



BRYAN GRAYBILL, GLAZER HALL INTERIOR DESIGNER SAT DOWN WITH OUR DIRECTOR OF MARKETING TO TALK ABOUT HIS VISION FOR THE VENUE AND INTEGRATING THE PAST WITH THE FUTURE

GLAZER HALL: Can you talk about how you stayed true to John Volk’s original Playhouse while adding modern features — like retractable seating, tech upgrade to bring GLAZER HALL to life?

BRYAN GRAYBILL: We treated Volk’s work like a sacred text: something to be read carefully and responded to, not rewritten. The bones of the Playhouse had a kind of theatrical gravitas already, so we focused on quiet interventions: retractable seating that disappears like a stagehand, lighting rigs that feel more like candlelight than concert hall. The goal was to enhance, not overwrite. We aimed to upgrade the machinery, but to leave the soul as it was.

GH: When people step into GLAZER HALL for the first time, is there a particular reaction or feeling you hope to inspire?

BG: Ideally, a kind of reverent hush. A sense that you’ve stepped into something considered and familiar. There’s a romance to the space, not in the sentimental sense, but in the way it engages the imagination. If it feels like a place where something meaningful might happen, then we’ve done our job. I want people to feel like they somehow remember the space even if it’s their first visit.

GH: How did you consider acoustics, materials, lighting, and flow to create a space that feels both intimate and majestic?

BG: It’s a delicate balancing act...an “orchestrated understatement.” We worked with acousticians and engineers to ensure technical excellence, but always within a palette that felt warm and human. We used materials that hold sound like memory: wood, velvet, plaster. Lighting was calibrated to feel theatrical, but a supporting cast member...not the lead. The flow is gentle, like a well-written overture, guiding you toward the performance without forcing your hand. Lastly, we had to be very disciplined to create lots of space void of furniture so as to allow a natural flow of guests...that was hard for us because we like to create lots of seating clusters which aren’t appropriate for a theatre.

GH: You have received global notoriety for your projects. What makes the design of GLAZER HALL uniquely significant in your career and how does it stand apart?

BG: Most of my work lives in the domestic or hospitality realms—spaces that serve the rituals of everyday life. GLAZER HALL was a chance to contribute to the cultural landscape in a more public way, but still with the same ethos: layering memory, history, and intentionality. It’s rare to work on a project that feels civic but still deeply personal. That duality of grandeur with restraint is what makes it stand apart.

GH: Is there an important aspect of the project I haven’t asked you about—something you’re proud of or learned through this design journey?

BG: Jill and Avie Glazer are patrons in the historic sense of the word. As an artist, they gave me and my team permission to be fully engaged in the project. They were hugely supportive and a lot of fun. As the Glazer Hall is a theatre, they gently reminded us of the need to create room for other artists’ storylines. Leaving room was a new discipline for me and my team...and a balancing act. Fingers crossed, we achieved that!

GH: Lastly, is there a type of performance or artist you’re most eager to see at GLAZER HALL?

BG: I’m a sucker for a vocalist singing the American Song Book. I’d love to see Diane Reeves or Diana Ross singing Gershwin, Rodgers & Hart, and Cole Porter.