Teaching the World to Sing
The Observer
September 2001, Volume 28, Number 1

ISSN: 1527-036X
Published in September, November, March, and June for faculty, staff, students, alumni, and friends of the University.
Published by the Office of Communications, University of Hartford, 200 Bloomfield Avenue, West Hartford, Connecticut 06117-1599

Editor
Diana Simonds

Art Director
Keith Campagna

Copy Editor
Beverly Kennedy

Circulation Manager
Dee Pistel

Contributing writers
Trish Charles; Jonathan Easterbrook ’87, ’90; Michelle Godin ’00; Marlene Hall ’95; David Isgur; Beverly Kennedy; Barbara Klemmer ’00; John Lelan-Ywarsky ’02; Jessica Levine-Pizano ’98; Aaron Masthay ’97; Terri Raimondi; Barbara Steinberger; Margaret Withey

Contributing photographers
Jeff Feldmann, Bruce Johnson, Steve Laschever, John Marinelli, Doug Penhall, Steve Slade

Periodicals postage paid at Hartford, CT 06101
POSTMASTER: Send address changes to University of Hartford, 200 Bloomfield Avenue, West Hartford, CT 06117-1599

On the cover: John Feierabend, director of music education at The Hartt School, has received the largest private grant ever earned by a faculty member of the University to develop a series of children’s television programs designed to nurture their musicality. Printed by Finlay Printing

Contents
3
Campus News: Outstanding Students

4–5
Two New Deans at Hillyer and H.A.S.

6–7
John Corigliano: Teaching the World to Listen

8–9
Creating Healing Spaces for Nurses

10–11
More Than a Summer Job: How Does Jen Do It?

12–15
Books by Four UH Faculty Members

16–17
All Aboard the Train to Musical Intelligence: The Little Red Caboose

18
In Appreciation of the Liberal Arts: An A&S Alumni Challenge

23–31
Alumni News
When the University of Hartford opened for the fall semester, we welcomed our 10th school or college to the University campus.

“What?” you say. “Is this a strange way to make a surprise announcement? We all know the University is made up of nine schools and colleges. What’s this 10th?”

Well, you only have to be a casual reader of The Observer to realize that this fall we opened the University of Hartford Magnet School. OK. So, I’m doing this for shock value. But the truth is that I believe the Magnet School will change the University in many important ways and will have an effect equal to its being a 10th academic unit on campus.

Now, it is true that this academic unit is very different from the other nine. It educates early-childhood through fifth-grade schoolchildren from seven school districts in the Greater Hartford area (Hartford, West Hartford, Bloomfield, Simsbury, Farmington, Avon, and Wethersfield). It is a public school, operated under the auspices of the Capitol Region Education Council.

But the school is in all other ways an integral part of the University. Our Education Division faculty played a central role in devising the curriculum. Our students will work hand in hand with the school’s faculty on a daily basis. The school’s faculty will become important members of our educational community, and its pupils will experience the joys and opportunities of being on a University campus.

I am really excited about the educational possibilities the school provides for our area’s youth. It stands very much for the promise the future holds for our community. But it also hearkens back to an earlier vision of education, when elementary, secondary, and postsecondary education were all seen as part of an essential system. Indeed, this notion of an educational system is as old as the advent of nonsectarian universities in this country.

Thomas Jefferson understood this when he founded the University of Virginia in 1825. In 1818, when he was planning the nation’s first public university, he wrote of his dedication to “a system of higher education, which shall reach every description of our citizens from the richest to the poorest. . . .”

The founders of the University of Michigan, in 1817, conceived of their university, which they called Cathholoepistemald, or “universal knowledge,” as a system of education from early childhood years through college. In the late 19th century, James B. Angell, Michigan’s longtime president, talked of the university’s mission of providing “an uncommon education for the common man.”

It is precisely in this spirit that the University of Hartford is joining forces with seven public school districts, which collectively serve the whole range of our citizens, from the richest to the poorest, to provide an uncommon education to the entire spectrum of our region’s youth. I know it will only be a few short years until many of these schoolchildren enter universities and colleges themselves. If we’re lucky, some may choose the University of Hartford. Thomas Jefferson would understand our pride in beginning this great adventure.

We also welcomed a wonderful, and very large, group of traditional college-age students to campus. As of mid-August, as I write this, we are expecting 1,623 first-year students to join 2,667 returning full-time students, to give us a total of 4,290 full-time students, the largest number in our entire history. Counting graduate and part-time undergraduate students, we will come close to 7,000 students overall.

This is an amazing resurgence. In the three years I have been here, our applications have surged by an astonishing 70 percent. For the first time in our history, we closed our admissions on May 1. Since we are more popular, we are now more selective, choosing students who are best able to take advantage of a University of Hartford education.

At the same time, we remain dedicated to our fundamental mission of serving a wide range of students. As we have become more selective, we have also become more diverse. Last fall, over 17 percent of our students were students of color. We continue to educate students from the entire range of our economic system. Almost 90 percent of our undergraduate students receive financial aid.

All this is in keeping with the same vision that has made the University of Hartford Magnet School a reality. We are devoted to serving students from the widest range of society, to providing them with the best education regardless of their economic status, and to discovering the talent in all of us.

It is a proud season indeed for your University. Please join us in welcoming our 10th school.

Walter Harrison
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.
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.”
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 though 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.
Creating Healing Spaces for Nurses

by Marlene Hall ’95

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 alumnus 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>.
More Than a Summer Job

Having to decide between the game she loves to play and the team she loves to coach would have been impossible. Instead, Head Women’s Basketball Coach Jennifer Rizzotti is doing both, and, as this summer’s trip to New York shows, her mind is with the Hawks 365 days a year.

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 Rizotti 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...
Hawks to Host Women’s Tournament

America East’s automatic bid to the 2002 NCAA Women’s Basketball Tournament will travel through Hartford. The University has earned the honor of hosting the conference’s annual postseason tournament, to be held March 7–9 at the Chase Family Arena.

“It’s the best thing that’s happened for our program since I’ve been here,” an excited Head Coach Jennifer Rizzotti said. “We’ve taken some really big steps over the last two years, and with six seniors who are ready to lead our team, I can’t think of a better time for this to happen.”

Friendship Cottage Cheese, maker of all-natural, cultured cottage cheese and sour cream, has been named the America East tournament’s title sponsor. Friendship Cottage Cheese, creator of the “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.

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 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 see 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!”
For years, Steven T. Rosenthal, associate professor of history at the University of Hartford, had been struck by American Jews’ lack of critical examination of their support for Israel. After all, he thought, Jews are generally regarded as fairly liberal and argumentative, and they love to discuss things. “What is the Talmud but a compendium of different opinions?” he points out. When it came to Israel, however, he observed an unflinching, uncritical consensus of support. Rosenthal decided that it was time for a book that would persuade American Jews to be more critical as they thought about issues affecting and involving Israel, and one that would make clear that the consequences of noncriticism are much worse than an open dialogue.

As he pursued his research for the book, though, he was in for a surprise. The unity of support that he was researching had been unraveling over the last two decades. The Israeli invasion of Lebanon, the Palestinian Intifada, increasing debate over Israeli defense and security policies, disagreements over religious legitimacy, and the evolution of Jewish identity in both Israeli and American society—all were significant factors in what was becoming a radical transformation in how American Jews relate to Israel.

Rosenthal realized that the book, originally intended as a plea for criticism, needed to be a scholarly work examining the development, workings, and waning of American Jewish support for Israel.

The resulting work, *Irreconcilable Differences: The Waning of the American Jewish Love Affair with Israel*, was published this past spring to favorable reviews from both the scholarly and popular press. It is the first full-scale examination of the nature and development of the American Jewish response to Israel.

The unity of support that he was researching had been unraveling over the last two decades. The Israeli invasion of Lebanon, the Palestinian Intifada, increasing debate over Israeli defense and security policies, disagreements over religious legitimacy, and the evolution of Jewish identity in both Israeli and American society—all were significant factors in what was becoming a radical transformation in how American Jews relate to Israel.

Rosenthal realized that the book, originally intended as a plea for criticism, needed to be a scholarly work examining the development, workings, and waning of American Jewish support for Israel.

The unity of support that he was researching had been unraveling over the last two decades. The Israeli invasion of Lebanon, the Palestinian Intifada, increasing debate over Israeli defense and security policies, disagreements over religious legitimacy, and the evolution of Jewish identity in both Israeli and American society—all were significant factors in what was becoming a radical transformation in how American Jews relate to Israel.

Rosenthal realized that the book, originally intended as a plea for criticism, needed to be a scholarly work examining the development, workings, and waning of American Jewish support for Israel.

Rosenthal realized that the book, originally intended as a plea for criticism, needed to be a scholarly work examining the development, workings, and waning of American Jewish support for Israel.

Rosenthal realized that the book, originally intended as a plea for criticism, needed to be a scholarly work examining the development, workings, and waning of American Jewish support for Israel.

Rosenthal realized that the book, originally intended as a plea for criticism, needed to be a scholarly work examining the development, workings, and waning of American Jewish support for Israel.

Rosenthal realized that the book, originally intended as a plea for criticism, needed to be a scholarly work examining the development, workings, and waning of American Jewish support for Israel.

The unity of support that he was researching had been unraveling over the last two decades. The Israeli invasion of Lebanon, the Palestinian Intifada, increasing debate over Israeli defense and security policies, disagreements over religious legitimacy, and the evolution of Jewish identity in both Israeli and American society—all were significant factors in what was becoming a radical transformation in how American Jews relate to Israel.

Rosenthal realized that the book, originally intended as a plea for criticism, needed to be a scholarly work examining the development, workings, and waning of American Jewish support for Israel.

Rosenthal realized that the book, originally intended as a plea for criticism, needed to be a scholarly work examining the development, workings, and waning of American Jewish support for Israel.

Rosenthal realized that the book, originally intended as a plea for criticism, needed to be a scholarly work examining the development, workings, and waning of American Jewish support for Israel.

Rosenthal realized that the book, originally intended as a plea for criticism, needed to be a scholarly work examining the development, workings, and waning of American Jewish support for Israel.

The media attention to the book is not limited to the United States. Articles have appeared in the *Jerusalem Post, The Economist*, and *Die Zeit*, among others. Coverage has ranged from a guest appearance by Rosenthal on a radio talk show in Chicago to a lengthy interview with him that appears in the online magazine *Salon*: www.salon.com/books/int/2001/05/04/israel/index.html. This coming year, Rosenthal’s schedule of media interviews and appearances in bookstores and at book fairs throughout the country is an unusually full one for an academic book.

He has learned that the book is already being used in Israel in courses on American Jewish–Israeli relations. Since the book’s publication in the spring, violence between the Israelis and Palestinians has increased significantly. Rosenthal says that American Jews are once again uniting around Israel but with a significant difference: their new skepticism causes them to reflect on the issues much more critically. Furthermore, he says, the support is moderated by distrust of Israeli Prime Minister Ariel Sharon, given the “baggage” of his hawkish past, his association with such troubling incidents as the Sabra and Chatilla massacres in Lebanon in 1982, and fears of his potential extremism in the future.

In a chapter of his book devoted to Lebanon, Rosenthal writes that the invasion “created a crisis in the soul and identity of Israel.” Indeed, for American Jews, the image of Israelis as “moral supermen” could no longer hold. This disillusionment is a sign of American Jews’ political maturity, he says; “Israel is no longer seen as an icon but as a nation with flaws because its people are human beings like anyone else.”

Jonathan Rieder of Barnard College notes that while illuminating “the fascinating twists and turns in the American Jewish love affair with Israel,” Rosenthal’s book “demonstrates that Israel is a projective screen, and American Jews’ relationship to it reflects not just their feelings toward Israel but their own integration into American society and all the identity dilemmas that go with it.”

And that is what Rosenthal finds most compelling about the latest Mideast crises and reaction in the United States—that...
“American Jews are willing to stand on their own and exercise their own independent judgements without depending on Israel to speak for their Jewish identity,” he says.

Without Israel as a focus, what will that identity be? “The new challenge for American Jews is not how to support an increasingly secure Israel but formulating a Jewish response to America’s open society,” Rosenthal writes. “As American Jews recognize what many consider to be the shallowness of their religious commitment, some have begun to feel that 40 years of obsession with Israel has prevented them from laying the religious and spiritual groundwork for the next generation.”

Currently, with prospects for peace growing dimmer every day, Rosenthal sees few signs of hope in the Middle East. What he does find encouraging is the reaction of American Jews. They seem to be supporting Israel during this period of the most unpromising diplomatic conditions. This time, though, it is not the reflexive rallying around Israel that had caused Rosenthal so much concern in the past but a response based on the knowledge, independence, and sophistication that they have developed in the past two decades.

Creating a Corporate Culture That Fosters Quality

Corporate Culture and the Quality Organization

James W. Fairfield-Sonn
Foreword by Lawrence K. Williams
Quorum Books

by David Isgur

Efforts to improve the quality of an organization can only succeed when the drive for continuous quality improvement becomes an integral part of an organization’s culture. James Fairfield-Sonn, associate professor of management at the University’s Barney School of Business, not only discusses why this is so in his new book, but also provides real-world examples of how large and small businesses, as well as a nonprofit organization, have successfully integrated quality improvement at all levels of management.

In Corporate Culture and the Quality Organization, Fairfield-Sonn provides an outline of a fundamental model of quality improvement that works for companies across the board.

As Phil Johnson, a principal in the The Human Resource Connection in Cromwell, Conn., and a former student of Fairfield-Sonn, notes in a review of Corporate Culture in the Human Resources Communicator, “Jim Fairfield-Sonn does what no one else has: he has brought together all of the important thinkers on quality and continuous improvement and has found a way to make sense of it all for those who are trying to understand where to start, as well as for those who need an inspiring guide to making real change occur in their enterprise. In addition, he provides comparison data showing that quality, as a strategy, and success are directly linked.”

Johnson, who graduated from the University of Hartford in 1994 with a master’s degree in organizational behavior, wrote in the postscript to his review of the book, “As a former student of Jim Fairfield-Sonn, I have experienced firsthand his natural way of putting things in a plain and easily digestible way. Reading his book is like sitting in class with him. He builds your understanding through a series of straightforward discussions, never forcing more detail into the learning than you can handle.”

Fairfield-Sonn himself says it with a Star Trek twist—“quality companies are the ones that live long and prosper.”

“The book was written as an observation of what works and what doesn’t.”
—James W. Fairfield-Sonn

There was a public presentation of Corporate Culture and the Quality Organization and its concepts by Fairfield-Sonn at the Hartford Public Library on Sept. 12 as part of its “Lunch and Learn” series. Additional presentations are being planned. Fairfield-Sonn notes that there have already been book-signing and book-release parties hosted by the Barney School of Business and the Connecticut Association for Nonprofits.
The Soros Family’s Dance around Death
Masquerade: Dancing around Death in Nazi-Occupied Hungary

Tivadar Soros
Edited and translated from the Esperanto by Humphrey Tonkin
Forewords by Paul and George Soros
Arcade Publishing

Noted financier and philanthropist George Soros was a 13-year-old living in Budapest, Hungary, when the Nazis occupied the city in March 1944. Soros, a Jew, escaped death by assuming a new identity and disappearing from sight for the remainder of World War II. The story of the survival of the Soros family is told in Masquerade: Dancing around Death in Nazi-Occupied Hungary, a newly published, gripping account—an account that had gone largely unnoticed—written over 35 years ago in Esperanto by George’s father, Tivadar Soros (1894–1968).

Now, Humphrey Tonkin, president emeritus of the University and currently University Professor of the Humanities, has translated the story into English, together with an account of the historical background and extensive notes. George Soros, who turned 71 in August, writes in the book’s foreword, “I cannot be objective about this book. It deals with the formative period of my life, and it is written by my father who was the most important figure in my life at that time.”

Among the passengers on the first train bringing top Nazi officials to Budapest was Adolf Eichmann, charged with applying the Final Solution in Hungary. Hungary’s Jews until then had largely escaped the Nazis’ clutches.

Tivadar Soros, whose survival skills had been honed as a prisoner of war in Siberia during World War I, concluded that the best way to avoid Eichmann and his accomplices was simply to disappear. As an attorney, he had access to legal papers, and he located contacts who were able to forge documents for him and his wife, Elizabeth; his sons, George and Paul; his mother-in-law; and many friends and clients. With new, Christian identities, they scattered and disappeared. George was lodged with a sympathetic Hungarian government official; his elder brother, Paul, rented a room elsewhere in Budapest. Elizabeth left for the country, and Tivadar took up residence in a secret room in an apartment building that, in happier days, he had owned.

Tivadar describes the months before the arrival of the liberating but ill-disciplined Russians, when gangs of Fascist thugs roamed Budapest, Russian planes strafed the streets, and the retreating Nazis organized death marches to herd the remaining Jews toward the Austrian border. While estimates vary, by the end of the war, well over half a million Hungarian Jews had lost their lives. Perhaps 130,000 Jews, the Soros family among them, survived.

Before writing his memoir of the Nazi occupation, Tivadar Soros had long been literate in Esperanto, an international language created in the late 19th century and spoken today by a million or more enthusiasts. His interest began when he was an officer in the Austro-Hungarian army during World War I.

Captured by the Russians, Tivadar escaped from prison camp and trekked through the Siberian mountains, making his way to Moscow in the chaotic aftermath of the Russian Revolution. Here, he helped to establish the Soviet Esperanto Union. He later returned to Budapest, where he and two friends launched an Esperanto literary magazine and he published a memoir of World War I in Esperanto. After the end of World War II, Tivadar and George attended the 1947 World Esperanto Congress in Switzerland as part of the Hungarian delegation.

Tivadar fled Budapest in 1956, at the time of the failed Hungarian Revolution against the Communists, and emigrated to the United States. In 1965 he published an account of his World War II experiences through a small Spanish publishing house specializing in books in Esperanto. Long out of print, the book was translated into English by Tonkin at the urging of the Soros family, particularly Flora Fraser, Paul Soros’s daughter-in-law. She is a noted historian whose account of the life of Queen Caroline, George IV’s notorious consort, was published in 1996. Tonkin, a linguistics scholar, knows Esperanto well and has published extensively on its history and background.

George’s financial acumen may be traced in part to the ingenuity and risk-taking of his courageous father. His current interest in building democratic institutions in Central and Eastern Europe also has its beginnings in the idealism of Tivadar, who dreamed of a better world in which people would understand one another, perhaps through Esperanto. Tivadar’s hope that people would learn to work together for freedom and dignity remained with him until the day he died, despite the agonies of two world wars and the horrors of the Holocaust.

Raymond Carver Calls, UH Answers
Call If You Need Me: The Uncollected Fiction and Prose
Raymond Carver
Edited by William L. Stull
Foreword by Tess Gallagher
Vintage Books
by Michelle Godin ‘00

More than a decade after the death of the writer Raymond Carver (Hon. ’88), UH Professor of English William L. Stull has published Call If You Need Me: The Uncollected Fiction and Prose, a book that presents five newly discovered stories by the American short-story master. In her introduction to the posthumous collection, Carver’s widow, the writer Tess Gallagher, calls these stories “the last of the last”—rewards for readers around the world who have waited to hear Carver’s quietly resonant voice speak again.

The author of such widely anthologized stories as “Cathedral,” “Neighbors,” and “What We Talk about When We Talk about Love,” Carver was at the peak of his powers when he lost his battle with lung cancer at the age of 50 in 1988. His writings have been translated into 20 languages and are celebrated around the world for their ability to suggest that something momentous lies beneath the surface of ordinary American lives. Carver, who struggled for years against poverty, obscurity, and alcoholism, used his own blue-collar experiences as the basis of his work. Not surprisingly, the characters in the new stories face harsh truths about love, loss, and starting over.

A longtime Carver scholar who has previously edited half a dozen books by or about “Ray,” Stull did not merely prepare the texts for publication. Working alongside his wife and research partner, Maureen P. Carroll, an attorney and adjunct professor of humanities in UH’s All-University Curriculum, he discovered two of the five new stories while studying Carver’s papers in the William Charvat Collection of American Fiction at Ohio State University.

“Like archaeologists, literary scholars dream of unearthing something new,” Stull said, “something that will increase the body of an author’s work.” This is particularly the case with Carver, whose high reputation and wide influence rest on a relatively limited number of publications. An ample sampling of his best-known stories—“Will You Please Be Quiet, Please?” (1976), “What We Talk about When We Talk about Love” (1981), and “Cathedral” (1983)—fits comfortably in a single volume, Where I’m Calling From: New and Selected Stories (1988). “When we found the first story, ‘Call If You Need Me,’ we were thrilled, but we managed to behave ourselves,” Stull recalled. “When we found the second, ‘What Would You Like to See?’ we had to leave the reading room so we could let out whoops of joy.”

That was in the summer of 1999, shortly after Tess Gallagher and Jay Woodruff, then a senior editor at Esquire magazine, had discovered three other unpublished stories—“Kindling,” “Vandals,” and “Dreams”—in Carver’s wooden desk in Port Angeles, Washington. “These aren’t stories he wrote when he was 20 and put aside,” Woodruff said. “These are stories he was writing in the mid-1980s, when he was at the absolute peak of his power.”

Critics have agreed. After it appeared in Granta magazine, “Call If You Need Me” was selected for Best American Short Stories 2000. “Kindling,” which appeared in Esquire, was included in Prize Stories 2000: The O. Henry Awards. “To have two stories chosen for the annual ‘bests’ in one year is exceptional,” Stull said. “Fame came late to Ray, and death came much too early. For anyone who loves his fiction, reading these last stories is going to be a happy-sad event.”

continued on page 32
For John Feierabend, the lack of attention to musical development in television programs for children has long been a major concern. His answer to that problem? *The Little Red Caboose*, a half-hour television show with the primary purpose of developing and nurturing musicality in young children, is planned to debut in the fall of 2003. Feierabend (pronounced “FIRE-ah-bend”), who is director of music education at the University’s Hartt School, has been awarded a multimillion-dollar grant to develop the series.

Viewers will step aboard *The Little Red Caboose* and travel through the mythical town of Arioso. Along the way, they meet the train’s warmhearted conductor, Jane; a singing bird named Echo; and train-whistle diva, Madame Toot. These real-life and puppet characters will be regulars on the show, developed by Feierabend and the New York production company Sirius Thinking, Ltd. During each episode’s journey, children will learn new songs, practice a variety of vocal and rhythmic techniques, and increase their musical abilities—all while having fun.

“You don’t watch the show,” says Feierabend, who is also director of the National Center for Music and Movement in the Early Years. “You participate in it.”

*The Little Red Caboose*’s pilot episode has already been filmed, and Feierabend hopes more episodes will be ready to air in the fall of 2003. The show is aimed primarily at children between the ages of three and seven, an age group that he believes is uniquely receptive to musical stimulation.

The show has been designed to help children think and sing tunes, feel beat and rhythm, and be sensitive to the expressiveness in music. Rhymes and tunes will be taught through hearing and singing folk songs and other musical classics, using rhythm instruments, playing games, and dancing. Each episode will end with “songtales” that are ballads for children.

Feierabend’s mission for the show is simple: “It’s about folk music and teaching the music of the country to its people,” he says. “It’s about teaching music intelligence, so people can keep a beat in their head, be rhythmic, and have a sense of meter.”

Considering the resources and talent on the show, its red caboose and vivid characters may some day be as recognizable as *Sesame Street*’s Big Bird or *Blues Clues*’ chair.

“Perhaps a show like this can become a turning point,” says Feierabend.

Teaching the World to Sing

The evolution of *The Little Red Caboose* began four years ago when the Bingham Trust, a New York foundation that funds work in the arts, awarded Feierabend a $282,000 grant to complete any pilot project that best represented his music curriculum. The project had to meet three criteria: it should enrich culture, have widespread proliferation, and be inexpensive for the user. Feierabend met with Sirius Thinking, a company specializing in the creation of character-based, mission-driven children’s educational entertainment, and *The Little Red Caboose* was born.

After preliminary educational testing of the pilot was successful, the trust awarded Feierabend an additional $208,000—bringing the total grant to $500,000—to create a concept statement and determine the best strategy for implementing *The Little Red Caboose*’s musical education agenda nationally.

Feierabend then received a five-year, $3.75 million grant—or $750,000 a year for five years—from the Bingham Trust to develop and produce a series of 65 half-hour video segments of the show. The total grant of $4.25 million is the largest private grant ever earned by a faculty member of the University of Hartford.
Sirius Thinking, Feierabend’s creative collaborator, currently produces the popular PBS children’s literacy show *Between the Lions*. Sirius Thinking personnel comprise key talent from the Children’s Television Workshop, Jim Henson Productions, Nickelodeon, and Apple Computer. They have won Emmy, Grammy, and Parent's Choice Awards.

Passionate about teaching music to young children, Feierabend wanted to ensure that *The Little Red Caboose* encompassed his “First Steps in Music” curriculum. He crafted careful guidelines for the program:

- The show will use diverse folk music—songs that have been passed down orally from generation to generation and that have simple melodic structures and repetitive elements that make them ideal for teaching young children to sing comfortably and correctly.
- The show must evoke responses from the viewer and have sufficient repetition in each episode to enable a child to assimilate the musical content effectively.
- Songs must be presented with little or no accompaniment. Much of the music of the TV show will be traditional, sung and played in simple ways with instruments like guitar and fiddle.
- The show will use realistic-looking and -acting children to engage and encourage the audience to become involved with the show. The children will be excellent vocal models and sing in “head voice” key. Head-voice singing occurs in the upper register with the sound resonating in the head, rather than the throat or chest.
- The show will appeal to ethnically diverse, three- to seven-year-old children.
- The show will include tonal activities, such as pitch exploration, echo and call-and-response songs, simple songs, arioso, and ballads. It must also include movement exploration, songs and rhymes with nonbeat motions, and beat-motion activities.

**A Proven Track Record**

Feierabend has had a long career in early childhood music development. In an award letter to the highly respected educator, the Bingham Trust noted, “We make this grant, not only on the merits of the project, but also on the basis of your track record as a musician, teacher, and researcher in the development of musical skills.”

The talented innovator developed his first early childhood music program in Philadelphia in 1979 at Temple University. After publishing his book *Music for Little People* at the University of Oklahoma, Feierabend brought his early childhood “First Steps in Music” program, along with a series of books and recordings, to the University of Hartford’s Hartt School in 1987.

In 1991, Feierabend became the first American recipient of the LEGO Prize, an international award given annually to someone who has made distinctive contributions to the conditions under which children live and grow. He used the award to create a music classroom lab and research room at Hartt for the First Steps in Music program. Part of the National Center for the Arts in the Early Years, the program is jointly administered by The Hartt School’s Community Division and the University’s Music Education Division.

Through research and many interviews with the elderly, Feierabend put together songs and rhymes for First Steps in Music that parents and grandparents have sung to their offspring for generations but which, with changes in technology and family structure, are in danger of being forgotten or even lost. The goal of First Steps in Music is to enable all children to reach their full potential in music and movement through informal music-and-movement activities.

“It’s playful. We’re not trying to hasten development, we’re trying to enrich it,” Feierabend says. “Many nonmusical skills are developed in a playful manner, such as verbal enhancement, motor skills, social skills, creativity, and emotional development.”

“We used to be a country that sang and made music, and now we’ve become a country that listens to recordings,” Feierabend laments. The spirited advocate of musical tradition adds, “I always say that I want to help raise future parents who can sing lullabies to their children.”
When people think about education in the humanities and the liberal arts, they may not associate it with a profitable business career. Richard J. Cardin ’62 is on a mission to change that.

Cardin, who earned a Bachelor of Arts in English from the University of Hartford, went on to have a highly successful and lucrative career as an executive for United Parcel Service (UPS). He says that the strong liberal arts education he received at the University gave him a solid foundation for success.

In fact, Cardin is so passionate in his support of the liberal arts and the University that he is devoting a substantial amount of his time and money to the creation of an endowed faculty chair for the College of Arts and Sciences (A&S), to be funded primarily by A&S alumni. Cardin has pledged to match every dollar that A&S alumni contribute to the establishment of an endowed chair, up to a maximum of $500,000. If alumni come through with more than $500,000 in pledges, Cardin will consider matching those additional contributions as well, he said. The total cost of establishing an endowed chair is $1.5 million.

“I attribute much of the success I’ve enjoyed in life to my experience at the University of Hartford,” Cardin said. “Now that I am semiretired, I’ve made a decision to make the University of Hartford the most important institution for me to support philanthropically.”

Cardin’s decision to dedicate himself to the University’s future is a testament to his confidence in the institution’s leadership and his belief that the University is positioned to reach new heights in the years ahead.
“This is a great time in the history of the University. Wonderful things are happening here,” Cardin said. “President [Walter] Harrison is the right leader at the right time for the University of Hartford. With the current leadership and the support of alumni and friends, the University is poised for a very bright future.”

When Cardin talks about supporting the University, he’s not just talking about money. In addition to making generous financial contributions—last year, for example, he began sponsoring a speaker series that brings poets and fiction writers to campus—Cardin volunteers his time as a member of the Board of Regents and a member of the Steering Committee for the Campaign of Commitment, the University’s 10-year, $175 million fundraising campaign.

He is planning to participate directly in efforts to establish an endowed faculty chair by personally soliciting pledges from A&S alumni and potential corporate donors. Cardin believes strongly that alumni have a duty to give back to their alma mater in whatever way they can afford.

“We need to raise the level of alumni support substantially in order to take the University forward,” Cardin said. “The success of the Campaign of Commitment is critical if we are to achieve the goals and objectives that we have set for the University’s future.”

The College of Arts and Sciences has more than 12,000 alumni, of whom only about 1,800—15 percent—have contributed to the University within the past five years.

The endowed chair in the College of Arts and Sciences would provide distinguished faculty members with funds for scholarship, travel, and professional development. The chair would rotate among different departments, benefiting faculty members in a wide variety of disciplines ranging from the humanities to the social sciences to the natural sciences.

The establishment of an A&S chair would address a number of important goals, said University Provost Donna Randall. First, it would enable the College to recognize outstanding faculty members, thereby enhancing its ability to attract and retain distinguished educators and scholars, Randall said. In addition, the creation of an endowed chair that is funded primarily by alumni would serve as a tangible symbol of alumni commitment to the College of Arts and Sciences.

A rotating chair in the College of Arts and Sciences also would make an important statement about the value of a liberal arts education, Randall said. “The arts and sciences are fundamental to the University and central to its mission. A rotating chair in the arts and sciences, particularly one that is funded by alumni, gives important recognition to one of the University’s core areas.”

Cardin believes that a strong education in the liberal arts is important for all students, regardless of what careers they plan to pursue. His life provides a powerful example of the value of a liberal arts education.

Cardin worked for UPS for 32 years, 18 of them in the company’s corporate office. UPS began extensive diversification and international expansion in the mid-1980s. Cardin, a specialist in organizational behavior and development, helped UPS develop and implement a variety of strategic initiatives, managing change requirements internally and with acquired businesses in the United States and abroad.

“It’s not the kind of career one might envision for someone with a degree in English, but Cardin says that he learned about human behavior through his study of the arts.

“The study of the arts is, I think, the purest way to study human behavior. I learned about human behavior from Shakespeare, Chaucer, and other writers of the classics,” Cardin said. He also learned a great deal from one of his college mentors, Frank Chiarenza, professor emeritus of English and former dean of the College of Arts and Sciences. It was Chiarenza who...
convincing Cardin to major in English and gave him an appreciation for the arts—factors that enriched Cardin’s life and career.

Cardin said he also benefited tremendously from the strong communication and writing skills he developed in college. “The ability to read and to write persuasively are critical skills in life,” he said. “You can’t believe the number of business people who’ve said to me, ‘I wish I could write like you.’”

It was his love of writing that led Cardin to sponsor the Richard J. Cardin Writer Series, which brings nationally acclaimed writers to the University to read and talk about their work.

“For aspiring writers, there is no greater inspiration than meeting a professional,” said Professor William Stull, co-chair of the English Department. “Students and teachers of creative writing at the University owe a mighty debt of gratitude to Richard Cardin.”

In addition to sponsoring the lecture series, Cardin also underwrites the publication of the English Department’s literary magazine, Aerie. “He has given dozens of young writers their first chance at publication,” said Associate Professor Catherine Stevenson, who co-chairs the English Department. “As a successful professional with a strong liberal arts background, Richard Cardin is a role model for students in any field.”

Cardin has always been a man of many interests. As an undergraduate at the University of Hartford, he played tennis and basketball, was active in the Drama Department, and served as president of the Philosophy Club. Today, in addition to his love of literature and the arts, Cardin has a passion for thoroughbred horse racing. He is the managing member of C & C Stables in Coral Gables, Fla., which owns and races thoroughbreds.

Beginning on Sept. 29, when the University kicks off the next phase of its Campaign of Commitment, Cardin will take on a new challenge: soliciting alumni donations for the proposed endowed faculty chair in the College of Arts and Sciences.

“I’m in the starting box and ready to go. As of Sept. 29, I intend to spend a lot of time on this,” Cardin said. “We’re making it a high priority to increase alumni participation, and I’m going to be out there.”

Alumni who would like to contribute to the establishment of an endowed faculty chair in the College of Arts and Sciences should contact Hannah McLennan, director of development for A&S and the Barney School of Business, at (860) 768-5201 or <mlclennan@mail.hartford.edu>.

**Federal Grant Brings Creative Communities to Hartford**

In a new program called Creative Communities, the National Endowment for the Arts (NEA) and the U.S. Department of Housing and Urban Development (HUD) are jointly awarding $2.7 million to 20 community schools for the arts to provide arts instruction for young people living in public housing. The Artists Collective, in partnership with The Hartt School Community Division at the University of Hartford, was awarded a $135,000, three-year grant to provide a music instruction program for children ages 7 to 18 who live in the Nelton Court and Mary Shepard Place (formerly Bellevue Square) public housing communities in Hartford.

The goal of the program—which will provide twice-weekly instruction in voice, piano, and music theory—is to create both boys’ and girls’ choirs as well as other music classes for young students. One day a week, the choirs will rehearse and receive lessons in basic music theory at The Artists Collective. On another day, students will receive piano keyboard instruction at The Hartt School. Youngsters will be guided through their musical training, allowing them first to perform in the community and, eventually, to develop a more extensive repertoire of advanced choral music to perform locally and regionally.

“It’s a wonderful opportunity for The Artists Collective to continue to serve the youth of this community in a concentrated way that develops their musical skills. This is our first opportunity to partner with The Hartt School Community Division. This initiative will enable us to expand our program to serve even more youth,” said Dollie McLean, founding executive director of The Artists Collective.

Former members of the Harlem Boys Choir, who are now professional working artists, will serve as visiting resident artists. Music students from The Hartt School will serve as student teachers for this program.

“I am thrilled with this grant for two reasons: it will provide a substantive and in-depth opportunity in the arts for students from public housing communities in North Hartford, and it gives the Community Division the opportunity to collaborate with The Artists Collective, a gem of an organization,” said Michael Yaffe, director of the Hartt Community Division and executive director of The Hartt School. “It is another example of the University of Hartford’s long-term commitment to North Hartford organizations and individuals.”

About 50 children will be recruited for the Creative Communities music program. Instructors from The Artists Collective and the Hartt Community Division will conduct several informational demonstrations at Mary Shepard Place and Nelton Court. Families of the students will be very involved in the program through several parent orientations and a parent volunteer group that will assist with recruitment, attendance, and performances.
The goals and objectives of the University’s 10-year, $175 million Campaign of Commitment are as varied as the individuals and organizations that support it, running the gamut from student scholarships to high-tech academic buildings and from athletics facilities to faculty development.

But the objectives have one critical element in common: they are aimed at providing every University of Hartford student with an exceptional education, a well-rounded college experience, and the foundation for a successful and meaningful life.

As the University kicks off the next phase of the Campaign of Commitment with a gala event on Sept. 29, the Board of Regents has approved detailed goals and objectives that set forth the specific priorities of the campaign. The campaign, which is entering its fifth year, has raised $63 million to date.

The goals and objectives of the campaign fall into three broad categories: annual program support, facilities, and endowment support.

**Annual Program Support**

Annual program support refers to the money that must be raised every year, through the Annual Fund, to pay for the day-to-day operations of the University. Tuition alone does not cover the cost of a college education. The Annual Fund, therefore, plays a critical role in providing the faculty, staff, and campus resources that transform students’ lives. From heating buildings to paying faculty salaries, from library materials to laboratory equipment, from computers to soccer balls, the Annual Fund supports the University every day in its mission of preparing students for professional and personal success.

Contributions to the Annual Fund can be unrestricted or restricted to a specific use. Annual unrestricted funds are the lifeblood of the University. These funds can be used wherever they are needed to help bridge the gap between tuition revenue, endowment income, and the actual operating expenses of the University. Temporarily restricted funds are designated by the donor for a specific purpose or program. This allows donors to address a particular need about which they feel strongly, such as student scholarships, engineering technology, art supplies, or athletics equipment.

The goal of the Campaign of Commitment is to raise $55 million in annual program support over a 10-year period, including $20 million in unrestricted funds and $35 million in temporarily restricted funds.

**Facilities**

The University’s steady growth over the past four decades, daily wear and tear, and rapid technological advances have created a need for a variety of new facilities and capital improvements. The University worked with an architectural and engineering consulting firm to develop a Campus Master Plan—a comprehensive, long-term blueprint for the University’s space and facility needs. A key objective of the Campaign of Commitment is to fund some of the top priorities of the Master Plan.

The goal of the Campaign of Commitment is to raise $57 million for new and improved facilities, including the projects listed below.

- **Dana Hall Renovation and Facility and Campus Enhancements.** The University has a number of aging buildings—most notably Dana Hall, home to many science and math classrooms and labs—that were constructed before the technology revolution of the late 20th century and that are becoming increasingly incapable of supporting innovative, high-tech curricula. In order to provide students with the most up-to-date resources and facilities, the Campus Master Plan calls for a state-of-the-art science, engineering, and technology center. With its new and updated labs, cutting-edge technologies, and flexible instructional spaces, this smartly designed nexus of learning and teaching will become the educational focus for the entire University community. The University currently is working with an architectural firm to conceive a design that connects United Technologies Hall (home of the College of Engineering) to a completely renovated Dana and newly constructed spaces.

- **Expanded Athletics Facilities.** With the opening of the Sports Center just over 10 years ago, the University of Hartford has been providing students, faculty, and community residents with one of the finest collegiate sports centers in the region. But the University’s outdoor athletics facilities are not adequate for its NCAA Division I athletics programs, its rapidly growing intramural and club sports, and the personal fitness needs of students, faculty, staff, and neighbors. Only one playing field exists on campus, and three teams—men’s and women’s soccer and men’s lacrosse—must vie for its use. Without a field of its own, the baseball team, one of the
University’s great sports traditions, is forced to play “home” games in East Hartford before virtually no fans. The track and cross-country teams, meanwhile, must go away for every meet because there are no tracks on campus for practices and competitions.

The Campaign of Commitment seeks to raise funds for a significant enhancement of the University’s outdoor athletics facilities, including construction of a new baseball field and a new eight-lane running track surrounding an all-purpose, lighted playing field; upgrading of the softball field; improvements to the Al-Marzook soccer field and spectator area; and additions to the Sports Center’s main entrance and walkways. The University intends to share the fields and track with civic groups and local residents, thereby deepening its connection with its neighbors.

Hartt Gateway Center for Performing Arts Education. The Hartt School’s stellar reputation as a performing arts conservatory and the addition of its Theatre and Dance Divisions have led to a dramatic increase in enrollment. While the School is experiencing extraordinary success, it is also facing a critical shortage of space and facilities. The Hartt School is in need of additional studios, increased performance space, and larger rehearsal halls. In addition, the School’s renowned Community Division needs more space in order to accommodate the many local children, teenagers, and adults on its waiting list. A new facility that has been proposed for The Hartt School would address these critical needs, while at the same time creating a valuable cultural and educational resource in North Hartford. Look for more information on this project in upcoming issues of The Observer.

Endowment Support

The remaining campaign objectives fall under the category of endowment support. Endowments are permanent funds that generate annual income to help support the University and its programs in perpetuity, thereby contributing to the institution’s long-term security and its ability to plan for the future.

One of the goals of the Campaign of Commitment is to raise $25 million in endowed funds for academic program support. Revenue generated by these endowments will be used to support the University’s academic and extracurricular programs. For example, endowed funds are needed to support:

- Technology renewal and enhancement
- Curriculum innovation
- Distinguished visiting faculty programs
- Library acquisitions
- Laboratory improvements
- Performing arts programs
- Visual arts programs
- Residence hall improvements

Another goal of the Campaign of Commitment is to establish 10 endowed chairs, at a total cost of $15 million ($1.5 million per chair). The creation of these chairs will enhance the University’s competitiveness in recruiting and retaining outstanding faculty. The earnings generated by an endowed chair are used to underwrite an accomplished faculty member’s salary, as well as scholarship, travel, and professional development.

There is a need as well for endowed junior faculty chairs, which would help the University retain and further develop younger, tenure-track faculty who show great promise. These dynamic, energetic educators represent the University’s future, and the offer of an endowed chair would help ensure that they stay here rather than being lured away to other institutions. An important goal of the Campaign of Commitment is to establish five junior faculty chairs at a total cost of $5 million ($1 million per chair).

In order to continue to attract and retain outstanding faculty members, we must support them not only with competitive compensation but also with the intellectual nourishment that is so vital to their professions. Therefore, another key goal of the campaign is to raise $3 million for faculty development funds, which will help pay for faculty research, travel to scholarly conferences, participation in national and international performances, fellowship opportunities, international sabbaticals, and membership in national and international consortia. These funds also would provide faculty members with ongoing training in the use of new technology so that they can incorporate it effectively into their courses.

In addition to support for academic programs and faculty, endowed funds are needed to provide financial assistance for deserving students. Permanent endowed scholarship funds will ensure that future generations of students have access to the wonderful opportunities that the University offers. The University is seeking to raise $15 million in endowed scholarship funds through the Campaign of Commitment.

In total, the goal of the Campaign of Commitment is to raise $63 million in endowment support over a 10-year period.

A Golden Age

Whether the goal is annual program support, facilities, or endowment support, the objectives of the Campaign of Commitment are all critical to the University’s mission of transforming students’ lives through intellectual and personal growth.

“The University stands at an important time in its history. We are beginning what I believe will be the golden age of the University of Hartford,” said President Walter Harrison.

“The Campaign of Commitment will provide the resources that will make the critical difference in how well we live up to our potential, how well we fulfill our promise,” Harrison said. “All gifts, no matter what their size or what aspect of this wonderful institution they support, will aid the education of our students and help the University serve the Greater Hartford area, our region, our country, and the world.

“This is our time. This is our moment. We need your help.”
1964
THOMASINA CLEMONS (A&S) of Vernon, Conn., has been named head of the new Public Issues Institute at Manchester Community College.

1965
WILLIAM PATTERSON (ART) of Amherst, Mass., recently exhibited at the University of Connecticut’s Homer Babbidge Library.

JOHNNY PRYTKO (HARTT) of Manchester, Conn., is currently performing throughout the Northeast with his polka band, Johnny Prytko and the Good Times Band.

1966
JOHN DILLON (BARNEY) of Greenwich, Conn., has been elected chairman of the Business Roundtable (BRT), the country’s leading business association for chief executive officers of leading U.S. corporations.

WILLIAM SITTARD (HARTT) of Chicopee, Mass., led the 94th Army Reserve Band in a concert in June 2001. Sittard started his military service with the Massachusetts National Guard and has been with the band since 1977.

1969
MERINDA DEPAOLO (A&S) of Southington, Conn., was named Connecticut School Social Worker of the Year for the second time in a decade. Among the many programs she has developed are a friendship/peer advocacy group called Big Friend/Little Friend, a homework club, clothing drives, and holiday food baskets. According to her superintendent, DePaolo has a heart as “big as the world.”

1970
REBECCA M. DANCHAK (HCW) of Durham, Conn., who currently serves as the director of admission at Rensselaer Hartford, recently received the prestigious 2001 Pillars of Rensselaer award. The annual award, established in 1993 to honor longtime staff members, was presented at the Rensselaer Polytechnic Institute’s 29th annual service recognition and retirement dinner.

1971
ALAN E. GREEN (A&S; BARNEY, MPA ’80) of Bloomfield, Conn., opened Green, Wilson & Associates L.L.C. in January 1999 with Donald K. Wilson. Based in Hartford, the company provides

---

CODA OF A CAREER

Bernard Lurie (HARTT ’55, ’57) of West Hartford, Conn., has retired as concertmaster of the Hartford Symphony Orchestra (HSO) after 50 years with the organization, 32 of which he served as concertmaster. Lurie joined the violin section of the orchestra in 1951 at the age of 18, when he moved from his native Philadelphia. He was first hired by co-conductors George Heck, the orchestra’s first concertmaster, and Moshe Paranov, then dean of the Hartt School of Music. He was appointed concertmaster in 1968 by Arthur Winograd, then music director of the HSO. A professor of violin and ensemble, Lurie has been a 50-year member of the faculty at the Hartt School, where he earned both bachelor’s and master’s degrees. For 23 years until 1988, he was the director of the Greater Hartford Youth Orchestra, which was founded in 1938 as the Hartt Training Orchestra, one of the first youth orchestras in the nation.

As stated in a Hartford Courant editorial on May 16, 2001, “He and his partner, a Storioni violin crafted in 1796 in Italy, made for a marvelous team.” Pat Seremet, who covered Lurie’s final concert with the HSO for the Courant, recounted how Moshe Paranov co-signed a loan for $3,000 so that Hartt student Bernard Lurie could buy his violin, now so valuable that his “girlfriend” travels with him everywhere. When he left the stage of Hartford’s Bushnell Center of the Performing Arts on May 9, Lurie received the traditional handshake from the conductor, meaning “a job well done.” Though he is at the “coda of a rich career,” Seremet wrote, Lurie told her the violin “will not go back into the case.”

Lurie has performed before audiences throughout the world under the batons of some of the greatest conductors, including Leonard Bernstein, Charles Munch, Lorin Maazel, Arthur Fiedler, Fritz Mahler, Arthur Winograd, and Michael Lankester. Lurie has published music and academic articles and has performed widely on television and radio.
management consulting with a focus on strategic planning and organizational development for not-for-profit organizations and businesses. Green may be reached at <aegreen201@aol.com>.

1973

ROBERT EATON (HARTT, DMA ‘91) of Northborough, Mass., who is the founder of the Assabet Valley Mastersingers, gave a recent performance of Handel’s oratorio *Israel in Egypt* at the St. Rose of Lima Catholic Church. Eaton teaches music at the Algonquin Regional High School.

RUBY HINDS (HARTT) of Pasadena, Calif., recently played and sang the part of Marian Anderson, one of the great contralto voices of the 20th century, in a one-woman, multimedia show titled “See There in the Distance.” Hinds has a new CD, *Voice of a Mezzo*, available at <www.rubyhinds.com>. Also available is *Classically Three* by the Hinds Sisters Trio.

JOSEPH JACOVINO (HARTT) of Waterbury, Conn., recently provided piano accompaniment for the fourth annual Connecticut Choral Society Benefit Concert. Jacovino has been director of music at Holy Cross High School in Waterbury for more than 20 years and is organist and choir director at St. Rose of Lima Catholic Church. He is also an adjunct faculty member at the Naugatuck Valley Community Technical College, director of the NVCTC Jazz Band, and a member of the Waterbury Symphony Orchestra.

KEVIN TOLLY (HARTT) of Manasquan, N.J., is now heading The Tolly Group, an independent service that tests networking and telecommunications devices to make sure they do what their makers promise. Among his clients are Lucent Technologies, Hewlett-Packard Co., and Intel Corp.

MICHAEL A. ZAGLOOL (A&S) of Scottsdale, Ariz., has recently joined Marshall & Ilsley Trust Company of Arizona as vice president of business development. Zaglool maintains company relations with estate planning attorneys and CPAs and works with affluent families on estate planning issues involving trusts and investments management. He recently moved from Albuquerque, N.M., where he served in the same capacity with the private client group of First Security Bank. Zaglool and his wife, Joan, are enjoying their new surroundings and their new status as empty nesters. Moving to Arizona has brought his 13-year career as a weekend ski instructor to an end.

1976

DANIEL McINTYRE (ENG) of Vernon, Conn., has been appointed president of Charlotte Hungerford Hospital in Torrington, Conn. Previously, McIntyre was executive vice president of Johnson Memorial Hospital and Corporation in Stafford Springs, Conn.

1977

JOHN A. DANAHER III (A&S, MA) of West Hartford, Conn., has been named interim U.S. attorney by Attorney General John Ashcroft. Danaher, who has served in the U.S. attorney’s office for 15 years, will be Connecticut’s top prosecutor until President Bush names a permanent appointment, which requires confirmation by the U.S. Senate. Danaher was part of the prosecution team in the 1983 robbery of $7.2 million from a Wells Fargo armored truck in West Hartford, then the biggest U.S. robbery to date. He is the recipient of the Attorney General’s Distinguished Service Award.

GEORGE MOSER (BARNEY, MBA ’88) of Eden Prairie, Minn., has recently joined WebCollage, Inc., as its chief operating officer (COO) and vice president of field operations. His responsibilities are to focus on building market expansion and to strengthen the company’s leadership in the Web-services market. Prior to this position, Moser was COO at Net Perceptions.

ROGER W. NEWBURY (ENHP, 6th Yr) of Litchfield, Conn., is semiretired from his position with Regional School District 7 and has taken a part-time position as director of finance and operations.

1978

GARY GOMOLA (BARNEY) of Middletown, Conn., was recently awarded the 2001 Distinguished Citizen Award by the Middlesex County Chamber of Commerce. Gomola serves as a Liberty Bank corporator and is a member of the board of directors of the Durham Manufacturing Company, where he serves on the executive compensation, financial controls, and planning committees. He is the executive vice president of Johnson Memorial Hospital and Corporation in Stafford Springs, Conn.

SOMETHING FOR EVERYONE

Hartt School graduate Joel Pelletier ’83 produces and composes “chamber pop,” a mix of classical and New Age pop with smooth beats and melodious strings—music that truly has something for everyone. After graduating from Hartt with a degree in music composition, Pelletier worked a few odd jobs before he began producing and composing. His chamber pop band includes a guitarist, a drummer, and 20 to 30 string players.

Although his name is not yet a household word, Pelletier has been successful as both a musician and a visual artist. He appeared as a sideline musician in television’s *Star Trek: Voyager*, on Celine Dion’s 1998 CBS special, and in the Jim Carey film *Man on the Moon*. His artwork has been published in *Music Connection* magazine and *Electronic Musician*.

Because he is currently playing the piano more frequently, Pelletier says that he is constantly reminded of his professors at The Hartt School. He lives in Los Angeles, Calif., and invites *Observer* readers to visit his Web site at <www.joelp.org>.
Congratulations!

Best wishes to our alumni and their spouses on recent nuptials

William B. Bockstein ’78 and Ana Luiza Cardozo Mantovani
Anthony Dembek ’79 and Anne Franchere
George Henriques ’84 and Kristen A. Trapp
Stacey B. Paul ’84 and Tony W. Barrow
Darcy Scharrett ’88 and Roy Yates
Marjorie S. Cohen ’91 and Jack R. Linefsky
Meri Harary ’91 and Wayne Fleischman
Sarah Dussing ’94 and Kevin Cranston ’93
Jessica A. Moniz ’96 and Scott D. Illingsworth ’92
MaryKate Dolan ’97, ’00 and Carl Michael Reese
Katherine Garner ’97 and Morgan Roberts ’97
Marc Herschberg ’97 and Stacy Robin Feldman
Suzanne DelMage ’98 and Daniel Hogan ’99
Heather DePratti ’98 and Kevin Dinnald ’98
Michelle Gronbeck ’98 and Todd Sadler ’98
Jessica Levine ’98 and Gilbert Pizano ’98

The Observer wishes to share in the excitement of your life changes and celebrations. We look forward to receiving those important announcements in writing from you after they have happened. We list only weddings and births, not engagements or pregnancies.

Also a member of the board of directors for the Middletown Rotary Club.

JAMES VANCE (BARNEY, MSPA) of Coventry, Conn., has been appointed Connecticut Lottery president and chief financial officer.

1979

BRENDA CRAIG (A&S; ENHP, MS ’82) of Bloomfield, Conn., was selected for inclusion in the 2000–01 edition of Who’s Who Among African Americans for her achievements as an educator, coordinator, and counselor. She is currently a coordinator/counselor for special populations at Capital Community College, Hartford, and is active in the community.

MARVIN KELLY (BARNEY) of Austin, Texas, was named the National CPCU Society’s December/January (2000–01) Standard-Setter. Kelly, a 20-year veteran of the insurance industry, was selected on the basis of excellence in leadership, service, and industry advancement. A National CPCU Society governor, Kelly credits his segue into insurance to the “greatest professor that ever lived—Dr. David Ivry.”

LORETTA O’SULLIVAN (HARTT, MMUS) of Edgewater, N.J., has been praised as a versatile artist on both historical and modern cello. As a member of the Four Nations Ensemble since 1989, she has appeared in the Great Performers Series at Lincoln Center and at the Kennedy Center. She has served as principal cellist with numerous orchestras and is an artist-in-residence with the Four Nations Ensemble at King’s College.

MARK RUBINFELD (A&S) of New Orleans, La., has published Bound to Bound: Gender, Genre, and the Hollywood Romantic Comedy (Praeger Publishers, 2001). The book examines the last 30 years of Hollywood love stories in terms of their gender depictions and implications. A sociology professor at Loyola University, Rubinfeld specializes in popular culture, music, film, and sports.

ALI RYERSON (HARTT) of Brookfield, Conn., a classical flutist, has just released Django (DMP label). She has toured extensively for the past three decades and recently purchased a home. Ryerson was featured in the arts section of The Hartford Courant in early June.

1981

EDWARD ALTON (HARTT) of Van Nuys, Calif., composes for television and has worked on 17 different network series. Alton credits Hartt faculty member Arnold Franchetti for being “a huge influence on my passion for composing.”

FRANK D’AMBROSIO (HARTT) of New York, N.Y., is currently on a national tour of Barry Manilow’s Copacabana. Previously, he performed the title role in Andrew Lloyd Weber’s The Phantom of the Opera more than 2,600 times, earning him the title “The Iron Man of Andrew Lloyd Weber.”

JULIUS P. WILLIAMS (HARTT,
MMusEd) of Ellington, Conn., is currently music director and conductor of the Washington (D.C.) Symphony Orchestra. As a conductor, Williams has appeared with the Dallas, New Haven, Savannah, Hartford, Sacramento, Tulsa, Knoxville, Oklahoma, Vermont, Norwalk, and Wooster (Ohio) Symphonies and with the Vermont Philharmonic.

1982
SUE TERRY (HARTT) of Brooklyn, N.Y., has been named Alumna of the Year for 2001 by The Hartt School. A protégé of Jackie McLean, she was the first jazz major to graduate from The Hartt School.

MARK VERSELLI (A&S) of Wallingford, Conn., performed his one-man comedy act for a local fund-raiser at the Pond House in Elizabeth Park, West Hartford. He has performed over 120 different celebrity impersonations in venues that include Las Vegas and Atlantic City.

1983
MICHAEL ARSENAULT (BARNEY) of Bryan, Texas, was recently hired as a pilot for American Airlines. His position is first officer of a Fokker 100, based out of Chicago.

KEVIN FLOOD (A&S) of South Windsor, Conn., recently became editor of several Web sites operated by Business and Legal Reports of Old Saybrook. He previously worked as an editor of the Journal Inquirer in Manchester, Conn., where he had also been state capitol reporter. He continues to operate a Web site on Hartford history, <www.HartfordHistory.net>, and has written for The New York Times.

LISA HENRY (A&S) of San Francisco, Calif., was recently appointed vice president of Torme & Company, a San Francisco–based marketing and public relations firm. Henry will oversee media relations and publicity programs for a number of accounts, including Glen Ellen Wines, C&H Sugar, the Walnut Marketing Board, and United Way of the Bay Area.

BROOKE SCHWARTZ (A&S) of St. Louis, Mo., became a Diplomate of the Society of Internal Medicine in August 2000 and was granted a fellowship in Preventive Medicine/Occupational Health at St. Louis University in Missouri.

1984
MARY DILEO (A&S) of Cheshire, Conn., has been promoted to marketing officer on the management team of American Savings Bank. She was also given a bronze quill award for business writing from the International Association of Business Communicators.

1985
STEVEN P. ESCHBACH (BARNEY, MBA) of Littleton, Colo., has been named senior counselor and lead consultant in the investor relations division of Johnston Wells Public Relations. Prior to joining Johnston Wells, he held the position of senior financial executive at WarpRadio.com, a streaming-media company broadcasting over 400 radio stations on the Internet.

MICHAEL SMITH (A&S) formerly of Avon, Conn., has been named a vice president with the Merrill Lynch International Bank, Ltd., in Edinburgh, Scotland. Smith has been with Merrill Lynch since 1998 and works in the firm’s Edinburgh and London private banking offices, providing private banking services to high net–worth individuals throughout the United Kingdom, Europe, and the Middle East. Smith also serves as a director of the Scottish North American Business Council.

1986
MOHAMMAD AYAZ (BARNEY, MBA) of South Windsor, Conn, has been promoted to assistant vice president, operations. Ayaz joined Rockville Bank in November 1994 and was promoted to operations officer in 1995.

1987
RAYMOND BELL (WARD), GARRICK CAMPBELL (WARD ’90), G. DEXTON CAMPBELL (WARD ’92), and MARTIN JOHN (WARD, BARNEY, MSPA) held a benefit reception for the University of Hartford’s Scholars Program at their downtown Hartford restaurant, Hotep’s Restaurant and Lounge.

THOMAS HUMBERT (HARTT) of Garden City, N.J., performed at The Ruby Room, New York City, this past May. Humbert included songs by Bernstein, Sondheim, and Wildhorn in his program.
1988

DARCY YATES SCHARRETT (HARTT) of Fort Lauderdale, Fla., taught elementary general music, vocal music, and instrumental music in Brunswick, N.Y., after graduation. During this time, Scharrett also co-authored three publications for the Cherry Lane Children’s Songbook series. In 1993 she received a Master of Music in Music Industry from the University of Miami, Fla., concentrating on current music trends with emphasis on vocal jazz and pop music. Scharrett then embarked on a six-year career at sea as chief purser with both Norwegian and Sun cruiselines. Married to Roy Yates in March 1999, she and her husband operate Openwide International USA, Entertainment by Design, currently specializing in instrumental and vocal placement within the cruiseline industry.

1991
GEOFFREY E. MATESKY (HARTT) of Ivoryton, Conn., an accomplished jazz guitarist, singer, and studio producer, has released a new single, “Lady in Waiting.”

1992
KATHLEEN EAGEN (BARNEY, MPA) of Berlin, Conn., has been appointed the new town manager of Farmington, Conn. Previously, she served in Farmington as the assistant to the town manager and worked in the town halls of Enfield, Conn., and Mount Kisco, N.Y.

DEAN VASSILOU (ENG) of Gloucester, Mass., was recently promoted to vice president of product management of Lodestar Corporation. Vassiliou served as director of product management and previously was a product manager for the company’s software solutions.

1993
VIN BAKER (A&S) of Old Saybrook, Conn., held his eighth annual Vin Baker Hoop Day Camp at Old Saybrook High School. Baker was a member of last year’s Gold Medal USA basketball team at the Sydney (Australia) Olympics and a four-time NBA All-Star.

PETER BOYER (HARTT, DMA ’95) of Upland, Calif., has released a CD comprising six of his original compositions performed by the London Symphony Orchestra.

LISA ABBATE TOMASELLI (ENHP) of Wanaque, N.J., graduated from Ramapo College, summa cum laude, with a master’s degree in science and educational technology. She is currently a fourth-grade

90.
1990
MICHAEL MONGILLO (ART) of Meriden, Conn., had his independent film The Wind accepted into Dances with Films, a festival that ran in late July in Hollywood. The festival bills itself as the only film festival in America “geared solely to the true independents.”

LAURIE RUSSELL (HARTT) of Medford, Mass., has been named executive director of the Winchester (Mass.) Community Music School. Previously, she was associate director of the University of Hartford’s Hartt School Community Division.

MICHAEL SCHATZ (A&S) of Denver, Colo., was this year’s recipient of the FE&S Young Lion Dealer Award for his work at The Restaurant Source. Michael has played a pivotal role with the firm for the past seven years, bringing it to the 70th position on the FE&S 2001 Distribution Giants ranking.

Game Face

Barbel Scianghetti, ART ’94, of Mesa, Ariz., and Mary Frey, associate professor of photography at Hartford Art School, are featured photographers in the traveling exhibition “Game Face: What Does a Female Athlete Look Like?” Shown are Scianghetti’s photograph Jenny Clayton, Longview Golf Course (top) and Frey’s Couple Dancing (bottom). The show presents legendary athletes and ordinary girls and women using their bodies unselﬁconsciously in joyful and empowering ways. The Smithsonian Institution’s Arts and Industries Building in Washington, D.C., is the first venue, from June 27 through Jan. 2, 2002, after which the exhibition travels to the University of Utah in time for the Winter Olympics. To coincide with the Smithsonian opening, a book by the same title has been published by Random House with a forward by Penny Marshall.

Attention, Moms and Dads
Are you tired of receiving your son’s or daughter’s Observer? Contact the Alumni Office at 1-888-UH-ALUMS with your alum’s new address, and we will send a copy to the correct address.

University of Hartford OBSERVER/Fall 2001 27
teacher at Central School in Glen Rock, N.J.

1994
BETHANY BARTLEY (A&S) of Atlanta, Ga., was promoted to corporate trainer at APL, a global transportation service company, in Atlanta. She has been with APL over four years and is responsible for providing job process and systems training to employees in the southeastern United States, Mexico, Central America, and South America. Her recent business travels have taken her to Lima, Peru; Mexico City; San Jose, Costa Rica; and Panama City.

JOSEPH S. COATSWORTH (BARNEY, MBA) of Durham, Conn., is an accredited asset management specialist with the investment firm of A. G. Edwards & Sons, Inc. Coatsworth served as vice president for governmental relations at the Connecticut Hospital Association for more than 20 years.

PETER M. EPSTEIN (A&S) is currently a senior institutional salesperson at Multex.com in New York City.

BARBARA “BOBBI” McNEIL (ENHP) of Simsbury, Conn., has been elected president of the incoming University of Hartford Alumni Association. She is a team leader in intervention radiology at Hartford Hospital.

JOHN MONGEAU (A&S) of East Hartford, Conn., was awarded the Cable Advertising Bureau 2001 Grand Prize for creative production, long format. He filmed and edited the winning piece that documents production at Thordike Mills in Palmer, Mass. He is a videographer and editor at AT&T Media Services in Springfield, Mass.

ELIZABETH STROUTH NORTHRUP (ART) of Liverpool, N.Y., received a degree in computer information science from SUNY Jefferson in Watertown, N.Y. She is currently working as a junior software engineer at Applied Theory Corporation.

1996
JENNIFER DOYON (A&S) of Washington, D.C., received her MBA in Management Information Systems from Johns Hopkins University.

GEORGE GEYSEN III (A&S, MA) of Glastonbury, Conn., graduated with a Doctor of Psychology from the University of Hartford. He is currently employed by the State of Connecticut Department of Mental Retardation, the Greater Middletown Counseling Center, and the Windham Community Memorial Hospital.

1997
DAVID ANDERSON (A&S) of Washington, D.C., received his Master of Science in Information and Telecommunication Systems from Johns Hopkins University this past spring.

MARYKATE DOLAN (A&S, MA ’00) of Manhattan, N.Y., recently earned a master’s degree in communication at the University. While pursuing her graduate degree, she worked full-time and served as a member of the University’s adjunct faculty, teaching several undergraduate communication courses. She has spent several years working in the public relations industry. Starting out as a public relations manager at Aetna in Hartford, she then went on to Edelman Public Relations Worldwide and is now at Accenture, the world’s leading provider of management and technology consulting services and solutions. At Accenture, she is a manager in the financial services marketing practice, responsible for media and analyst relations in North America. In July, she married Carl Michael Reese.

KATHERINE GARNER (HARTT) of Somerville, Mass., is teaching at Boston University, All-Newton Music School and Community Music Center. Garner has completed her master’s degree in guitar at the Boston Conservatory.

Interested in Meeting Alumni in Your Area?

The Alumni Association is looking for YOU! Give us 10 minutes a month and enjoy the benefits of meeting alumni in your area. The Alumni Association is looking for volunteers in Northern New Jersey; Metro Washington, D.C.; Boston; South Florida; and New York City. Contact the Alumni Office toll-free at 1-888-UH-ALUMS or at chapters@mail.hartford.edu

In Memoriam

Barbara G. Poriss Vinick ’42
May 12, 2001

Irving Baggish ’47
May 13, 2001

Patrick Henry Berardy ’47
July 8, 2001

John E. "Buddy" Dunn ’50
May 31, 2001

Miriam Silcox ’50, ’52
April 29, 2001

Beatrice Rose MacLaughlin ’51
April 3, 2001

Dora B. Peck ’51
May 10, 2001

Henry Larsen ’52
April 30, 2001

Agnes H. Solensky ’54
May 17, 2001

Aida L. Fantone ’56
June 6, 2001

William Charles Adams ’58
June 3, 2001

William F. McDonald ’58, ’77
May 26, 2001

Santo R. Saccuzzo ’58
April 25, 2001

Irma Meyer Conwell ’60
April 24, 2001

Lillian L. Johnson ’60
April 15, 2001

Robert V. Millerick ’60
April 27, 2001

Jeannette “Jean” T. Carpinteri ’61
April 14, 2001

Mial Earl Baldwin ’62
May 5, 2001

Ralph J. Healey ’63
May 16, 2001

Beverly Sandra Hurwitz ’64
June 3, 2001

Gertrude H. Fordyce ’71
May 15, 2001

Albert Winston Nelson ’85
May 21, 2001

Steve Chupka ’88
July 2, 2001
SARAH BRANDENBURG GRAUMAN (HARTT) of Arlington, Mass., has been working since July 2000 as the marketing/sales coordinator for Brannen Brothers Flutemakers, Inc., in Woburn, Mass. She and her husband, Richard, a freelance graphic designer, have recently finished redesigning the company’s corporate identity and collateral materials, from stationery and brochures to tradeshow displays and ads. In addition, a September 2001 flute recital is in the works for the New England region. Graumann may be reached at <rain_song1@yahoo.com>.

TYLER KIMBALL (A&S, HILLYER) of Longmeadow, Mass., has been admitted to the Massachusetts bar and is practicing law in Springfield, Mass.

MORGAN ROBERTS (HARTT) completed his master’s degree in composition at Tufts University.

CAROLE WEDLER (ENHP, MSN) of Bristol, Conn., has been named director of patient care services at St. Mary’s Hospital, Waterbury, Conn.

1998

DAVID C. BECK (HARTT, MMUS) of Schenectady, N.Y., has been appointed conductor of the Empire State Orchestra’s Repertory Orchestra. He also conducts the Delmar Community Orchestra.

MICHELLE GRONBECK (ENHP) and TODD SADLER (ENHP) were married August 4, 2000, in Toronto, Canada. Several Hartford alumni participated in their wedding: SEBASTINA COGNETTA ’98, DAVID PIQUETTE ’98, BRYAN KERACHSKY ’99, RAIFIQ WILEY ’98, TYL DIJULIA ’99, DEZ HUMBERT ’99, and JENN VUOLO ’00. Many other alumni were also guests.

JOHNATHAN L. IVERSON (HARTT) of New York, N.Y., returned as ringmaster for the 131st edition of Ringling Bros. and Barnum & Bailey Circus.

JESSICA NOWASACKI (A&S) of Providence, R.I., has been hired by Metro Radio Networks, Providence, as an anchor.

JENNIFER UNDERWOOD (BARNEY, MSOB) of Port Chester, N.Y., is the director of learning and performance within the Global Organization Learning & Performance group at Instinet Corporation. With a second-degree black belt in karate, Underwood instructs children and adults in karate, kickboxing, and self-defense classes at her karate school, Healthy Kick, in Poughkeepsie, N.Y. She is also a certified personal trainer.

1999

ERICA CARLSON (A&S) of Brooklyn, N.Y., has worked at Grey Worldwide, a prominent New York City advertising agency, since August 1999 and was recently promoted to copywriter. She has currently been working on television, radio, and print advertising for products such as Clearasil and Aquafresh. Her Clearasil print advertising may be seen in Teen, CosmoGirl, and YM magazines; and her television and radio ads are currently on air.

KIMBERLY HONCHARIK JONAK (ENHP, MED) of Somers, Conn., has been named the school district’s Teacher of the Year. She has taught seventh- and eighth-grade classes for the past four years and is in charge of the student government council.
ALUMNI NEWS

ECKART PREU (HARTT) of Erfurt, Germany, is the new associate conductor of the Richmond (Va.) Symphony.

APRIL SZENKUM (BARNEY) of Chicopee, Mass., is content coordinator in the e-commerce division of Casual Corner Group, Inc.

2000
MEGHANN CATLIN (ART) of Shrewsbury, Mass., is currently finishing her master's degree in art education at the Dartmouth, Mass., campus of the University of Massachusetts and working as a graduate assistant in admissions. This past summer, she taught studio workshops at the Newport Art Museum, Newport, R.I.

ROBERT KYEREMATEN (ART) of Middletown, Conn., has been hired by Innovative Internet Marketing Solutions, where he designs high-end user interfaces for client Web sites.

CAROL MINOR (HARTT) of Lake George, N.Y., recently performed piano works of Bach, Beethoven, Brahms, and Prokofiev at the Arts Center of Tolland, Conn.

CLAUDIO SUZIN RODRIGUEZ (HARTT, MMUS) of Hartford, Conn., was featured at the First Congregational Church of Bloomfield Music Series concert. He is currently organist at St. Augustine’s Church in Hartford.

2001
CYNTHIA REYES (A&S) of Hartford, Conn., is currently employed at the Old State House in Hartford, assisting with historical data for the director of development and the director of education and interpretation. She is also working on the upcoming Web site for the Old State House Association.

Capitol Steps Brings Michael Thornton Back to University

by John Lelan-Ywarsky ’02

Washington politics generally doesn’t conjure up images of singing and dancing, but the Capitol Steps can change that perception in an hour or two. The Washington, D.C.–based troupe of Congressional staffers-turned-comedians takes the people and scandals of Washington and turns them into skits that have even the politicians laughing.

The Capitol Steps will be coming to the University for Fall Weekend, Saturday, Oct. 13, at 9 p.m., and with them will be Hartt alumnus Michael Thornton. The show will be held in the University’s Lincoln Theater. Tickets are $25, with proceeds to benefit the University’s Center for Community Service.

A 1979 graduate of The Hartt School, Thornton earned a bachelor’s degree in

Fall Weekend 2001
Homecoming and Parents Weekend
October 12, 13, 14, 2001

A performance by Capitol Steps; class reunions; children’s activities; reunions for the Lambda Phi Alpha, Omega Kappa Delta, and Upsilon Xi fraternities; African-American Alumni picnic; recent grad reception; and much, much more. The most up-to-date weekend schedule is on the Web at www.hartford.edu/alumni. For accommodations information and more details, contact the Alumni Office toll-free at 1-888-UH-ALUMS.

Reunions Scheduled
5th-Year Reunion—Class of 1996
10th-Year Reunion—Class of 1991
50th-Year Reunion—Class of 1951
A Pied Piper Returns

Thornton also credits Broooks’s humor and lightheartedness as an influence on his work in the Capitol Steps. He sees the Steps as discovering “irony…in a silly joke or musical parody…. Sometimes it’s a subtle turn of a phrase or the unexpected holding of a note—just where it’s least expected.”

Thornton lives in Falls Church, Va., with his wife, Maria, and his daughter, Fosse.

Jack Hardy, singer, songwriter, and “Pied Piper for the spirit of folk” (The New York Times), will return to the University for Fall Weekend 2001. Originally an opera major with an interest in literature, Hardy is a 1970 Arts and Sciences graduate of the University. As a student, Hardy was known for his nonviolent political activism, his interest in journalism, and his music. Today, he is known for being among the foremost writers and performers in the folk genre.

Hardy’s Fall Weekend performance will take place on Friday, Oct. 12, at 7:30 p.m. in Wilde Auditorium, Harry Jack Gray Center. Tickets are $15.

Although Hardy is especially interested in Celtic music and the old bardic culture, his music nonetheless includes Western ballads and romantic love songs. “Hardy spins his lyrics from as many colors as the instruments weave his melodies,” writes a reviewer in Sing Out. Hardy has toured Europe extensively, where he is an ambassador for American folk music at the same time that his original work has occasionally been mistaken for traditional Celtic folk music.

For 23 years, Hardy has held weekly songwriting workshops. Among those who have tried new material during these workshops and who praise his work are Susanne Vega, David Wilcox, John Gorka, and Christine Lavin. Hardy founded and edited Fast Folk Musical Magazine, published with a full-length recording in each issue. Fast Folk released the first recordings of most of the artists who currently headline folk festivals. In Hardy’s words, “This pretty much started the whole modern folk scene.” The collection of over 100 albums is now at the Smithsonian Institution.

Hardy was on campus from 1965 to 1970, an era of student activism. At this time, he edited The UH News-Liberated Press, a publication that he says “allowed people an outlet that kept the University peaceful, as opposed to violent.” As editor, he published a lewd political cartoon attacking then-President Richard Nixon and was arrested for libel. Hardy remains the only American ever arrested and convicted of libeling the president, a conviction overturned on appeal. As a result of this experience, Hardy concluded, “If I were going to change anything, I’d do it through my music.”

A boxed set of the first 10 albums of Hardy’s music, plus an 11th album, was released in 1998 by Prime CD. A tribute album, Of the White Goddess: Songs of Jack Hardy, released in 1996, is a collection of Celtic ballads, all sung by women. His 12th album, Omens, was released by Prime CD in 2000.

Hardy is a recipient of the Kate Wolf Memorial Award, given yearly by the World Folk Music Association to “an artist who makes a difference through his music.”
NEASC Team Visit

The University will undergo a comprehensive evaluation visit from Oct. 14 to 17 by a team representing the Commission on Institutions of Higher Education of the New England Association of Schools and Colleges.

The Commission on Institutions of Higher Education is one of eight accrediting commissions in the United States that provide institutional accreditation on a regional basis. Accreditation is voluntary and applies to the institution as a whole. The commission, which is recognized by the U.S. Department of Education, accredits approximately 200 institutions in the six-state New England region.

The University of Hartford has been accredited by the commission since 1961 and was last reviewed in 1991. Its accreditation by the New England Association encompasses the entire institution.

For the past 15 months, the University has been engaged in a process of self-study, addressing the commission’s Standards for Accreditation. An evaluation team will visit the institution to gather evidence that the self-study is thorough and accurate. The team will recommend to the commission a continuing status for the institution; following a review process, the commission itself will take the final action.

Carver continued from page 15

in Time magazine and positive reviews from coast to coast. Writing in The New York Times Book Review, Claire Dederer praised the book as memorable and timely. “The newfound stories aren’t just for Carver fanatics,” she wrote, “they’re for anyone who wants a reminder of what all the fuss was about.”

In addition to collecting the new fiction, Call If You Need Me provides a telescopic view of Carver’s life and work. The book includes his early stories, several of which Stull uses in creative writing classes to inspire (and console) aspiring Raymond Carvers. It contains Carver’s literary criticism, including essays on the writers who inspired him, notably Ernest Hemingway, Sherwood Anderson, and Anton Chekhov. Most revealing of all, it presents Carver’s personal essays: the searing autobiography “Fires,” the poignant memoir “My Father’s Life,” and the lyrical “Meditation on a Line from Saint Teresa.” Members of the UH Class of ’88 will hear an echo in the latter essay, since it was Carver’s message to them at Commencement. “Words lead to deeds,” he exhorted them, “and move it to tenderness.”

Soul and tenderness abound in Call If You Need Me, as they do in a companion volume Stull edited in 1996, All of Us: The Collected Poems. Stull and Carroll are the editors of Remembering Ray: A Composite Biography of Raymond Carver (1993), and they recently wrote the introduction to Tess Gallagher’s Soul Barnacles: Ten More Years with Ray (2000). They are currently at work on Visions and Revisions, a textual study of Carver’s evolution as a writer.

As an English major in Stull’s senior seminar, Literary Collaboration: Raymond Carver and Tess Gallagher, I learned firsthand how writers grow and change. When I came to interview Professor Stull two years later, he pulled out a copy of a poem I had written in response to Carver’s work. Reading the old/new poem was a rediscovery for us both. Readers familiar with Raymond Carver who pick up Call If You Need Me are in for just such shocks of pleasure, recognition, and surprise.

Nominations Sought for Honorary Degrees

Alumni, faculty, staff, and friends of the University are invited to nominate persons of distinction for honorary degrees to be awarded at future Commencement ceremonies or convocations.

Nominees should be individuals who have achieved high distinction in fields such as the arts, the sciences, academe, the business world, and government service.

Nominations should include a brief listing of the major accomplishments of the individual and an explanation of why that person should be honored by the University. Other relevant information, such as a personal relationship between nominator and nominee, should also be included. Nominees should not be contacted directly by nominators, and their nomination should be kept confidential.

While many individuals are nominated, only a very few can be honored. Those who are selected will be contacted by President Walter Harrison on behalf of the University and the Board of Regents.

Nominations should be sent to University Secretary Charles P. Condon, staff to the University’s Committee on Degrees and Ceremonials, prior to Sept. 30.
“My parents, Alan and Mary Wilson, devoted much of their lives to making education accessible to everyone, first at Hillyer College and then at the University of Hartford. I wanted to provide student financial assistance in their memory and chose a gift plan that pays me a solid return, giving me the freedom to

As you shape your retirement, let us show you how a University of Hartford Charitable Retirement Account can help you invest in the University’s future as well as your own.

• Get income now or save it for the future.
• Make unlimited contributions (and save taxes).
• Support your favorite school or program.

Contact:
Ron Fleury
Planned Giving Office
860-768-4619
giftplans@mail.hartford.edu
### University of Hartford Basketball 2001–02

#### MEN

<table>
<thead>
<tr>
<th>DATE</th>
<th>OPPONENT</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nov. 4</td>
<td>@ Quinnipiac (scrimmage)</td>
<td>4:00 p.m.</td>
</tr>
<tr>
<td>Nov. 11</td>
<td>Exhibition (Foreign Team)</td>
<td>4:00 p.m.</td>
</tr>
<tr>
<td>Nov. 16</td>
<td>@ Delaware State</td>
<td>7:30 p.m.</td>
</tr>
<tr>
<td>Nov. 19</td>
<td>@ Iowa St. (1st Round Las Vegas Invitational)</td>
<td>TBA</td>
</tr>
<tr>
<td>Nov. 22–24</td>
<td>@ Las Vegas Invitational (Las Vegas, NV)</td>
<td>TBA</td>
</tr>
<tr>
<td>Nov. 29</td>
<td>Phoenix Classic vs. Central Connecticut#</td>
<td>8:30 p.m.</td>
</tr>
<tr>
<td>Nov. 30</td>
<td>Phoenix Classic# (Niagara or Winthrop)</td>
<td>6:30/8:30 p.m.</td>
</tr>
<tr>
<td>Dec. 3</td>
<td>@ Manhattan College</td>
<td>7:30 p.m.</td>
</tr>
<tr>
<td>Dec. 8</td>
<td>FAIRLEIGH DICKINSON</td>
<td>2:00 p.m.</td>
</tr>
<tr>
<td>Dec. 11</td>
<td>@ Siena College</td>
<td>8:00 p.m.</td>
</tr>
<tr>
<td>Dec. 13</td>
<td>@ Rutgers University</td>
<td>TBA</td>
</tr>
<tr>
<td>Dec. 28</td>
<td>CLEMSON*</td>
<td>9:00 p.m.</td>
</tr>
<tr>
<td>Jan. 2</td>
<td>doubleheader, women vs. Clemson, 7:00</td>
<td></td>
</tr>
<tr>
<td>Jan. 5</td>
<td>@ Binghamton University*</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Jan. 7</td>
<td>BOSTON UNIVERSITY*</td>
<td>2:00 p.m.</td>
</tr>
<tr>
<td>Jan. 12</td>
<td>NEW HAMPSHIRE*</td>
<td>2:00 p.m.</td>
</tr>
<tr>
<td>Jan. 17</td>
<td>@ Maine*</td>
<td>TBA</td>
</tr>
<tr>
<td>Jan. 20</td>
<td>VERMONT*</td>
<td>2:00 p.m.</td>
</tr>
<tr>
<td>Jan. 22</td>
<td>@ Dartmouth</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Jan. 24</td>
<td>@ New Hampshire*</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Jan. 26</td>
<td>STONY BROOK*</td>
<td>2:00 p.m.</td>
</tr>
<tr>
<td>Jan. 29</td>
<td>@ Boston University*</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Feb. 1</td>
<td>@ Northeastern*</td>
<td>TBA</td>
</tr>
<tr>
<td>Feb. 5</td>
<td>MAINE*</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Feb. 8</td>
<td>ALBANY*</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Feb. 13</td>
<td>MARYLAND EASTERN SHORE</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Feb. 15</td>
<td>@ Stony Brook*</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Feb. 18</td>
<td>BINGHAMTON*</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Feb. 22</td>
<td>@ Albany*</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Feb. 24</td>
<td>@ Vermont*</td>
<td>1:00 p.m.</td>
</tr>
<tr>
<td>Mar. 2</td>
<td>America East Quarterfinals</td>
<td>TBA</td>
</tr>
<tr>
<td>Mar. 3</td>
<td>America East Semifinals</td>
<td>TBA</td>
</tr>
<tr>
<td>Mar. 9</td>
<td>America East Finals</td>
<td>TBA</td>
</tr>
</tbody>
</table>

# — Hartford Civic Center  
^ — Mohegan Sun  
* — America East games  
HOME GAMES in CAPS

#### WOMEN

<table>
<thead>
<tr>
<th>DATE</th>
<th>OPPONENT</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nov. 8</td>
<td>Exhibition (Foreign Team)</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Nov. 16</td>
<td>@ George Mason</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Nov. 17</td>
<td>@ George Washington</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Nov. 20</td>
<td>DARTMOUTH</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Nov. 23</td>
<td>@ Georgia Tech Tournament</td>
<td>TBA</td>
</tr>
<tr>
<td>Nov. 24</td>
<td>@ Georgia Tech Tournament</td>
<td>TBA</td>
</tr>
<tr>
<td>Dec. 1</td>
<td>@ Yale</td>
<td>TBA</td>
</tr>
<tr>
<td>Dec. 8</td>
<td>FAIRLEIGH DICKINSON</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Dec. 12</td>
<td>@ Central Connecticut</td>
<td>TBA</td>
</tr>
<tr>
<td>Dec. 16</td>
<td>RHODE ISLAND</td>
<td>2:00 p.m.</td>
</tr>
<tr>
<td>Dec. 28</td>
<td>CLEMSON*</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Jan. 5</td>
<td>@ Northeastern*</td>
<td>TBA</td>
</tr>
<tr>
<td>Jan. 7</td>
<td>@ Boston University*</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Jan. 10</td>
<td>New Hampshire*</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Jan. 14</td>
<td>@ Holy Cross</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Jan. 17</td>
<td>MAINE*</td>
<td>1:00 p.m.</td>
</tr>
<tr>
<td>Jan. 20</td>
<td>@ Vermont*</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Jan. 23</td>
<td>@ New Hampshire*</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Jan. 26</td>
<td>@ Stony Brook*</td>
<td>2:00 p.m.</td>
</tr>
<tr>
<td>Jan. 30</td>
<td>BOSTON UNIVERSITY*</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Feb. 6</td>
<td>NORTHEASTERN*</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Feb. 9</td>
<td>BINGHAMTON*</td>
<td>2:00 p.m.</td>
</tr>
<tr>
<td>Feb. 11</td>
<td>@ Albany*</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Feb. 15</td>
<td>STONY BROOK*</td>
<td>2:00 p.m.</td>
</tr>
<tr>
<td>Feb. 17</td>
<td>@ Binghamton*</td>
<td>7:00 p.m.</td>
</tr>
<tr>
<td>Feb. 22</td>
<td>ALBANY*</td>
<td>1:00 p.m.</td>
</tr>
<tr>
<td>Feb. 24</td>
<td>VERMONT*</td>
<td>2:00 p.m.</td>
</tr>
<tr>
<td>Mar. 2</td>
<td>@ Maine*</td>
<td>TBA</td>
</tr>
<tr>
<td>Mar. 7</td>
<td>America East Quarterfinals</td>
<td>TBA</td>
</tr>
<tr>
<td>Mar. 8</td>
<td>America East Semifinals</td>
<td>TBA</td>
</tr>
<tr>
<td>Mar. 9</td>
<td>America East Championship#</td>
<td>TBA</td>
</tr>
</tbody>
</table>

^ — Mohegan Sun  
* — America East games  
# — University of Hartford, Chase Arena  
HOME GAMES in CAPS

Ticket Information: (860) 768–HAWK  
www.HartfordHawks.com  
Ikon Hawk Hotline: (860) 768–5555
Golf was on display (well, sort of) during the Celebrity Pro Am Round of the 50th Anniversary Canon Greater Hartford Open (GHO) this summer. University President Walter Harrison (left) and caddy Arosha Jayawickrema ’91, assistant vice president for finance, looked the part for 18 holes. But it was alumnus Jerry Kelly ’89 who spread the University’s name during the tournament proper, finishing in a seventh-place tie.