Acoustics Students Hit the Right Note at National Competition

Two engineering students representing the University of Hartford's undergraduate acoustics program won a major national competition in June, beating entries from some of the country's top schools. Jessica Newton and Byron Harrison, recent graduates of the University's acoustics and music program, won first place in a national student design competition held at a meeting of the Acoustical Society of America in Chicago. The acoustics and music program combines an acoustics education in the College of Engineering with a music education at The Hartt School.

Newton and Harrison both graduated summa cum laude in May with Bachelors of Science in Engineering. Their submission from the University's undergraduate acoustics program won the $1,000 first prize.

The competition was conducted as a poster session in which submissions were made without names or school affiliations so that they could be evaluated solely on their merits. Students developed detailed designs for a hypothetical collegiate music school facility that included an 800-seat performing arts hall, rehearsal space, practice rooms, and HVAC considerations. The submissions were evaluated by a panel of professional architects and acoustical consultants.

Seventeen posters were submitted by more than 10 schools throughout the United States. Most of the entries were submitted by graduate schools, including the Massachusetts Institute of Technology and Rensselaer Polytechnic Institute.

Newton, who is from Naples, Fla., is attending the graduate program in architectural acoustics at the University of British Columbia in Canada. Harrison, from West Lafayette, Ohio, recently accepted a position with The Talaske Group, Inc., an architectural and audio consulting company located in Oak Park, Ill.

"This is a very significant win for our students," said Robert Celmer '78, professor of mechanical engineering and director of the University's acoustics program. "It further solidifies our status as a nationally recognized program."

OT Students Are a Dedicated Group

The University's Student Occupational Therapy Association (SOTA) coordinated a number of successful fund-raising endeavors, led by OT major Greg San Andres. The proceeds were used to finance students' attendance at the 82nd Annual American Occupational Therapy Association (AOTA) Conference in Philadelphia this past spring.

Betsey Smith, assistant professor of occupational therapy, says the students' “enthusiasm and devotion to the OT program and to their own professional growth” were “more than impressive.”

Participation in the national conference provided SOTA members with opportunities to learn from national leaders in the OT profession, to be exposed to the newest technology, and to interact with clinicians and students from throughout the country. Seven students from UH, along with Smith and Anne James, assistant professor of occupational therapy, made a presentation titled “The Effects of a Cognitive Task on Functional Research.”

James also made two additional presentations. OT fieldwork coordinator Michael Nardone was honored at the conference for leadership, education, and advocacy. Student Lyndsey Rupert was chosen as co-chairperson of AOTA's Issues in Education Task Force.

Both San Andres and Rupert have completed the four years of course work required for a Bachelor of Science in Occupational Therapy and are now doing their fieldwork.

PHILADELPHIA-BOUND—Members of the University's Student Occupational Therapy Association prior to their departure for the annual AOTA conference.
Coming Home to Hillyer

The new dean of Hillyer College, David Goldenberg, has big plans for the place he refers to as the “College of Untapped Potential.” And he speaks from an unusual perspective.

Goldenberg, who is the first University of Hartford graduate to serve as a dean of one of its nine schools and colleges, has a long personal history with the University. Originally from West Hartford, Conn., he himself is a 1973 graduate of Hillyer. In 1976 he earned both a bachelor’s from the Barney School of Business and a master’s in education from the College of Education, Nursing and Health Professions.

While a student, Goldenberg served as a member of the Board of Regents, was an active campus leader, and even met his future wife while both were UH students.

Last fall, he accepted the 2000 Distinguished Alumnus Award at the University’s 39th Annual Alumni Awards Ceremony. Now, he is on campus once again, this time to take up the reins at Hillyer. President Harrison’s decision last year to revise the existing cluster management plan resulted in the creation of the new dean’s position. Goldenberg will also serve as the University coordinator for student retention initiatives.

In his new position, Goldenberg hopes to develop Hillyer students’ potential by familiarizing them with other parts of the University and the cultural events that occur here. He also plans to develop an honors program and to work toward increasing the number of students who graduate from Hillyer and then continue on to earn a four-year degree. Goldenberg plans to host brown bag lunches with faculty members campuswide to discover the synergies between Hillyer and the University’s other schools and colleges.

Goldenberg remains unfazed by the scope of his vision for Hillyer. “It’s a tall order and will keep me busy,” he admits. “But my whole résumé is about getting things done.”

Indeed, the new dean has an impressive track record. After graduating from the University, he earned a doctorate in higher education administration at Illinois State University and completed postdoctoral studies at Oxford, Harvard, and Cornell Universities. Prior to coming to UH, he was the chief executive officer of Penn State University at Mont Alto, one of 12 regional campuses of Commonwealth College, Pennsylvania State University’s largest college. While there, he increased the campus endowment by 600 percent and presided over a period of record enrollment.

Goldenberg also spent six years as the executive dean of The Sage Colleges and as dean of Russell Sage College in Troy, N.Y. He has 28 years of experience as a teacher, scholar, and administrator in higher education, having begun his administrative career as an assistant to the commissioner of education for New York State.

Asked what made him return to the University of Hartford, Goldenberg replied, “The University has benefited from wonderful stewardship over the last 25 years that has brought it to where it is now. I want to be part of the next chapter.”

“I want to be part of the next chapter.”
—David Goldenberg ’73, ’76
On the eve of celebrating its 125th anniversary, the Hartford Art School welcomes the nationally recognized abstract painter Power Boothe as its new dean. Boothe succeeds Stuart Schar, who recently stepped down as dean after 15 years of leadership.

Boothe, who also is known as an accomplished set designer for theatre, dance, and video productions and for his work as an independent filmmaker, plans to teach in addition to his duties as dean.

“I want to teach, probably one course a year. I love teaching, and it’s important for me to be in direct contact with the students,” Boothe explains.

An alumnus of Colorado College, which conferred an honorary doctorate on him in 1989, Boothe is happy to be back on the East Coast, where he spent 31 years in New York City as a practicing artist. His move to the Hartford Art School, he says, completes his career loop.

“Being an artist that many years, producing things in other mediums, teaching for 20 years, and doing administrative work for the last eight years . . . I feel like it all comes together with a job like this. In some sense, I have been preparing for this job all my life.”

Boothe, who has received numerous grants and awards—including a National Endowment for the Arts Fellowship in 1975 and a Guggenheim Fellowship for painting in 1985—has his work represented in many public collections, such as the Guggenheim and Whitney Museums and the Museum of Modern Art in New York and The British Museum in London. He is committed to providing support for faculty to develop as artists as well as teachers. He sees his mission as dean as providing a place where each individual’s gifts can be developed, where ideas can be freely exchanged, and where creativity can be fully nurtured.

Boothe feels his experience as an artist who has worked in a range of different mediums puts him in sync with today’s students in the arts. “The direction students are taking is multidimensional—including video and computer art—they arrive multidisciplined,” says Boothe. He hopes to develop interdisciplinary projects and courses with other schools and colleges to take advantage of the University’s many components. He also believes in a balanced approach to the arts, in which traditional and new mediums are given the same high regard.

According to Boothe, excellence in art is never a function of the medium; it is the result of the vision and hands-on skill of the artist.

Before coming to the University of Hartford, Boothe was the director of the School of Art at Ohio University in Athens, Ohio. While there, he expanded the School’s graduate facilities, published a full faculty catalog, and created and directed a symposium on cognitive theory and the arts called “Art-Body-Mind.” Prior to his position at Ohio University, Boothe was co-director of the graduate program at the Maryland Institute College of Art. He also taught at Princeton University and the School of Visual Arts in New York City.

Reflecting on his new position, Boothe is enthusiastic. “Hartford Art School is a wonderful school, and there is a lot of interest at the University in taking the School to the next level. I follow a great dean, and I will pick up the momentum and keep building. It’s a wonderful opportunity for me.”
Three days after winning the Pulitzer Prize for his Second Symphony, composer John Corigliano was on campus as a guest of the President’s College, in collaboration with The Hartt School. In addition to winning the Pulitzer Prize, Corigliano had previously won an Academy Award in 1999 for Best Original Film Score for *The Red Violin*. He is the first composer since Aaron Copland to win both awards.

During his visit to the University on April 19, Corigliano led a master class for students from Hartt’s composition department. Unlike a traditional master class in which the composer critiques the work, Corigliano engaged his students by calling them the “innocents” and asking them to listen to the pieces and describe what they heard.

“Saying that you liked or didn’t like the piece is not useful for the composer,” said Corigliano. “Tell the composer what you heard and what the piece communicated to you the first time you heard it. That the composer can use.”

During the master class, Corigliano listened to *Oscuridades* for flute, clarinet, bassoon, and guitar by doctoral candidate Dan Román; *The Kiss* for piano and two violins by doctoral candidate Min Jung Kim; and *Fusion* for orchestra by master’s candidate Desh Hindle. After hearing all three pieces, Corigliano praised Hartt’s composition department. “The fact that each of the three pieces was unique and sounded very different [from one another] shows that this is a healthy composition department. So often when I visit a school, the composers’ pieces sound the same. That shows that the composers are not being encouraged to write in their own voices.”

Robert Carl, chair of the composition department, interviewed Corigliano that evening as part of the President’s College lecture series. Corigliano received congratulations from the crowd and told of the afternoon when he learned he had received the Pulitzer Prize.

“I always dread Pulitzer day,” he said. “Unlike the Grammys and Oscars, they never really announce in advance who won, and there are a lot more nominees for each of the awards. I had been nominated quite a few times but had never won.”
“The Pulitzers are not announced until 3 p.m., and then they just release the list online, so I settled down at my computer for the afternoon to try to get some work done. That never happened. Around 3 p.m. I got a call from a friend congratulating me on my Pulitzer. Of course, I thought he was kidding around with me.”

What followed the announcement was a media blitz. Because the Pulitzer is a journalism-based award, a wave of media attention consumes its winners. Corigliano had a 5:30 p.m. class to teach on that day, so in the short time that he was at home, he answered call after call from the media while photographers took pictures.

Corigliano also discussed growing up with his father, John Corigliano, Sr., who was a violinist and the concertmaster of the New York Philharmonic. “It’s funny,” said Corigliano, “you might think it would be an easy transition, but you have to stop being the eight-year-old carrying the violin and become a musician in your own right.”

Corigliano’s parents actually discouraged him from becoming a composer. “It was during the 1950s, when composers had a bad name from the serial music they were writing,” said Corigliano. “I wrote a concerto for my father, and he just tucked it in the back of his closet. He wasn’t being intentionally mean. He just didn’t want me to lead the hard life of a composer. I suppose that’s what I wanted, though. If they had encouraged me to become a composer, maybe I would have been the doctor they wanted.”

It wasn’t until Corigliano’s Concerto had been played by other violinists all over the world that his father learned the piece for its New York premiere. At this point, Corigliano’s father told him that he was a composer.

After graduating from Columbia University in New York, Corigliano worked at radio stations and recording studios and eventually wrote for Leonard Bernstein’s “Young People’s Concerts” on television. “All of this was practical learning and in many ways gave me more of what I needed than continuing my education,” said Corigliano.

During the time when Corigliano was composer-in-residence of the Chicago Symphony Orchestra, from 1987 to 1990, he was commissioned to write a symphony for the orchestra. This first symphony, Of Rage and Remembrance, was an impassioned response to the AIDS crisis and won Grammy Awards for Best New Composition and Best Orchestral Performance in 1991. Several years later he was commissioned by the Metropolitan Opera to write The Ghost of Versailles, which premiered in New York to sold-out performances.

Corigliano is internationally celebrated as one of the leading composers of his generation. In orchestral, chamber, opera, and film work, he has won global acclaim for his highly expressive and compelling compositions, as well as his kaleidoscopic, ever-expanding technique.

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**RACH, RAVEL & E-CELLO**

Friday & Saturday, November 16 & 17, 2001

8 p.m., Mortensen Hall

(The Free Concert Preview at 7 p.m.)

The Bushnell Center for the Performing Arts

166 Capitol Avenue, Hartford, Connecticut

JoAnn Falletta, guest conductor

Jeffrey Krieger, electronic cello

(Hartford Symphony Orchestra principal cellist)

RAVEL: La Valse

KRIEGER: Videocello

CARL: A Wide Open Field

RACHMANINOFF: Symphonic Dances

Technology takes center stage as HSO principal cellist Jeffrey Krieger plugs in to perform his own electronic cello composition, Videocello—a unique, improvisational, multimedia presentation—and Hartt School Associate Professor Robert Carl’s A Wide Open Field. Guest conductor JoAnn Falletta of the Buffalo Philharmonic conducts the HSO in Ravel’s masterpiece La Valse and Rachmaninoff’s deeply expressive Symphonic Dances.

News from HSO’s Web Site—Works by Hartt alumnus Jeffrey Krieger ’85 and Associate Professor of Composition and Theory Robert Carl will be featured in Hartford Symphony Orchestra’s Masterwork Series on Nov. 16 and 17. Videocello and A Wide Open Field are made possible through the Helen M. Saunders Fund for Innovative Programming.
The Observer welcomes Marlene Hall ’95, recruitment and retention specialist for the Division of Nursing of the College of Education, Nursing and Health Professions, as a guest contributor to this issue.

According to “Colleagues in Caring,” a recently completed study of Connecticut nursing professionals, nurses love nursing but hate their jobs (Heinrich and Witt 1999). They are unable to care for their patients in the way they were educated to do. They are concerned about their patients and worried about stretching their nursing licenses to cover nonlicensed personnel. They are short staffed and overworked yet are often mandated to work overtime.

When registered nurses (RNs) return to school for bachelor’s and master’s degrees, they find a nonthreatening environment where they are able to talk openly about the current health care climate. In the classroom, other nurses and faculty who understand the problems offer support and suggest ways to cope. Because of workplace stresses faced by their students, nursing faculty find themselves devoting more and more class time to listening to what nurses are saying about the difficult and sometimes frightening situations occurring in health care today.

When an application for a consortium grant crossed the desk of Kathleen Heinrich, associate professor of nursing, she saw an opportunity to involve nursing faculty from other universities in addressing the current needs of Connecticut nurses. She contacted Mary Ann Thompson, who was then a nursing professor at Saint Joseph College, and Peggy Chinn, a professor at the University of Connecticut School of Nursing. Together they developed the three-part workshop series Creating Healing Spaces for Connecticut Nurses, partially funded by a $1,000 grant from the Consortium for Higher Education.

The workshops, according to Heinrich, focused on ways in which nurses could reflect on themselves and their practice and be energized in the process. The goals were to provide immediate help for those who attended the workshops, to encourage them to take the concept of healing spaces back to their various work settings, and to help others generate ways of building a time and place for healing into a tightly scheduled workday.

Heinrich, an expert in the use of psycho-spiritual-educational strategies with adults, held the first workshop, “Nursing in the New Millennium: A Hero’s Journey,” in March. She says her goal was to encourage the participants to reflect on themselves and their work lives through journal writing, artwork, and group dialogue. Participants were asked to consider themselves travelers on a heroic journey and to see themselves as heroes who need to take care of themselves in order to care for others.

In the second workshop, held in April and titled “Attending to Professional Nurses’ Growth: Personal and Community,” the focus was on self-awareness to attain clearer understanding of relationships and on analysis of the work setting as a culture. The anguish that nurses feel today was described as a kind of “culture shock,” a metaphor for the divide between nursing values and the realities of nursing practice. The attendees formed pairs to listen actively to one another about personal or professional issues. Listening and being heard were used as antidotes to the frustration and anger felt by nurses who often feel they have no power to change the system. The pairs then formed larger groups to talk about ways of creating healing space in the workplace.
Chinn, facilitator of the third and final workshop, which was held in May, is the author of *Peace and Power: Building Communities for the Future*, a book used worldwide by women’s groups and peace activists as a basis for group process, consensus decision making, and conflict resolution. She addressed the need for nurses to come together to study the issues actively, define the problems, probe beneath the surface, look for patterns, search out theories to help explain the patterns, and consider all options for action.

What is a healing space? For nurses, it is a time-out to refresh, revive, and rediscover a commitment to the profession and to supporting other nurses. The space may be an activity such as journal writing or pairing off with a nursing partner to listen without judgment to each other, or literally finding or creating a place that feels good. It might be retreating with a novel or bringing a coffee cake to share with others in the break room. It can be experiencing silence or listening to relaxing music. It’s seeing oneself as a heroine, not merely harried. It may be as simple as one nurse validating another by saying, “You did a good job.” Or it might be as formalized as Great Britain’s nursing supervision program, which allows nurses time-outs during their workday to meet and process disturbing issues.

Creating a healing space requires a deliberate effort by an individual nurse or a group of nurses to set aside time for reflection. It means that employers and administrators must recognize that there is a natural desire—a need—on the part of nurses to relate to one another and that there is a benefit in their doing so.

The response from nurses to the workshops has been overwhelmingly positive. The faculty have a long list of volunteers from the participant groups who wish to work with them to expand the healing-space concept to greater numbers of nurses.

If you are an alumna/us of the nursing program at the University of Hartford and would like to get involved, please contact Marlene Hall, Division of Nursing, at (860) 768-5116 or <mhall@mail.hartford.edu>.

ALUMNAE CONNECTIONS

When considering a site for the “Healing Spaces” workshops, Marlene Hall ’95, a recruitment and retention specialist in the Division of Nursing, thought of the Avon Health Center, not knowing that two University alumnae at the center were also thinking about ways to recognize, support, and honor their nursing staff.

Laura Nelson ’91, administrator of the 120-bed, skilled nursing facility, is a graduate of the Barney School’s Executive Program in Public Administration. Kim Marfyak ’99, director of nursing services, earned her M.S. in Nursing and Organizational Behavior from the University. When Associate Professor of Nursing Kathleen Heinrich and Hall met with Nelson and Marfyak to discuss workshop site arrangements, they discovered that all shared the same concerns and were committed to the promotion of nursing as a profession.

Nelson and Marfyak expect a lot from their nursing staff, but they give even more. Nelson believes that an administrator should be visible, not isolated in an office from 9 to 5. Both are exceptional role models for their staff and expect their nurses to have professional goals.

They would not, however, insist that a nurse take on a new responsibility without providing the necessary support. For example, if a nurse were asked to run a continuous quality improvement (CQI) committee but were uncomfortable in the leadership position, Nelson and Marfyak would teach and mentor the nurse throughout the experience rather than excuse her or set her up for failure. Faculty at the University of Hartford provided this kind of teaching and mentoring for her, Marfyak says, particularly Dorothy Varholak, assistant professor of nursing management; Sandra Morgan, associate professor of management, in the organizational behavior component; and Heinrich, in a course on feminism and nursing that encourages students to develop an understanding of who they are as nurses and to gain the confidence to express their worth.

Nelson and Marfyak are successful in their approach to staff development and job satisfaction. They believe that their staff of 40 nurses is closest to patient issues and, therefore, should participate fully in problem solving. Retention is excellent and attributed to good working relationships among the nursing staff, between staff and managers, and between managers and owners. They wholeheartedly support the concept of creating healing spaces for Connecticut nurses.

Among those attending the workshops at the Avon Health Center were (left to right) Charliss Feuerstein ’01, Judy Gianmarco ’01, Deborah Amato ’01, and Michelle LeVarge ’01, all of whom received masters of nursing at the University’s Commencement in May 2001.
The lights dimmed, a subtle hint to leave. A few minutes later, the arena became even darker, the message now clearer. But on this day, not even the powers-that-be for the world’s most famous arena would detour Jennifer Rizzotti and more than 150 friends, family members, fans, and Hawks players. They carried on their summer reunion in section 16 of an otherwise barren Madison Square Garden an hour after the Cleveland Rockers’ 58-43 win over the New York Liberty. No one was leaving until the last words were spoken, the last hugs exchanged. And that message was clearest.

The day, Saturday, August 4, was a memorable one for Rizzotti, who has been key to the first-place Rockers’ success (21-6 after the win in New York). Displaying her usual hustle and intensity, she hit two three-point field goals, including one of the game’s biggest baskets, with 7:14 left, which stopped a New York comeback in its tracks. But not long after the final buzzer, it was time to switch gears and think Hawks.

That shift in focus is commonplace for Rizzotti all summer long, as the grueling, compact WNBA schedule takes teams from city to city, often on consecutive nights. After the Rockers had lost a tough game at home one July evening, they boarded a bus to Detroit. As many of her Cleveland teammates reached for a book or pillow, Rizzotti dug out her cell phone and had an hour-plus conversation with Hawks Associate Coach Mimi Walters, who was in a Chicago hotel. “The cell phone is our lifesaver,” Walters explains, noting that 1 a.m. calls between the two are not a rare occurrence during the summer months.

Also not rare these days is seeing a smiling Rizzotti, who says she is the happiest she’s been in the long time she’s played basketball. After seeing limited playing time...
in Houston the past two seasons, she was traded to Detroit, only to be dealt again at the end of training camp to Cleveland. “My initial reaction was shock [which, fittingly, is Detroit’s nickname], and I was a little upset,” Rizzotti recalls, “but after the first week in Cleveland, I realized that was where I was supposed to be. Everything does happen for a reason.”

During the game in New York, Rizzotti was even spotted laughing and smiling on the bench—something you are not likely to see in her coaching role at Hartford. “When you’re coaching and you’re playing, it’s two different things,” she explains. “There’s just a lot of things for me to smile about right now,” she says, pointing to great teammates and a comfortable situation. “When I’m coaching, that’s another story. Until that buzzer goes off and they say we’ve won, I’m intense right until the final second.”

The WNBA All-Star “break” was hardly that for Rizzotti, who passed up any thoughts of rest and relaxation to meet Walters in Orlando, then head to a basketball camp at Penn State in search of future Hawks. Because face-to-face meetings with her coaching staff are few from May to August, Rizzotti stays in touch via phone and e-mail, which allows her to reach anyone, anywhere. Her inability to visit recruits at their homes during this time is more than offset by the fact that she’s playing professionally, many nights appearing in the living rooms of potential Hartford players via ESPN and NBC.

“No Seats Here! A full busload of supporters and members of The Flight Zone, the Hawks’ women’s basketball fan club, headed to New York on August 4.”

“Many of the recruits and their families are very aware of her playing career,” Walters explains. “I called to talk to one recruit, and her father answered and mentioned, “Oh, we’re just getting ready to watch Jen Rizzotti on TV.”

What you won’t se on on camera is the Rizzotti who heads back to her Cleveland apartment following a tough practice session to deal with an afternoon of e-mails and phone calls related to Hartford women’s basketball. And although during the winter one only sees Coach Rizzotti pacing the sidelines, her true exercise regimen is outside the public eye. In addition to her grueling schedule as head coach, she must conduct regular and intense personal workouts to stay in playing shape.

In the simplest terms, Jen Rizzotti coaches in winter and plays in the summer; but in the truest terms, she holds down two careers 365 days a year. “I absolutely love both professions that I have, and I feel very, very lucky to have the opportunity to do both at the same time,” she says.

Has doing double-duty been more difficult than she envisioned? “I don’t know if I ever think that anything’s too hard for me,” Rizzotti responds. “I always want to be the best at everything that I do, and I want to succeed and excel. Time consuming and, at times, stressful, yes. Too difficult, no.”

One thing might have been too hard for Rizzotti: making a choice between playing and coaching after her first year at the University. Fortunately, the decision never had to be made. “I am appreciative of my coaching staff and all the hard work they do in my absence,” Rizzotti says, “and am thankful every day that I have people at the University of Hartford who support me for playing in the summertime.”

On Bloomfield Avenue as in Cleveland, few would take issue with the sign being displayed among a crowd of 18,000 at Madison Square Garden that August afternoon: “JEN ROCKS!”

“Building Healthy Friendships” women’s health education campaign, and spokesperson Rizzotti aim to encourage Connecticut women to build healthier lifestyles through nutrition, exercise, and the relationships they have with others. Based in Jericho, N.Y., Friendship Cottage Cheese is available in Connecticut, Massachusetts, Rhode Island, New York, New Jersey, Florida, and Atlanta, Ga.

Watch The Observer for more details and ticket information for the 2002 Friendship Cottage Cheese America East Conference Women’s Basketball Championship.