology of communications at BU's College of Communication.

"Once you learn about theater, about art," he says, "you realize it's all about the psychology of the audience as well."

It's a lesson he's applied to the financial world—and not just when making presentations. Mobius says many investors are too fixated on balance sheets and forget about the people behind them, the personalities running a business. While others sit entrenched in swanky corner offices, he likes to get on the ground to explore the social psychology of countries and see what motivates company leaders.

“When you’re in the theater, you have to learn about human behavior—action, reaction—and how people think and behave as a result of that thinking.”

MARK MOBIUS

“These people have certain backgrounds, certain likes, dislikes, certain abilities. And if you want to be successful, you’ve got to learn about these people, because they’re the ones who will be running the company and the money that you’ve invested in them,” he says. “When you’re in the theater, you have to learn about human behavior—action, reaction—and how people think and behave as a result of that thinking.”

Mobius’ approach to business is infused with skills learned onstage. If a television reporter offers to show him questions in advance, he turns them down, preferring to improvise as his CFA acting professors taught him. “This is where we learned how to be innovative and creative,” he says. And if he’s thrown an unexpected or embarrassing question, he remains unruffled. “Although theater and acting is an emotional thing,” he says, “it’s less about reacting emotionally; you learn how to control your emotions.”

FINDING DIRECTION

After BU, Mobius’ peripatetic path continued to weave in unexpected directions. He studied in Japan and earned a PhD in economics and political science from MIT, but still didn’t have a firm idea of what he should do with his life.

“It was a consultant who sat me down and said, ‘Write the five things that you enjoyed the most in your life—don’t limit it to adult things,’” says Mobius. “That focused my mind about what direction I wanted to go in. I think young people should do that, they should analyze what they really enjoy; if you really enjoy something, you can do much better at it—and probably make a lot of money doing it.”

The first three things on Mobius’ list were traveling, learning new things, and working with others.

He says it led him into a research career and to Asia. Mobius worked as a survey and product researcher and consultant in Japan, South Korea, Thailand, and Hong Kong. When a client asked him to study the stock exchange, he was hooked. “That’s really the beginning of my interest in investment and the stock market,” says Mobius. By the 1980s, he’d shifted into conducting research on emerging markets for the brokerage firms that connect buyers and sellers in the stock market.

In 1987, his work caught the attention of Sir John Templeton, a visionary stock investor. Templeton was making a foray into emerging markets and asked Mobius to run a

new fund, one of the first of its kind. Mobius started with \$100 million invested in six countries. Today, the Templeton Emerging Markets Group, which invests in banks, retailers, and technology companies in countries like China, South Korea, and India, is valued in the billions.

In 2018, when *Barron’s* looked back on Mobius’ career with Franklin Templeton, it called him prescient, saying he’d unearthed “bargains as some of the world’s poorest countries transformed into economic powerhouses.”

“That was the ideal position for me,” says Mobius of the job, “because I could travel all over the world, learn new things, learn new industries.”

His success at the company, which he left in 2018, earned Mobius a reputation as the father of emerging markets. *Bloomberg Markets* and *Asiamoney* named him to their most influential lists, he cochaired a task force for the World Bank and Organisation for Economic Co-operation and Development, and he authored more than a dozen books on investing, mutual funds, and equities. Someone even wrote a manga (a Japanese comic) about him.

THE ARTS ADVANTAGE

As the founding partner of his own firm, which he launched in 2018, Mobius retains a focus on emerging markets. He still gets to travel and has been able to direct his attention to investing in companies that emphasize good corporate governance. Now he doesn’t just look for businesses primed to make a profit, but ones that also treat their employees, shareholders, and communities well. In 2019, he coauthored a book on this investing approach, *Invest for Good: A Healthier World and a Wealthier You* (Bloomsbury Business).

“The research shows that by having better corporate governance,” he says, “the stock performance is better.”

Every so often, Mobius’ travels bring him back through Boston, and he loves meeting the students treading the CFA boards, just like he did more than 60 years ago.

“A lot of them are like I was in those days: a lot of them really don’t know what they want to do and they’re just feeling their way,” he says. In an age when even computer coding is becoming automated, he says, those studying the arts will have an advantage whatever path they choose—just as he did. “Creativity is about being flexible and being innovative. Learning about creativity in the fine arts really gives you a leg up on any walk of life.” ●

By **Marc Chalufour**

Photos by **Chris Sorensen**

BACK-STAGE-PASS

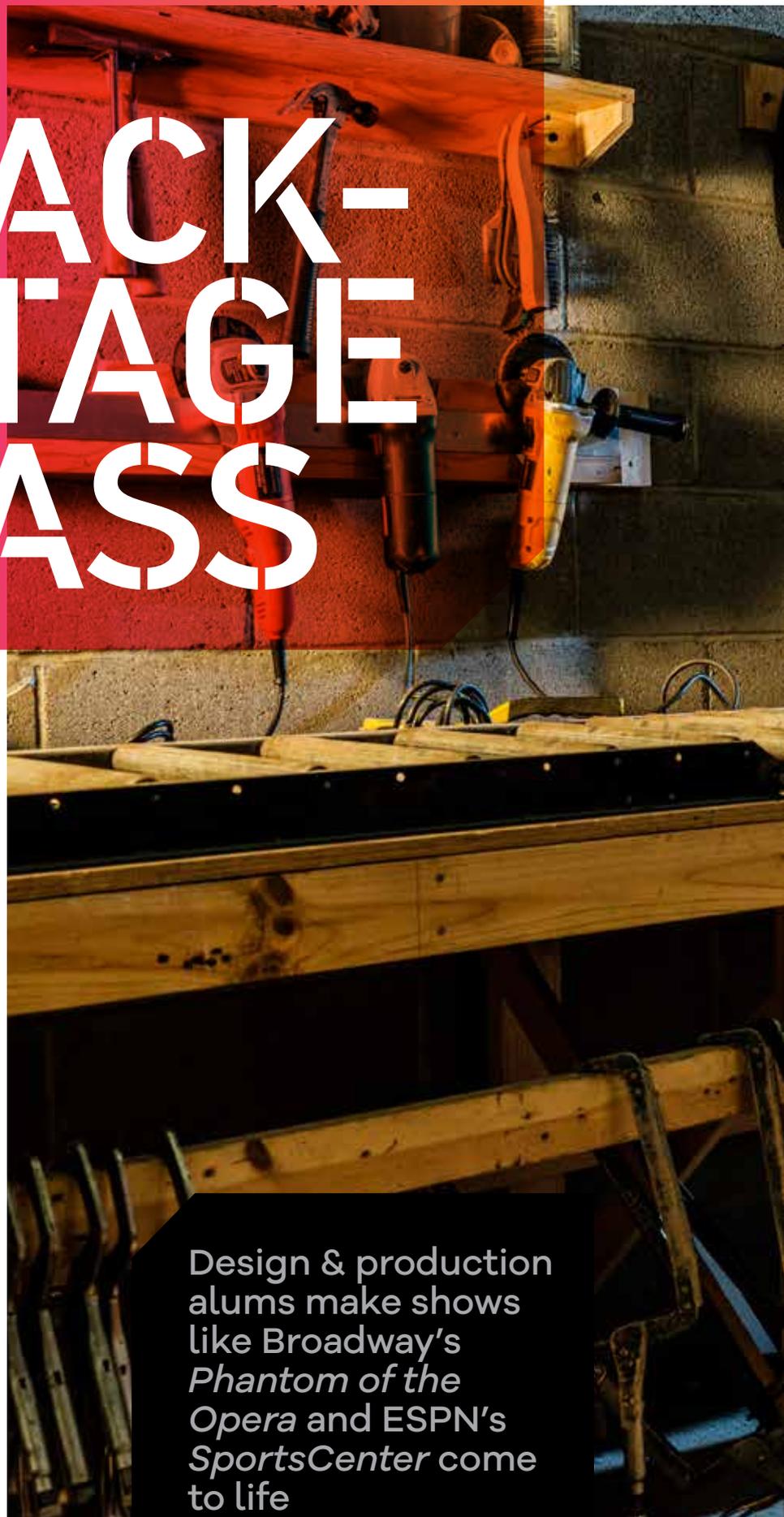
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RAPPED AROUND THREE SIDES of BU's Joan & Edgar Booth Theatre in a multi-floored "U" are a series of rooms, both large and small, that comprise the CFA Production Center, where the design & production program makes its home. A massive construction shop, with a ceiling two stories high, gives way—through sliding barn doors—to a paint shop. A motorized dry-cleaner's rack cycles hundreds of garments around a costume storage space. A room painted black allows students to experiment with lighting techniques. Though the Production Center is new—it opened in 2017—the program dates back to the formation of BU's School of Theatre in 1954.

"This is our laboratory," says Joel Brandwine ('01,'21), an assistant professor and head of the technical production program. "This is where students get to apply what they've learned in class. If you took scenic design classes, now you're the scenic designer. If you're a technical production student, this is your moment to see if you can actually do this."

Every quarter, the students in the program—91 undergraduates and 41 graduate students in spring 2020—are assigned to a production and spend hours developing their skills behind the scenes in these workshops. "The production management, scenic design, lighting design, costume design, sound design, technical direction—all of that is done by the students," Brandwine says, listing off the range of degrees offered in the program. "The faculty is strictly here as advisors."

And all of that experience tends to pay off: "I've never had a graduate who wanted to work not get a job," says Brandwine, himself a graduate of the program with a degree in technical production. Before he returned to



Design & production alums make shows like Broadway's *Phantom of the Opera* and ESPN's *SportsCenter* come to life



Ana Weiss ('18) is one of three carpenters on the American Ballet Theatre crew.

teach at CFA in 2011, Brandwine worked on Broadway productions like *Jersey Boys* and *Evita*. Alums are currently working in all facets of production for theater, opera, and dance, on Broadway, in regional theaters, and at theater schools. Still others have transferred their skills to television and film.

CFA spoke with three design and production alums to learn more about how they use their training—as a designer, carpenter, and stage manager—to bring a range of shows to life.

ANDRE DURETTE ('92)

SENIOR VICE PRESIDENT AND SENIOR DESIGN DIRECTOR, JACK MORTON WORLDWIDE

FLIP THROUGH THE CHANNELS on your television and you're bound to see Andre Durette's work. ABC, ESPN, Fox, TNT—all have commissioned him to create state-of-the-art sets for their news and talk shows.

Durette ('92) began building sets as a teenager for his high school's theater program. At BU, he was pursuing a degree in technical production until his professors noticed his talent for design and encouraged him to pursue scene design. "I would get to work on sets that were going into the Huntington Theatre—that was pretty huge," he says. After working as an off-Broadway designer for a few years following graduation, Durette went back to school to study film and television at NYU. "I like the fact that it's pretty much a 9-to-5 job, and it pays better than theater does," he says. He's been at Jack Morton, an international marketing and events company, ever since. "I've always loved theater," says Durette, a senior design director. "But I ended up loving TV a bit more."

Andre Durette ('92) finds inspiration in stage productions like *Sunday in the Park with George* for designing television sets.





Despite the transition to the small screen, Durette still finds inspiration on the stage. One idea was sparked by the projected images that bring the set of the Stephen Sondheim musical *Sunday in the Park with George* to life. Durette adapted that concept for one of his most prominent clients, ESPN. With 10,000 square feet and a budget of approximately \$9 million, the 2014 redesign of the network's *SportsCenter* set remains one of his biggest projects.

"They do 18 to 20 hours of programming a day in that studio," he says. "We wanted to make sure that the set could change so you'd have a morning look, an afternoon look, and an evening look." Inspired by his trip to the theater, Durette designed a wall of monitors positioned at different angles, allowing ESPN producers to display one large or multiple smaller images in a variety of ways. Coupled with illuminated floors and high-tech light-

"I'VE ALWAYS LOVED THEATER. BUT I ENDED UP LOVING TV A BIT MORE."

ing systems, the screens can be used to transform the set. "We're constantly trying to come up with something new and innovative to tell a story," says Durette, who describes himself as part architect, part interior designer. "I'm always thinking about how I'm going to see this through the camera."

For another sports set, *NBA on TNT*, Durette took a very different approach. The Atlanta studio features an open wood floor and arched ceiling reminiscent of a basketball arena. On-screen personalities can move around the space and cameras can shoot them from 360 degrees. "The news is the most important piece, then it's the talent that's telling the news," Durette says. "Then the set is like a character in the background—it's subtle but also helps to tell the story." That project won a Sports Emmy for Outstanding Studio Design and Art Direction.

For Durette, the job requires constant innovation. "I always have to be reinventing what TV is," he says. He's pioneered touchscreens and recently he's been experimenting with a screen that folds. "It's never been done before," he says. "My clients want the best toys." Despite the high-tech aspects of his job, Durette finds a simple satisfaction in the results: "It's nice that I do something that I get to see on TV when I walk into a bar."

ANA WEISS ('18)

ASSISTANT CARPENTER,
AMERICAN BALLET THEATRE

JUST OFF INTERSTATE 95 in Secaucus, N.J., a massive warehouse—bigger than the nearby Home Depot—houses the American Ballet Theatre (ABT). This is where Ana Weiss ('18) spends her time when the company isn't touring the United States or performing at the Metropolitan Opera House just across the Hudson River in New York City. As one of three carpenters on the ABT crew, Weiss repairs sets, builds replicas for rehearsals, and loads the trucks that carry everything across the country. Among their destinations in 2020, ABT's 80th season—before postponements due to COVID-19—were California and Washington, D.C., where they performed classics like *Giselle*, and newer material, including the world premiere of *Of Love and Rage*.

Weiss wasn't involved with theater in high school, nor as an undergraduate at the University of Kentucky. Only after graduating with a degree in architecture did she find her way to a summer stock theater on Cape Cod, Mass., where she worked as a carpenter. "Nothing about what I've done is a straight path," she says of her career. While on the Cape, a painter working on the same production talked Weiss into looking at CFA.

"The BU program had an open dynamic for somebody who didn't already have a theater background," she says. Weiss took scenic painting and color theory courses and studied fabric dyeing and costume methods as she worked her way toward an MFA in technical production. She wrote her thesis about props. "I wanted to be able to at least know a little bit about every other department," she says. Those courses filled in her theater experience—and reaffirmed her interests.



Weiss is in charge of stage left during shows, managing set changes.

“ARCHITECTURE’S COOL. YOU’RE MAKING STUFF, YOU’RE DESIGNING THINGS, BUT IT CAN BE FIVE OR TEN YEARS FOR A PROJECT TO COME ALONG. THIS COULD BE FIVE OR TEN WEEKS.”

“I just like the fun of making things—not necessarily the list-making and the rehearsals and all of that,” she says. And she enjoys the fast pace. “Architecture’s cool. You’re making stuff, you’re designing things, but it can be five or ten years for a project to come along. This could be five or ten weeks.”

The ABT schedule takes up 35 weeks of Weiss’ year, split between travel and time at the warehouse. During ABT’s breaks, she stays busy with freelance gigs like constructing film sets or floats for the Macy’s Thanksgiving Day Parade. On the road, Weiss oversees truck loading and unloading and assembly of ABT’s sets, which has to happen in about a day and a half in each new city. “It’s like a more complicated IKEA,” she says of the load-in process. During shows, she’s in charge of stage left, managing set changes between scenes. For some shows, she says, it’s an easy job—*The Nutcracker* unfolds in front of a simple door—while others provide a complex challenge. *Swan Lake* shifts from a ballroom to a forest, a changeover that happens in about 90 seconds. But, Weiss says, “We haven’t ever had to hold the curtain for a scene change.”

GREG LIVOTI ('05)

**PRODUCTION STAGE
MANAGER FOR *PHANTOM
OF THE OPERA* AND *DAVID
BYRNE’S AMERICAN UTOPIA***

WHEN GREG LIVOTI ('05) arrived at CFA to study stage management, he was surprised to find a list of art supplies rather than books on his first course syllabus. “It was a shock when I learned I was going to be hand drafting and sewing. I’m not an artistic or design-oriented person,” he says. “But the more I worked, the more I could see how I drew upon those basic foundations.”

When Livoti describes his current work—he’s been the production stage manager for *Phantom of the Opera* since 2014 and recently took a five-month break to serve the same role with *David Byrne’s American Utopia*—he compares it to air traffic control. His work typically starts in the afternoon, making sure there are no gaps in that evening’s cast, then communicating any personnel changes to the hair, wardrobe, and makeup departments. Once the curtain rises, Livoti is either calling out lighting cues or taking notes on the performance that he’ll share with creative and technical staff the following day—which could range from a performer standing slightly off his mark or a costume that needs repair. Livoti also maintains calendars for the production, scheduling rehearsal time, working new cast members into the show, and making sure that the team is always ready for the next performance.





Greg Livoti ('05) has been the production stage manager for *Phantom of the Opera* since 2014.

“IT TAKES OVER 100 HUMAN BEINGS TO DO *PHANTOM OF THE OPERA* EVERY NIGHT, AND I HAVE WEEKLY CONVERSATIONS INVOLVING EVERY DEPARTMENT. IT’S VERY MUCH A COLLABORATIVE EFFORT.”

Phantom of the Opera, which opened in New York in 1988, is the longest-running Broadway show in history, and the job of maintaining consistency falls to Livoti and his three-person team. “We’re responsible for facilitating communication between everyone,” he says. “It’s our job to make sure that the artistic intentions of the creative team in performance number one are still playing true in performance 248 or 2,448 or 10,448,” Livoti says. “It takes over 100 human beings to do *Phantom of the Opera* every night, and I have weekly conversations involving every department. It’s very much a collaborative effort.”

Livoti reflects on how his time as a stage manager at CFA prepared him for his responsibilities today. At BU, he participated in a weekly colloquium where all of the stage managers would gather and discuss the shows they were working on. “We would work on four shows a year,” he says, but because of those conversations, “it was like working on 16, because you heard all of the nitty-gritty details.”

Livoti estimates that he’s now worked more than 2,000 performances of *Phantom of the Opera*. “I can experience what the audience is experiencing. I can feel when moments of impact land, whether they’re emotional or comedic,” Livoti says. “There’s just something about being able to tell a story to hundreds of strangers and to know that if I’m doing my job correctly, that story is being told the way that it’s intended to be told.” ●

UNSCRIPTED
TELEVISION
PIONEER **BROOKE
KARZEN** HELPS
BRING HITS LIKE
THE BACHELOR
AND *THE VOICE*
TO AMERICAN
SCREENS

PROFILE

REALTV

BY ANDREW THURSTON

PHOTOS BY

PATRICK STRATTNER



THE BACHELOR HAD RUN OFF.

Literally jumped the fence. On season 23 of ABC's hit reality show *The Bachelor*, millions watched as Colton Underwood stormed off set, hauling himself over a seven-foot-high gate and disappearing into the night.

"For 45 minutes in the darkness of Portugal they could not find him," says Brooke Karzen, one of the executives who helped develop the show. "You can imagine the calls that were coming back to the US. The producers who were there on the ground were pulling their hair out."

Like most successful reality TV shows, *The Bachelor* follows a formula: real life within prescribed boundaries. Over 12 weeks, 30 single women compete to win the heart of one eligible guy. Through a series of dates and challenges, the competing bachelorettes fall by the wayside until one remains—and, viewers hope, is presented with a sparkling engagement ring.

Except Underwood busted the formula.

When his favorite bachelorette didn't reciprocate his feelings, he decided to quit—leaving the production with no star.

"Instead of just letting that happen behind the scenes, they turned cameras onto it and followed it; they broke the fourth wall," says Karzen ('84), a 2019 CFA Distinguished Alumni Award winner. Panicked crew members shouted "Colton" into the night; cameras scanned dark roadside verges. "It was unplanned, it was spontaneous, and it threw everyone into a tizzy—and that's exciting for the fans."

Karzen is an unscripted television trailblazer and a small screen powerhouse. As executive vice president and head of Warner Horizon Unscripted Television, she leads a team producing hit shows like *The Voice*, *Little Big Shots*, *Ellen's Game of Games*, and *Ellen's Greatest Night of Giveaways*, as well as *The Bachelor* franchise.

Reality shows, "especially ones that have been around for a long time, sometimes feel too packaged, too predictable," she says. "But when you really tell the truth—and show the truth in a raw, real way—it speaks to our audience." *The Bachelor*, which premiered in 2002, has been refreshed, Karzen says, by the producers' increasing willingness to start "coloring outside of the lines" of the show's tried-and-true format.

As streaming and on-demand services put the squeeze on networks and shift viewing habits, the pressure is on Karzen and her team to find new hits and innovate with existing ones. One of the newest ideas involves a return to her roots as a stage actor: *The Bachelor Live on Stage* has brought the show on the road and into theaters.

SIDE HUSTLE TO SUCCESS

At 22 and fresh out of CFA's theater program, Karzen wanted to be on the stage. She loved the communal energy of acting and headed to the city that seemed to her to offer the best shot of turning it into a career—not New York, not Los Angeles, but Chicago. "You could work there," she says. "There's so much theater, so much comedy and improv, which I was best at." But, like many debuting actors, Karzen found treading the boards wasn't paying the bills. She needed some side hustles.

One was screening calls for a Sunday night talk radio show with a therapist, called *Getting Personal*.

"The structure of that was very satisfying to me," she says, "but also screening those calls, hearing people's stories, developing the rundown of what order the doctor should

Brooke Karzen ('84) is one of the television industry's leading executives. The *Hollywood Reporter* named her to its 50 Most Powerful list for reality TV.



talk to people on the air—it was live, it was immediate—that’s when I realized I really wanted to be in broadcasting.”

She moved to New York, “not to further my acting career, but to start my career in television.”

Today, Karzen is one of the industry’s leading executives—the *Hollywood Reporter* has named her to its 50 Most Powerful list for reality TV—but she had to start at the bottom.

In 1989, a friend helped her land a production assistant job working on HBO’s televised fundraiser, *Comic Relief III*, hosted by Billy Crystal, Whoopi Goldberg, and Robin Williams. Karzen set up crew meals, grabbed wonton soup for Goldberg, bought throat lozenges for Crystal. She was paid \$60 a day. “Robin Williams didn’t need anything, by the way; he was self-sufficient.”

Karzen had her foot in the door. After that, the same people kept hiring her and the work kept coming. She edged her way up the ladder and spent time producing and selling shows for CBS, Eyemark Entertainment, Dick Clark Productions, and Disney’s Buena Vista Television. In 2000, she moved to Telepictures—a Warner Bros. company—as a vice president for programming and eventually joined the team conceptualizing a new kind of dating show.

THE ORIGINS OF A JUGGERNAUT

Karzen says she knew pretty quickly that *The Bachelor* could be special. As filming for the first season progressed, staff and crew started pulling longer shifts, hanging around to watch the story unfold.

“When you see everyone—staff, crew, executives at the network—leaning in and being so engrossed in the story, you’re like, ‘Wow, something’s happening here,’” she says. “It was totally new and inventive. No one had ever done anything like it before: it was big, loud, risky, controversial.”

The first season’s finale grabbed more than 18 million viewers, and average season viewing figures have hovered close to the 10 million mark ever since. It’s also spawned a handful of successful spin-offs, including the popular *The Bachelorette*. Since then, Karzen has helped bring shows like singing competition *The Voice*—which now hauls in more viewers than rival talent show *American Idol*—and *Ellen’s Game of Games* into American homes.

“I think the skills I learned at BU carried me throughout my career,” she says. CFA’s acting program taught her to be open to others—“You cannot bring someone else’s truth to life if you have walls and you’re not vulnerable to their experience”—and her work in improvisation classes, helping to keep a scene moving, helped make her especially receptive to new ideas. “You never say ‘no’ in improv—you always say ‘yes.’ When someone talks to you about an idea you’ve heard 100 times before, you don’t say ‘no’; you ask, ‘And then what happens? What would you do? How would you tell the story?’ You don’t just shut things down. That’s

key to any good improv and listening is a big part of improvisation that I carry with me.”

THE RISE OF STREAMING

Since just before the turn of the century, starting with *The Real World* and then followed by shows like *The Bachelor*, *Big Brother*, and *Survivor*, unscripted television has had lengthy success. But it’s getting tougher to make a hit. Scripted TV has had a renaissance and, as *Variety* has reported, “reality TV has become a mature business, which means the shows are more expensive, profit margins have been squeezed, and ratings are down.” A poll of leading reality TV producers found more were struggling to successfully pitch new shows to networks.

Although the networks have been unscripted TV’s core customers for years, Karzen says the rise of streaming services—Netflix has been getting in on the reality action with shows like the *Queer Eye* reboot—provides a chance to be more daring and try new things. For her team, being able to pitch beyond the traditional players—and the mainstream audiences they target—has already brought new creative freedom, including a foray into documentaries.

“I think the skills I learned at BU carried me throughout my career. You never say ‘no’ in improv—you always say ‘yes.’”

BROOKE KARZEN

“I did not have the ability to do that before—it wasn’t viewed as profitable. But it is viewed as creative, and you can really tell stories that you’re passionate about.”

Karzen’s first documentary project is *Equal*, a four-part series on the LGBTQIA+ rights movement for HBO.

“The reason I love my job is there’s so much variety to it,” says Karzen. “I’m not just having to be the gatekeeper for a network and their brand. We produce shows for everyone, everywhere. This is about opportunity—the opportunity to tell stories that are meaningful, moving, and entertaining.”

Even if they’re not on TV. In February 2020, *The Bachelor* took to the road with a nationwide live stage show. (Although the tour was postponed due to COVID-19, the team says it will return to stages when the crisis passes.) Each show, presented by former stars of the TV program, is a *Bachelor* season in microcosm: hometown bachelorettes competing onstage to win a bachelor’s heart.

“I’ve never lost my love for the theater,” says Karzen, who compares the heightened emotions and melodrama of *The Bachelor* to a musical. “What excites me is coming back to where I started, getting to do something for a theater audience.” ●

THE RAKE'S PROGRESS

By Mara Sassoon

Photo by Andrew Brilliant

SCENE

CFA Opera Institute Stages Stravinsky Masterpiece

OVER THE COURSE OF THE RAKE'S PROGRESS, the audience watches a man's fall into debauchery and madness. The opera's music is layered with dissonance, its soaring arias punctured with loss and longing, and its morals forced home in an epilogue: "For idle hands and hearts and minds," the characters come together to say, "the Devil finds a work to do."

The CFA Opera Institute's 2020 production of the Igor Stravinsky masterpiece, which is based on a series of paintings and engravings by William Hogarth, used the Joan & Edgar Booth Theatre's configuration to cast the audience into Tom Rakewell's descent. Frenetic line drawings were scrawled on set walls and floors, audience seating was pushed through the proscenium, and actors moved about between three levels. The audience was given no escape from Rakewell's journey to insanity as—at the encouragement of the sinister Nick Shadow—he swapped an idyllic life with a kindhearted fiancée for a stop at a brothel and marriage to a bearded woman. And they sat with him as he paid the price of his indulgence, with white lights spotlighting him on the graffitied floor of his asylum cell.

In the *Boston Musical Intelligence*, Lee Eiseman called the Opera Institute's production an "effective reimagining" of the 1951 work, complimenting it as "an advanced workshop show satisfying to discerning patrons."



A distraught Tom Rakewell, front center, played by Eric Carey ('20), encounters the bearded Baba the Turk, right, played by Rebecca Printz ('20).



CLASS NOTES

1950s

Esther Roberts Sokol ('52) is a pianist and teacher. She performed works by Mozart, Beethoven, and Dvorak during the 10th year of her August chamber music workshop in New Hampshire. She also has formed the Atlanta Clarinet Trio (clarinet, viola, piano) with principals from the Georgia Philharmonic.

Paul Bordeleau ('54) is the playwright and composer of *Uncle Mort's Funeral*, an original historical musical comedy set in 1961. The show was performed in November 2018 at The Derryfield School in Manchester, N.H. In September 2019, a condensed version was performed live at American Legion Sweeney Post 2 in Manchester, and was broadcast on BCTV-NH, the local community access television station. Bordeleau also is the author of *Mysteries of Musical Education: and Beyond* (Borkey, Inc., 2017).

Martin Barooshian ('58, GRS'58) is a painter and printmaker with works in major international museums. During his 70-year career, Martin writes that he has been at the epicenter of the post-war art scenes of New York and Paris, and has experienced the tumult of the Atomic Age and the Cold War and the social and political upheaval of the '60s.

1960s

Bob Lehan ('60,'63) wrote *Lovesong, The Waiting Room, Lifeguards, Three Fables, and A Bagful of Fables (5 Plays)*, all of

which are one-act plays published at pioneerdrama.com.

Mary Leipziger ('60) showed her photography in the exhibition *India through a Jewish Lens* at Hillel at UCLA from September 2019 through June 2020.

Brice Marden ('61, Hon.'07) exhibited his latest works in *It reminds me of something, and I don't know what it is.* at the Gagosian Gallery in New York, N.Y., in fall 2019.

Linda Webber ('64) displayed her work in the exhibition *Now and Then* in Connecticut from July through August 2019. Webber's paintings utilize impressionistic color, line, and texture in various media to modify the visible world.

Harold Andrews ('69) left his position as organist and choirmaster at St. Mary's Episcopal Church in High Point, N.C., in September 2019 after 55 years of service. He now holds the title of organist and choirmaster emeritus.

1970s

Lorraine Shemesh ('71) displayed paintings and ceramic vessels in her show *The Space Between Us*, which ran from September 12, 2019, through October 16, 2019, at the Gerald Peters Gallery in New York. Her body of work in this show "represents an investigation of movement, pattern, and dialogue."

Gary Shankman ('72) has retired from Sage College of Albany in Albany, N.Y., after teaching there for 32 years. Upon his retirement, he had a solo art exhibition at the

college, **Gary Shankman 1986-2018: A Retrospective**. He plans to move back to Maryland and continue to teach for the Smithsonian Associates.

Susan Gregg ('73) was selected by the Ashland, Ohio City Schools Foundation and the Ashland High School (AHS) Distinguished Alumnus Award Committee as a member of the Distinguished Alumnus Award Class of 2019. The biennial event honors AHS graduates who have made significant achievements as adults in their careers or who have served as benefactors to others.

Ival Kovner ('73) displayed drawings and watercolors at the Southbury Public Library's Gloria Cashion Art Gallery in Southbury, Conn., in August 2019.

Kenny Morse ('73) has been a rehearsal actor and stand-in for the Golden Globe Awards, the Emmys, the Daytime Emmys, and the SAG Awards, as well as for *American Idol* and *America's Got Talent*. He can also be seen as Dr. Kenny from time to time on ABC's *General Hospital* and as regular contributor, Mr. Traffic, on Fox 11 News in Los Angeles.

David Garrison ('74) played Richard Nixon in the play *The Great Society* on Broadway in fall 2019. The play celebrates Lyndon B. Johnson's legacy.

Alfre Woodard ('74, Hon.'04) received the Icon Award from the Newport Beach Film Festival on November 3, 2019.

Clare Meeker ('75) is an accomplished children's book author

WRITE TO US!

We want to hear what you've been up to. Send us your stories and photos, and we'll share the highlights here. Email cfaalum@bu.edu.

who has published *Growing Up Gorilla: How a Zoo Baby Brought Her Family Together* (Millbrook Press, 2019).

Kathryn Picht Read ('77) is a cellist in the Avanti String Quartet, which features members of the Philadelphia Orchestra. The quartet performed at the Friends of Moorestown Library's inaugural fall fundraiser in Moorestown, N.J., on October 20, 2019.

Christopher Byrne ('78), widely known as the "Toy Guy," appeared on *Live with Kelly and Ryan* in December 2019 to highlight the hottest toys for the holiday season.

Gail Olszewski ('78) released an album called *Northern Lights: Finnish Favorites* with Centaur Records. The album contains piano solos by late 19th- to early 20th-century Finnish composers, such as Sibelius, Merikanto, and Melartin.

Marsha Goldberg ('79) is the artist-in-residence at Gallery Aferro in Newark, N.J. She had a solo exhibition, *Smoke and Ruins: Palmyra*, at the Inquiry Art Gallery in Boonton, N.J., from November 3, 2019, to December 15, 2019, described as "an elegy for the world cultural site of Palmyra in Syria."

1980s

Ben Aronson ('80,'82) had a solo exhibition of his work, *The Essence of Light*, at the St. Botolph Club in Boston in 2019. The show included a retrospective of selected paintings he created from 1987 to today. The exhibition was curated by **Shaw Sprague ('73,'81)**.



Uzo Aduba ('05) plays Shirley Chisholm in the FX on Hulu series *Mrs. America*, which tells the story of the movement to ratify the Equal Rights Amendment. She recently appeared in a six-part *National Geographic* documentary titled *Activate: The Global Citizen Movement* and also currently stars in the fourth season of *Fargo*.

September 27, 2019. He also voices Deathstroke in the CW Seed animated series *Deathstroke: Knights and Dragons* and will star in the Paramount Network series *Coyote*.

John R. Near ('85) has authored a new book: *Widor on Organ Performance Practice and Technique* (University of Rochester Press, 2019), a companion to his award-winning biography *Widor: A Life Beyond the Toccata* (University of Rochester Press, 2013).

Guimar Turgeon (BUTI'85,'86, CFA'92,'94) played the violin in a Baroque concert, which featured period instruments, for the close of the Rochester Chamber Music Society's 25th summer season in Rochester, Vt., on August 11, 2019.

Austin Tichenor ('86) has been the artistic director of the Reduced Shakespeare Company (RSC) since 1992 and has produced and hosted the weekly *RSC Podcast* since 2006. He also coauthored *Pop-Up Shakespeare* (Candlewick, 2017), and cowrote and codirected the prequel play *Hamlet's Big Adventure*, which had its world premiere in Israel in November 2019.

Marisa Tomei ('86, Hon.'02) starred in the production of *The Rose Tattoo* at the American Airlines Theatre on Broadway in fall 2019.

Colin Berry ('87) is represented by Quidley & Company Fine Art Galleries, which has locations in Boston, Nantucket, Mass., Westport, Conn., and Naples, Fla. He also shows his work with the North Water Gallery on Martha's Vineyard, Mass.

Lucia Giannetta ('88) had a role as the wife of the character Anthony "Tony Pro" Provenzano in Martin Scorsese's *The Irishman*.

Carole Rabe ('88) had work featured in the exhibit *Real and Imagined: Paintings, Prints and Collages* at the Five Points Annex Gallery in Torrington, Conn., in September 2019.

Valerie Coleman (BUTI'89, CFA'95) returned to BUTI in 2019 as a visit-

Peter Del Vecho ('80) is the producer of *Frozen II*.

Jason Alexander ('81, Hon.'95) joined the cast of the indie comedy *Faith Based*, a Christian film industry satire in which two friends come to the realization that faith-based films are "extremely profitable and set out on a mission to make one of their own." He is also part of the voice cast for DC Universe's animated series *Harley Quinn* and guest-starred on seasons 1 and 2 of

Young Sheldon and season 3 of *The Marvelous Mrs. Maisel*.

Julianne Moore ('83) will star in the upcoming film adaptation of the forthcoming book *Mothertrucker* (Little A Books/Amazon Publishing, 2022) by Amy Butcher. The book chronicles Butcher's friendship with the late Instagram celebrity and female ice road trucker Joy "Mothertrucker" Wiebe. She is also set to appear in the Apple TV+ limited series

Lisey's Story, based on the novel of the same name by Stephen King.

Joy Friedman Hoffman (CGS'79, COM'81, CFA'84) cofounded The Joy of Art, a weekly painting, photography, and age-appropriate yoga class for children grades K-5.

Michael Chiklis ('85) stars as Frank in the Lionsgate crime thriller film *10 Minutes Gone*, which premiered in select theaters and on demand

ing artist, where she gave master classes to flutists and composers and performed in a trio with two students in a community engagement concert at the Berkshire South Regional Community Center in Great Barrington, Mass.

1990s

Sandra Kim Moon ('90) was named Art Patron of the Year by Fashion Group International at a gala in Dallas on November 15, 2019. She was honored for her work with Sam Moon Group, her family business, which sells fast fashion and accessories and develops real estate and hotels.

Jonathan Newman (BUTI'90, CFA'94) composed "Tender Hearts," a piece written for a wind ensemble to accompany a silent film of the same name. Two symphonic bands from West Aurora High School in Aurora, Ill., performed the piece on December 12, 2019.

Kim Raver ('91) reprised her role as Dr. Teddy Altman for season 16 of *Grey's Anatomy*.

Erik Blome ('92) created a bronze sculpture of John B. Stetson, the namesake of Stetson University in DeLand, Fla., who also invented the cowboy hat.

Karla Hartley ('92) is the producing artistic director of Stage-works Theatre in Tampa, Fla. She directed the summer 2019 production of *Fun Home* at the American Stage Theatre Company in St. Petersburg, Fla.

Nancy Hudgins ('93) is a French horn player who was a featured solo performer in the *Holiday Concert* presented by the North Shore Chorale in Beverly, Mass., on December 15, 2019. She has also performed with the Boston Ballet and the Boston Lyric Opera.

Joyce Kim Lee ('93) is a costume designer for Disney Channel's part scripted, part improv sitcom *Just Roll with It*.

Michaela Watkins ('94) plays Delia



Chelsea Kerl ('14) is a staff costume technician at the American Repertory Theater (A.R.T.) in Cambridge, Mass. She designed and constructed dozens of costumes for Dave Malloy and Rachel Chavkin's musical adaptation of Herman Melville's *Moby-Dick*, which ran December 11, 2019, to January 12, 2020, at the A.R.T. Kerl also designs costumes for other Boston-area theaters and is an adjunct costume professor at Wellesley College.

in the CBS comedy *The Unicorn*. She also appears in the film *Brittany Runs a Marathon*, which was released in August 2019.

Eva Kaminsky ('95) is a member of the ensemble of Broadway's *Harry Potter and the Cursed Child, Parts One and Two*.

Michael Kaye ('95,'99) starred in SpeakEasy Stage's production of *Admissions* by Joshua Harmon, which ran in fall 2019 in Boston.

Kathy McCafferty ('96) played Blanche DuBois in the Palm Beach Dramaworks production of *A Streetcar Named Desire*, in fall 2019.

Richard Doubleday ('97), a former assistant professor at CFA and current associate professor of graphic design at Louisiana State University, received a Fulbright Senior Scholar Fellowship at Tsinghua University in Beijing. His research involves examining contemporary Chinese graphic design that has flourished since Deng

Xiaoping's 1978 Open Door Policy and China's modern economic transformation in the aftermath of the Great Proletarian Cultural Revolution.

Christopher Mir ('97) exhibited his paintings at Saint Anselm College in Manchester, N.H., in an exhibition titled *Dream State*, which ran from September 16, 2019, through December 6, 2019.

Susan Wagner ('97), a Tony-winning producer, and her business partner John Johnson have launched Wagner Johnson Productions, through which they will continue to produce and manage theatrical productions.

Angela Fraleigh ('98), chair of the Moravian College art department, was commissioned by the Bethlehem Area Public Library in Bethlehem, Pa., to paint a portrait of late, Bethlehem-born, poet H.D. (née Hilda Doolittle). The portrait hangs permanently in the main library.

Tanya Saracho ('98) was recently named one of "9 Latinas Who Are Changing Hollywood" by *hiplatina.com*. She has been the showrunner of the Starz series *Vida* since 2018. She also helped launch a campaign called the #OneVidaAtATime Challenge, which supports asylum-seeking families.

E. Loren Meeker ('99) has been named the general and artistic director of Opera San Antonio.

Vadis Turner ('99,'00) showed her series of sculptures entitled *Megaliths*, inspired by the Neolithic era, at the Ent Center for the Arts at the University of Colorado Colorado Springs from September 5, 2019, through December 8, 2019.

2000s

Yevgeny Kutik (BUTI'00, CFA'07) made his debut at the El Paso Symphony Orchestra with his performance of Tchaikovsky's violin concerto on October 18, 2019.

Chris Thorn ('00) played multiple roles, including Montfleury and Count De Guiche, in the Two River Theater production of *Cyrano* by Jason O'Connell, an adaptation of *Cyrano de Bergerac*. The show ran from September 21, 2019, through October 13, 2019, in Two River, N.J.

Moritz von Stuelpnagel ('00) directed the off-Broadway play *Seared* by Theresa Rebeck. The comedy tells the story of a visionary, hot-headed chef navigating the food world. The show ran from October 28, 2019, through December 1, 2019, at the Robert W. Wilson MCC Theatre Space in New York City.

Emily Borababy (BUTI'01, CFA'06) was appointed the new chief advancement officer of the Celebrity Series of Boston, a nonprofit organization that promotes the performing arts through special programming.

Naomi Forman ('01) has joined the board of the Manitoba Arts Council. Forman has been a voice instructor at Brandon University in Brandon, Manitoba, Canada, for the past 15 years. In November 2019, she sang with the Manitoba Opera and the Winnipeg Symphony Orchestra at the Centennial Concert Hall in Winnipeg.

Ginnifer Goodwin ('01) will lend her voice to the Disney animated film *Zootopia 2*, which has an anticipated release date of November 24, 2021. Additionally, the CBS All Access series, *Why Women Kill*, in which she stars, has been renewed for a second season. She also starred in an episode of the Netflix series *Dolly Parton's Heartstrings*.

John Bartnicki (BUTI'02, CFA'07), coproducer of the 2019 *Lion King* film, is also a coproducer on *The Mandalorian*, a Star Wars series on Disney+. The series premiered in November 2019.

Samuel N. Dorf ('02, CAS'02) was named an associate professor of musicology at the University of Dayton in Ohio. He published *Performing Antiquity: Ancient Greek Music and Dance from*

Paris to Delphi, 1890–1930 (Oxford University Press, 2018).

Chris O'Hara ('04) is a member of the Philadelphia-based Illumine Trio, a classical music group.

Greg Hildreth ('05) played the salesman in the Broadway production of *The Rose Tattoo* at the American Airlines Theatre, which ran from October 15, 2019, through December 8, 2019.

Clay Hopper ('05) directed the two-man show *Charles Dickens' A Christmas Carol, a Play with Music*.

Teresa Wakim ('05) was nominated for a Best Opera Recording Grammy in 2019 for her performance of the Baroque works *Les Arts Florissants* and *Les Plaisirs De Versailles* by Marc-Antoine Charpentier.

Yiannis Hadjiloizou ('07) made his Carnegie Hall debut as the artistic and music director of the Athens Philharmonic. He also runs the Cyprus Philharmonic Orchestra and is a guest conductor of the Cyprus Symphony Orchestra.

Lea Madda (BUTI'07, CFA'12) appeared in the cast of Knot Free Production's musical *In Trousers*, which ran from October 11, 2019, through November 3, 2019, at the Lounge Theatre in Los Angeles, Calif.

Clare Longendyke ('09) is a pianist. She performed at the Saco River Theatre in Buxton, Maine, on September 15, 2019.

2010s

Lidiya Yankovskaya ('10) is the music director of the Chicago Opera Theater, now in its 47th season.

Lucy Chen ('11,'15) was named the head of music programs for the Count Basie Center for the Arts in Red Bank, N.J., and is director of the organization's Monmouth Conservatory of Music.

William Lake, Jr. ('11) was named an assistant professor of band

at the Crane School of Music at SUNY Potsdam in Potsdam, N.Y. Previously, he was the director of the wind ensemble, symphony orchestra, wind chamber ensemble, and athletic band at Southeastern University in Florida.

Haeshin Shin ('11,'18) was appointed to the full-time piano faculty at Wisconsin Conservatory in September 2019.

Edmund Donovan ('12) appeared in the Lincoln Center Theater production of Samuel D. Hunter's play *Greater Clements*. The show opened on November 14, 2019, and closed January 19, 2020. Edmund was previously nominated for a 2019 Drama Desk Award for Outstanding Actor in a Play for his performance in *Lewiston/Clarkston*.

Adrienne Stein ('13) had a solo exhibition of her paintings, *Elementals*, at Gallery 1261 in Denver, Colo., inspired by the Renaissance concept of elements embodied by mythic beings. The paintings depict figures that evoke

the elements of earth, fire, water, and air. The show ran from January 11, 2020, through February 1, 2020.

Hye Min Choi ('14,'16) performed on viola with the Colby Symphony Orchestra in Maine on November 23, 2019. She was invited to join Colby College professor Eric Thomas in playing his composition "Threnody for Ann Arceneaux Double Concerto for Clarinet and Viola."

Mia Cross ('14) showed her paintings in an exhibit titled *The Painted Place* at the Trustman Art Gallery at Simmons University, Boston, in fall 2019.

Becca Jewett ('15) designed the costumes for New Repertory Theatre's production of *Trayf*, which opened October 12, 2019, and ran through November 3, 2019, in Watertown, Mass.

Benjamin Arnold ('16) was appointed assistant vice president for academic affairs of Lincoln University in Jefferson City, Mo.



(From left) [Claire Whitney \(CAS'19, COM'19\)](#), [Kathy Rosen \('82\)](#), [Jeff Mossa \('93\)](#), [Bruce Dennis \(CGS'19, COM'21\)](#), [Amy Stofsky \(CGS'74\)](#), and [Nan Bernstein \(CGS'72, MET'74\)](#) worked on the set of the Bravo television series *Dirty John*. The team was led by Mossa, an art director who was previously nominated for an Emmy for his work on FX's *American Horror Story*.

Bryn Boice ('16) was appointed associate artistic director of the Commonwealth Shakespeare Company in Boston, in September 2019.

Jordan Matthew Brown ('16) joined the national tour of *The Book of Mormon* as a standby for the role of Elder Cunningham after graduating from BU. He was playing the role on his second national tour of the show until COVID-19 postponements.

Yui Kitamura ('16,'17) played a solo piano recital at the Brookline Public Library in Brookline, Mass., on December 29, 2019, featuring selected works of Boulanger, Prokofiev, Liszt, Ravel, and Kapustin.

John Austin ('17) played the role of Derril Lark in the world premiere of the drama *Right to be Forgotten*, which ran from October 11, 2019, through November 10, 2019, at the Arena Stage in Washington, D.C.

Nicholas Chen ('17) opened Tavern of Tales, an immersive board game café in Boston. The café features board games with elaborate sound effects. He came up with the idea while working on his sound design thesis.

Kelly Galvin ('17) directed *Native Gardens*—her directorial debut—at the Gloucester Stage Company in Gloucester, Mass., as part of its 40th Anniversary Season. The show ran from September 27, 2019, through October 20, 2019.

Nicholas Mancini ('17) was the 2018/19 artist-in-residence at the Umbrella Arts Center in Concord, Mass. He had a solo exhibition of work he made during the residency from August 1, 2019, to September 15, 2019.

Gigi Mitchell-Velasco ('17) opened the Music at St. Anthony's 2019-2020 Concert and Recital Series at St. Anthony of Padua Church in New Bedford, Mass., performing on a historic 107-year-old Casavant pipe organ on September 29, 2019.

Jenny Pinkerton ('17) has created a series of art books for children, *lil*



Amberley Lamphere ('15) (left), **MaeLynn Arnold (BUTI'05,'06, CFA'09,'15)**, **Michael Hustedde (BUTI'08, CFA'13,'15)**, and **Daniel Dickson ('16,'20)** are members of the Denovo Quartet, a Boston-based string quartet that debuted in 2015.

smARTies, published by Penguin Workshop. The books are products of Jenny's thesis research from BU, which looked at engagement strategies used by museum educators to engage with children in story time.

Joshua Rohde (STH'13, CFA'17) was named the musical director of the Rhode Island Civic Chorale and Orchestra. He also teaches music at the Worcester Polytechnic Institute in Worcester, Mass., and directs four different choirs.

Matthew Scinto ('17) is the founder and conductor of the Cape Cod Chamber Orchestra. The orchestra had four performances as part of its 2019-2020 season, all directed by Matthew.

Amalia Zeitlin ('17) is the executive director of and a violinist in Camerata del Sol, a professional string orchestra serving Las Cruces, N.M., El Paso, Tex., and Juarez, Mexico.

Jasmine Brooks ('18) was chosen as one of five first-year producers

in residence by the National New Play Network for 2019-2020. She is completing her residency at Company One in Boston.

Tommy Walsh ('18) starred in the play *Grounded in Varna* by Jody O'Neil at the Wellfleet Harbor Actors Theater in Wellfleet, Mass., in November 2019.

Zhi Yin ('18) began a full-time position at the Central Conservatory of Music in Beijing.

Dev Blair ('19) released their album *Femmetasy* in December 2019, a combination of spoken word, singing, and rapping, drawing influence from artists like SZA, Noname, and Lizzo. Blair's goal is to increase visibility for fellow black, queer, and nonbinary artists.

Kristen R. Bromley ('19) released her album *Simply Miraculous* in June 2019. The album celebrates her return to playing professional guitar following a severe break to her left arm.

Alex Hatcher ('19) was named one of Milwaukee Repertory Theater's 2019/2020 Emerging Professional Residents. The program provides young professionals with the opportunity to make connections with directors and actors across the country.

Sarah Shin ('19) returned to BU to direct *Amputees*, one of the three shows produced as part of the 23rd annual CFA Fringe Festival. *Amputees* was written by **Quentin Nguyen-Duy ('20)** as part of BU's New Play Initiative.

Jen Tao Yu ('19) played works by the British composer David Ibbett in the performance *Multiverse: Hidden Worlds* at the Charles Hayden Planetarium at the Museum of Science, Boston on December 13, 2019. The concert focused on the connection between music and science.

Zachary Zamsky ('19) played Laertes in the Gloucester Stage Company production of William Shakespeare's *Hamlet* in Gloucester, Mass., in fall 2019.

Max Bard ('19) makes art with odd items. For 2019's *Coast Cancer*, he combined wood, steel, paint, and resin with buoys, a frying pan, and an old sneaker.



HE TURNS OUR JUNK INTO ART

By Megan Woolhouse

MAX BARD FINDS BEAUTY in the oddest things: trash in a Boston gutter, litter from a wildlife refuge, a discarded Tide detergent bottle, or a rusted mousetrap.

A former park ranger for the US Fish & Wildlife Service, Bard ('19) collects junk tossed in parks or city streets, piling it into his 2011 Ford pickup, and uses it to create massive sculptures of birds, dragons, or whatever is on his mind at the moment.

"It's my release," he says of his work. "It's my processing of the world and how I experience it."

Bard says he isn't trying to offer evidence of an environmental dystopia. Instead, he views the natural landscape, as it is, like a painter, fascinated with the way the ocean

tides buff an orange Tide jug or rust a battered oil drum in a marsh. Colors and compositions animate and uplift his artwork, he says, at a time when the world's trash problem is "already heavy enough itself."

His artwork is finding an appreciative audience. In 2019, he received a \$20,000 award from the Esther B. and Albert S. Kahn Career Entry Fund for the Arts at BU that he is using to execute a traveling public art project. He was also named a 2019 artist-in-residence at Golden Artist Colors, Inc., a venerable paint company in upstate New York.

One of Bard's works, titled *Coast Cancer*, a 10-foot arch of jagged birch and red pine, interspersed with buoys, a frying pan, and an old sneaker, is also fringed with rusted mousetraps and no-smoking signs dangling from strings. Another work, *Perception Machine*, looks like an 11-foot rocket made from painted steel, shells, crabs, a guitar, skis, and lobster traps.

Bard describes his own work as "collage," and a "unique, visual language that speaks directly to the complexities of the American landscape."

He's interested in the power of art to "do good." That means focusing less on the final product, and more on the process. The artists he admires most, he says, are those who "go places and do things for the community."

His travels in his Ford pickup this past year led him to the Kennedy Children's Center in Harlem, New York City, where he used a portion of his award money to host an art workshop for three-year-olds with autism. Bard brought the students a massive bird sculpture and asked them to create its wings using paints, paper, wood, and imagination.

"The kids all blossomed," he says. "They were having fun, high-fiving and smiling."

He will also use the Kahn funding to visit Gary, Ind., where abandoned property and disinvestment have created "the perfect opportunity to do public sculpture," and to deposit his sculptures along the Mohawk Trail in disadvantaged parts of Western Massachusetts.

"I'm trying to make work that explores what it's like to be an American," Bard says. "What America is really interests me right now." ●



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