



**PennState**  
College of Arts  
and Architecture

# CENTER FOR THE PERFORMING ARTS



## 2014–2015 Annual Report



# Letter from the Director

Dear Friends,

We are proud to present this report that chronicles the 2014–2015 programs and activities of the Center for the Performing Arts at Penn State.

I invite you to review this report and trust you will be impressed by the scope of programs presented and supported, the wide range of stakeholders that partner with us, and the depth of support from our campus and community.

The success of the Center for the Performing Arts depends on the dedication of everyone involved in its operation and the attendance and patronage by thousands of people from across central Pennsylvania. Together, we ensure that our vision to “enrich lives through inspiring experiences” is fulfilled.

Thank you, and enjoy looking through our annual report.

Yours truly,

**George Trudeau**  
Director, Center for the Performing Arts at Penn State

# Table of Contents

- 4** Values and Mission
- 6** 2014–2015 Presentations
- 7** Ticket Sales
- 8** Center strives to be one of top three reasons students seek out Penn State
- 10** Center for the Performing Arts Staff
- 11** Workforce
- 12** Pamela Aikey retires after more than four decades in the arts
- 15** Shirley Sacks recipient of Distinguished Service Award
- 16** School-Time Matinees
- 17** Snow doesn't deter middle school dean and students from seeing Diavolo
- 20** Thanks for the Support
- 23** Center recalls the legacy of Bob Harvey
- 24** Members
- 29** Income and Expenses
- 30** Presentations and Participation
- 31** Canadian 'lumberjacks,' Broadway baritone, daredevil dancers, and sublime singers highlight season
- 34** Classical Music Project expands horizons in fourth season
- 40** There was no denying the appeal and impact of The Nile Project
- 43** *BASETRACK Live* engagement built far-reaching partnerships

# Core Values



## Arts Leadership

We believe artistic distinction and exceptional experiences are the cornerstones of the Center for the Performing Arts and are integral to our position of national leadership.



## People First

We value everyone who benefits from and contributes to the Center for the Performing Arts. We take pride in fostering an environment of mutual respect, teamwork, and high ethical standards in which everyone's involvement is honored, supported, and appreciated.



## Service Focused

We provide our constituencies and partners with a consistently high level of support, access, and opportunities ensuring the greatest possible inclusiveness, diversity, and enrichment for those we serve.



## Creative Innovation

We seek and promote innovative, provocative, and risk-taking ideas and creative approaches across our organization.



## Committed Stewardship

We ensure fiscal health, sustain superior facilities, create self-sustaining systems, and support the reduction of our environmental footprint through our business model, practices, and policies.

Previous page, L to R: Adam Grabau as King Arthur in *CAMELOT* photo by Scott Suchman; *MAMMA MIA!* North American Tour cast photo © 2013 Kevin Thomas Garcia; Tyler La Marr in *BASETRACK Live*. This page, L to R: Diavolo's *Fluid Infinities* photo by Kenneth Mucke; Maggie Clennon Reberg as Mother Superior in "Here Within These Walls" in *SISTER ACT* photo © 2014 Joan Marcus.

# Vision

Enriching lives through inspiring experiences

# Mission

The Center for the Performing Arts provides a context, through artistic connections, to the human experience. By bringing artists and audiences together, we spark discovery of passion, inspiration, and inner truths. We are a motivator for creative thinking and examination of our relationship with the world.

# 2014–2015 Presentations

**Regina Carter**  
***Southern Comfort***  
Thursday, September 25 (SA)

**Takács Quartet**  
Wednesday, October 1 (SA)

**Cirque Alfonse**  
***Timber!***  
Wednesday, October 8

**Aspen Santa Fe Ballet**  
Tuesday, October 14

**Brian Stokes Mitchell**  
***Simply Broadway***  
Friday, October 17

**SpokFrevo Orquestra**  
Tuesday, October 21

***MAMMA MIA!***  
Thursday, October 23

**En Garde Arts Presents**  
***BASETRACK Live***  
**Created by Edward Bilous**  
Wednesday, October 29

**Tafelmusik Baroque Orchestra**  
**Jeanne Lamon, music director**  
***The Galileo Project:***  
***Music of the Spheres***  
Wednesday, November 5 (SA)

**Moscow State Symphony**  
**Orchestra**  
**Pavel Kogan, conductor**  
**Joshua Roman, cellist**  
Tuesday, November 11

**Chamber Music Society**  
**of Lincoln Center**  
Thursday, November 20 (SA)

**Diavolo**  
**Architecture in Motion**  
**Jacques Heim, artistic director**  
Tuesday, January 27

**Zap Mama and Antibalas**  
Tuesday, February 3

***Frogz***  
**Imago Theatre**  
Friday, February 6

***SISTER ACT***  
Tuesday, February 10

**Cyrille Aimée**  
Thursday, February 12 (SA)

**The King's Singers**  
***Great American Songbook***  
Tuesday, February 17

**Time for Three**  
**Zach De Pue and**  
**Nick Kendall, violinists**  
**Ranaan Meyer, double bassist**  
Thursday, February 26 (SA)

**Paddy Moloney**  
**THE CHIEFTAINS**  
**and special guests**  
Tuesday, March 3

**Brussels Jazz Orchestra**  
***BJO's Finest and Graphicology***  
Thursday, March 19

Each performance was in Eisenhower Auditorium, unless indicated as having been in Schwab Auditorium (SA).

**Penn State's College of Arts and Architecture, School of Music, and Center for the Performing Arts present Puccini's immortal opera *La Bohème***

Saturday, March 28  
Sunday, March 29

**eighth blackbird**  
Thursday, April 2 (SA)

**Rosanne Cash**  
*The River & The Thread*  
Thursday, April 9

**The Lightning Thief**  
**Theatreworks USA**  
Sunday, April 12

**Brooklyn Rider**  
Tuesday, April 14 (SA)

**CAMELOT**  
Monday, April 20

**The Nile Project**  
Thursday, April 23



**Brooklyn Rider**  
photo by Sarah Small

# Ticket Sales

Presentations

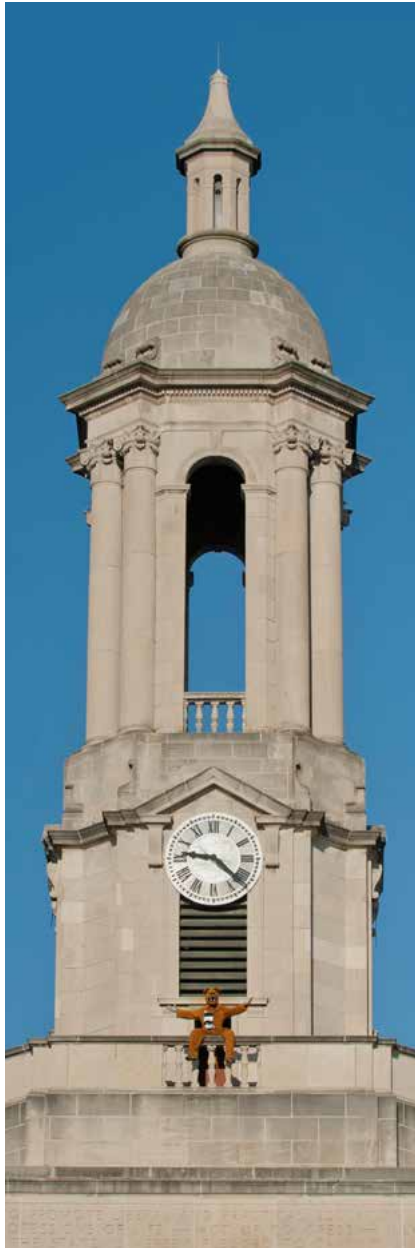
26

Tickets Sold

18,683

Tickets Distributed

21,897



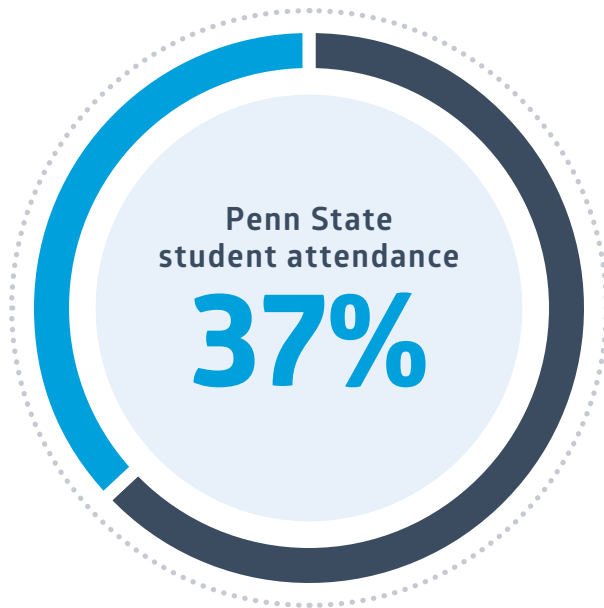
# Center strives to be one of top three reasons students seek out Penn State

The Center for the Performing Arts adopted a long-term stretch goal in 2014 that aims for the center “to be among the top three reasons students want to attend Penn State.” The goal has been embraced by Center for the Performing Arts staff members and stakeholders. It has energized a strategic planning process that is driven by a unified desire to advance toward reaching the stretch goal.

In summer 2014, Center for the Performing Arts staff members began working in teams to develop student engagement strategies and initiatives. A new full-time position of student engagement manager was developed in partnership with Penn State Student Affairs. Center for the Performing Arts representatives engaged with partners from across Penn State to discuss how to work together to encourage prospective students and those already at University Park to consider the center and the arts as integral to their campus experience.

Center for the Performing Arts representatives made presentations to all student tour guide organizations and to admissions and recruitment staff about the center and its programs. The Center for the Performing Arts in 2014 also began taking an active role in the Spend a Summer Day programs for prospective students.





The Center for the Performing Arts starts from a strong position. Thirty-seven percent of the combined audience for 2014–2015 presentations was made up of Penn State students. Curricular and student life partnerships involve students from across University Park disciplines with Center for the Performing Arts residencies and other arts-connected programs.

The Center for the Performing Arts supports student clubs and organizations that use Eisenhower Auditorium and integrates student employees into production, ticketing, and front-of-house operations. The Center for the Performing Arts also has student representatives on its Community Advisory Council and each year provides student internships.

## 2014–2015 Ticket Sales

student  
**6,915**

other  
**11,768**

Community Advisory  
Council representatives

**3**

student employees

**104**

# Center for the Performing Arts Staff

**George Trudeau**  
director

**Lea Asbell-Swanger**  
assistant director

**Annie Doncsecz**  
finance director

**Tracy Noll**  
sales and development services director

**Laura Sullivan**  
marketing and communications director

**Amy Dupain Vashaw**  
audience and program development director

**Pamela Aikey**  
contracts/logistics coordinator

**Shannon Arney**  
assistant ticket manager

**Erik Baxter**  
multimedia specialist

**Shannon Bishop**  
downtown ticket center manager

**Christie Black**  
editorial and public relations associate

**Len Codispot**  
sales and development  
accounting coordinator

**Gary Collins**  
production supervisor

**Aimee Crihfield**  
contracts/logistics coordinator

**Medora Ebersole**  
education and community  
programs manager

**Deanna Heichel**  
assistant finance director

**Tom Hesketh**  
events manager

**Wanda Hockenberry**  
assistant to the director

**Christine Igoe**  
ticket manager

**Urszula Kulakowski**  
art director

**Heather Longley**  
communications specialist

**Heather Mannion**  
marketing strategy specialist

**Sherren McKenzie**  
group sales coordinator

**John Mark Rafacz**  
editorial manager

**Dave Shaffer**  
assistant director  
for special programs

**Chad Swires**  
production supervisor

**Mark Tinik**  
production supervisor

**Lisa McClain Wagner**  
audience services manager

# Workforce

- 26 full-time employees
- 88 part-time employees
- 104 student employees
- 125 volunteers

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## Volunteer Event Staff Advisory Board

- Ruth Bell
- Jean Bloom
- Roger Cartright
- Dave Cowher
- Vicky Droll
- Emily Gregory
- Grace Long
- Barbara Reed
- Jane Sonnenday

## Community Advisory Council

Nancy VanLandingham, *chair*  
Lam Hood, *vice chair*

- Judy Albrecht
- William Asbury
- Patricia Best
- Lynn Sidehamer Brown
- Philip Burlingame
- Alfred Jones Jr.
- Deb Latta
- Eileen Leibowitz
- Ellie Lewis
- Christine Lichtig
- Mary Ellen Litzinger
- Bonnie Marshall
- Pieter Ouwehand
- Melinda Stearns
- Susan Steinberg
- Lillian Upcraft
- Pat Williams
- Nina Woskob

### *student representatives*

- Brittany Banik
- Stephanie Corcino
- Jesse Scott



## Pamela Aikey retires after more than four decades in the arts

In a career at Penn State's College of Arts and Architecture that spanned more than four decades, Pamela Aikey nurtured countless students, colleagues, and visiting artists. So when she retired in September 2014 after forty-two years as a full-time employee, Center for the Performing Arts coworkers knew someone would be hired to take her place, but no one could fill her shoes.

"When I think of Pam, I smile," says Laura Sullivan, director of marketing and communications at the Center for the Performing Arts. "She is sincere, genuine, truthful, kind, caring, generous, professional, fun, and free-spirited. Pam is always more concerned about others than herself."

A few months out of high school, Aikey started working part-time for the former Penn State Artists Series in August 1970. Through her best friend from high school, who had gotten a job at the Artist Series, Aikey had learned the performing arts presenter needed some part-time help.

"I did whatever needed to be done," recalls the Bellefonte, Pennsylvania, native, who spent much of her time answering phones, helping to paint displays, running errands, and distributing (in those days free) tickets to students at what is now the HUB-Robeson Center.

By January 1972, Aikey had been hired as a full-time staff assistant to Artists Series Director Nina Brown.

"Nina was very influential in my life. We almost hit it off immediately. Although, I must admit I was a bit afraid of her, but that soon passed," Aikey says. "Nina was always very direct and up-front. At least you always knew where you stood with her, and she expected her staff to be up-front with her, as well. If she asked you what you thought of something, it was because she really wanted to know what you thought."

She worked with Brown until 1985, when the Artists Series director retired and the organization she founded in 1957 merged with Eisenhower Auditorium Management to become the Center for the Performing Arts.



Pamela Aikey (second from right in white sleeves) poses for a Center for the Performing Arts Marketing and Communications Department staff photo in front of Schwab Auditorium in October 1991.

“I think she saw something in me that I didn’t know I had,” Aikey says. “When Nina realized that she could trust me and count on me, I began interacting with artists’ managers and the artists when they came to Penn State. She trusted me to do the right thing and to make sound decisions based on my knowledge of the series and the artists.”

The former director and her right-hand woman of thirteen years had formed a bond that would continue until Brown died in March 2010.

After the Center for the Performing Arts took shape, Aikey spent four years working in the college dean’s office. She primarily handled scheduling and logistics for the college’s music and theatre groups that toured to Penn State locations throughout the commonwealth.

In 1989, she accepted a position as office manager for the Center for the Performing Arts Marketing and Communications Department. Her responsibilities included supervising student employees.

“[She] opened my eyes to a way of incorporating my love of the arts into a lucrative career.”

Farah Lopez Lyner

“Pam was the epitome of a manager at the Center for the Performing Arts—organized but fun, firm yet caring,” says Farah Lopez Lyner, who as a student worked with Aikey in the 1990s. “She knew everything about us students and was ready to help with anything from work to our studies to our personal lives to our families. She encouraged my potential beyond my basic work-study duties and opened my eyes to a way of incorporating my love of the arts into a lucrative career. Without her influence, I doubt I would’ve landed a job at American Ballet Theatre—fresh from PSU—working with internationally renowned dancers

and traveling the world. In fact, one of the first calls I made after receiving the offer was to Pam.”

When Susan Stockton took over as Center for the Performing Arts director in 2001, Aikey moved to the Events Department as contracts and logistics coordinator. Three decades of experience made her the ideal person for the last job she would have.

## “She was, in many ways, the heart and soul of our organization.”

Tom Hesketh

“Pam Aikey is a gem. She was, in many ways, the heart and soul of our organization,” says Tom Hesketh, Center for the Performing Arts events manager. “In her role of contracts and logistics coordinator, she was the initial point of contact for artists and their management companies. One of her major functions was arranging for lodging and hospitality for artists, which in many ways set the tone for their experience in State College. She was very professional and organized, and unfailingly cheerful even when schedules were blown up or plans came unraveled.”

Center for the Performing Arts Assistant Director Lea Asbell-Swanger couldn't agree more with Hesketh's assessment.

“Pam always had the care of our artists as her primary concern. She went out of her way repeatedly to provide that special something to make their time with us pleasantly memorable. She always exceeded the expectations of artists and their handlers,” Asbell-Swanger says. “She also went out of her way to get special access to artists for our students and our patrons. For her it wasn't ever about donor or sponsor status. She wanted to help facilitate special moments that were in many cases life changing for all parties involved.”

Coworkers relied on Aikey for her accumulated wisdom about topics big and small.

“In knowledge gleaned from decades of doing the amazing job that she did, she could tell you everything from how many cans of Diet Coke were left in the dressing room refrigerator to how many sandwiches it takes to feed a European orchestra to what an artist manager might say in response to any number of questions,” says Amy Dupain Vashaw, audience and program development director at the Center for the Performing Arts. “She was a true testament to dedication and passion for the arts.”

Aikey's dedication to the center was apparent from the first he met her, remembers George Trudeau, director of the Center for the Performing Arts since 2004.

“She loved her work, and it showed,” he says. “Pam dedicated herself to ensuring our visiting artists' needs were anticipated and met, and took under her wing each season a number of student assistants who she affectionately mentored. It was a labor of love for her, which extended to attending and enjoying our performances. I feel lucky to have worked with Pam and have enjoyed staying in touch with her following her retirement.

## “It was a labor of love for her ... .”

George Trudeau

Aikey, who became hooked on the performing arts as a teenager when she saw *The King and I* on Broadway, figures she made the right decision to spend her life in the theatre.

“I loved learning,” she says, “and the arts have enriched my life in so many ways.”



## Shirley Sacks recipient of Center for the Performing Arts Distinguished Service Award

**S**hirley Sacks was the 2015 recipient of the Center for the Performing Arts Distinguished Service Award. The State College resident is a former four-term member of the Center for the Performing Arts Community Advisory Council.

“Shirley Sacks exemplifies what it means to be a passionate advocate, and she is always looking for ways to spread the word about the Center for the Performing Arts,” says George Trudeau, director of the Center for the Performing Arts. “She is also a straight shooter who will always tell you what she thinks or what she’s heard from others. It is an extremely valuable contribution to have someone like Shirley who is not afraid to pass along critiques or criticism.”

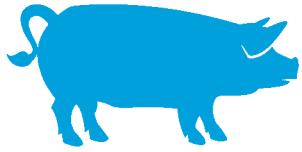
In addition to her work with the center, Sacks has volunteered for various organizations in State College. She has been a docent at Penn State’s Palmer Museum of Art for twenty years and was a member of the Nittany Valley Symphony Guild board. She was also president of the Friends of Schlow Centre Region Library board.

“I’m always running around. I love getting involved in what’s happening in the community, and I try to help out as much as possible,” Sacks says.

Sacks is a member of two book clubs, including the American Association of University Women, where she helps with the annual book sale that raises money for women to return to college. She is also a member of Hadassah, a Jewish organization for women, where she attends luncheons and meetings plus helps with an annual food festival.

“I love the arts, and I especially love music. I want to see that these performing arts programs keep going and do my best to help them out,” she says. “I’m very honored and very flattered to receive this award.”

The Distinguished Service Award has been given annually since 1996.



# School-Time Matinees

We are grateful for the opportunity to provide these experiences to central Pennsylvania school children thanks to support from the McQuaide Blasko Endowment and the Bill and Honey Jaffe Endowment.

## Partners:

36 schools, plus homeschooling families, from 12 Pennsylvania counties (Beaver, Blair, Cambria, Centre, Clearfield, Clinton, Elk, Huntingdon, Lycoming, Northumberland, Union, and Westmoreland).

## School-Time Presentations

Each performance was in Eisenhower Auditorium. Attendance is noted next to each listing.

**2,256** *Charlotte's Web*  
**Theatreworks USA**  
Monday, November 10

**70\*** *Diavolo*  
**Architecture in Motion**  
Tuesday, January 27

**1,256** *Frogz*  
**Imago Theatre**  
Friday, February 6

**240** *The Nile Project*  
Thursday, April 23

\* The Diavolo School-Time Matinee had 965 reservations, but most students and teachers were unable to attend because of weather-related school delays.



## Snow doesn't deter middle school dean and students from seeing Diavolo

**“Snow day!” Those words usually excite students, but a group of youngsters at St. Marys Area Middle School were anything but pleased when winter weather caused a two-hour delay to the opening of school January 27, 2015.**

Sixteen students from the school in the Elk County city of St. Marys, about seventy-five miles northwest of State College, had been anticipating a trip to the Center for the Performing Art for a School-Time Matinee performance of the dance-theatre company Diavolo. Instead, a storm caused them to miss the morning show.

Seeing the disappointment on the students' faces, Karen Lucanik, dean of students, went to extraordinary measures to ensure they could see Diavolo. Lucanik worked with Amy Dupain Vashaw, audience and program development director at the Center for the Performing Arts, to exchange the morning tickets for the public performance that evening. Shannon Arney, assistant ticket manager, and Sherren McKenzie, group sales coordinator, were also instrumental in acquiring tickets, making changes, and assigning seats.



photo by Julie Shelton

“If only all schools had the dedication and passion for the arts that St. Marys has.”

Amy Dupain Vashaw

“We have had an amazing partnership over the years with St. Marys Area School District,” Vashaw said. “If only all schools had the dedication and passion for the arts that St. Marys has.”

Lucanik, who has been at the school for more than three decades, swiftly drafted new permission slips for parents to sign. She also secured an even larger bus so students could invite additional school friends to attend. Twenty-two students got to see the evening performance.

She said she knew it would be an invaluable experience for her students to see Diavolo, which performs what it calls “architecture in motion,” because of the Los Angeles company’s fusion of ballet, contemporary dance, gymnastics, martial arts, and hip-hop.



*Transit Space*, a work inspired by skateboard culture, was especially provocative for middle school students, she said, because it poses timeless questions about who are we, where we come from, and where we’re going.

“If our students are exposed to the arts, they enhance their creativity and elevate their intellects. The more we can get our hands on live performances, the more we can expand our minds and think out of the box,” said Lucanik, who grew up participating in dance, sports, and piano lessons.

The dean also teaches the middle school enrichment course that sponsored the trip. As part of the course mission to give students a wider-than-usual range of activities and challenges, Lucanik said she seeks opportunities to expose her students to the performing arts.

“Everything about the show was outstanding.”

Isabela Ehrensberger

“Everything about the show was outstanding,” said Isabela Ehrensberger, eighth grader. “The arts help develop who a person is and help them get a diverse education so they become well-rounded people.”

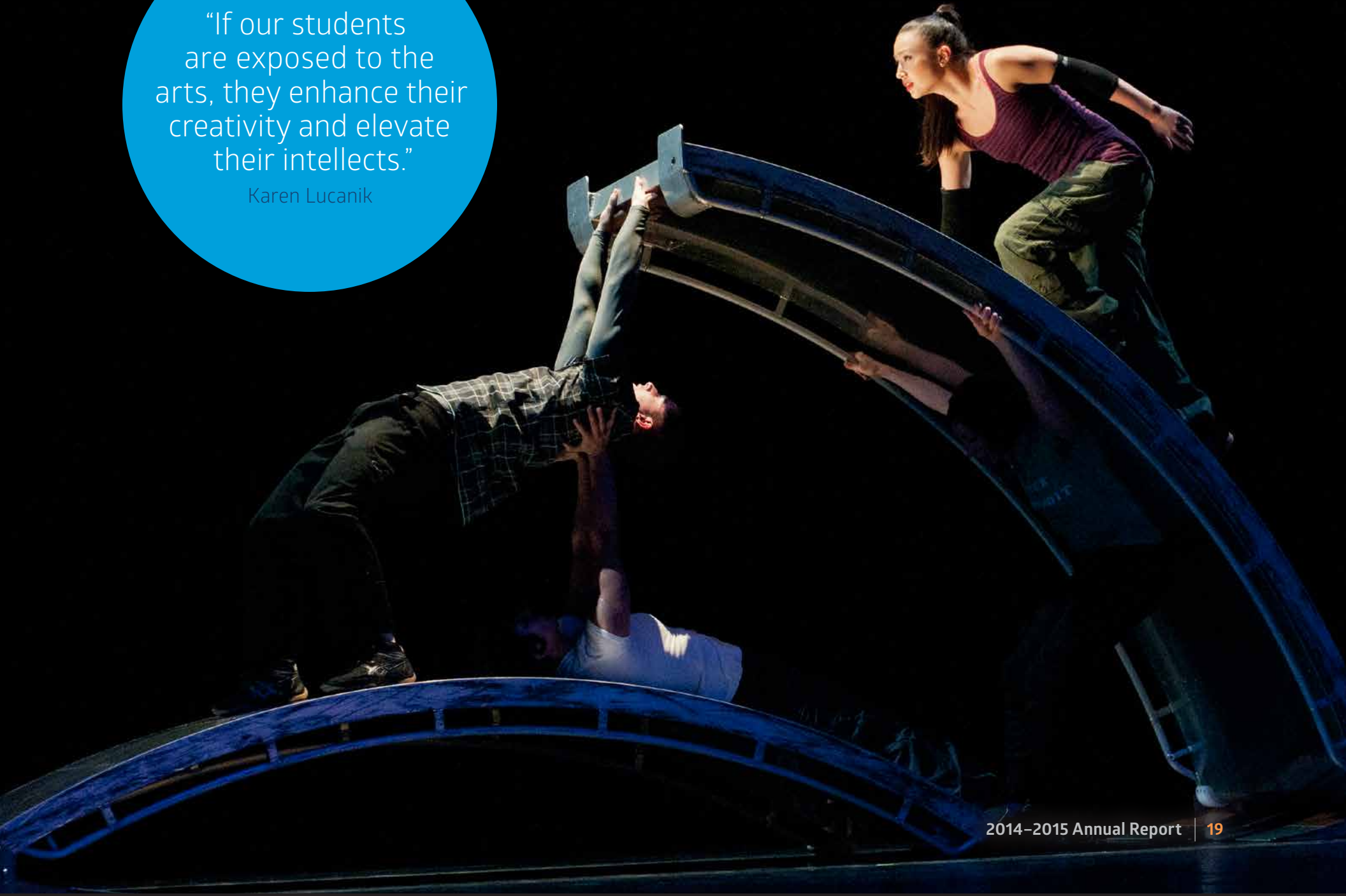
Will VanSlander, a sixth-grade student, said he would love to pursue a career in dance and would even welcome being part of the Diavolo company when he grows up.

“Dance is a way for me to let everything go,” he said, “and express myself in a way that not a lot of people can.”

Left: Karen Lucanik (top row, center) and her class. Next page: Diavolo in *Transit Space*. Photo by Michael Misciagno.

“If our students  
are exposed to the  
arts, they enhance their  
creativity and elevate  
their intellects.”

Karen Lucanik



# Thanks for the Support

We are grateful to these businesses, organizations, and individuals for supporting the Center for the Performing Arts 2014–2015 season.

## SPONSORS

### Diamond

\$10,000 to \$19,999

TIAA-CREF  
The Village at Penn State

### Ruby

\$5,000 to \$9,999

A.W. & Sons  
Lynn Sidehamer Brown  
and Kimberly Watkins  
Gay D. Dunne and James H. Dunne  
Don and Mary Ellen Fisher  
Foxdale Village, A Quaker-Directed  
Continuing Care Retirement Community  
Blake and Linda Gall  
Robert and Helen Harvey  
Richard and Sally Kalin  
Kish Bank  
Sandra Zaremba and Richard Brown

### Gold

\$4,000 to \$4,999

Northwest Savings Bank

### Silver

\$3,000 to \$3,999

Days Inn Penn State  
Designer's Studio  
Eileen Leibowitz  
Tom and Mary Ellen Litzinger  
Bob and Ruth Murray  
Dotty and Paul Rigby  
Spats Café and Speakeasy

### Bronze

\$1,000 to \$2,999

Hoag's Catering and Event Rentals  
Benson and Christine Lichtig  
Nittany Eye Associates  
William Rabinowitz



**Joshua Roman**

photo © Jeremy Sawatzky

## PARKING SPONSORS

Robert and Helen Harvey  
Mercedes-Benz Audi Nissan Volvo Volkswagen  
and Sprinter of State College

## MEDIA SPONSORS

3WZ 95.3 FM  
Forever Broadcasting:  
93.7 THE BUS, 1390 The Fanatic, BIG FROGGY 101,  
ESPN Radio 1450 AM, MAJIC 99, WRSC FM 103  
HappyValley.com  
WATM-ABC 23/WWCP-FOX 8/THIS TV  
WJAC-TV  
WPSU  
WTAJ-TV

## ACCESSIBILITY OUTREACH PROGRAM

The Center for the Performing Arts is committed to making the arts accessible to everyone and offers many services to patrons who need assistance in order to fully enjoy attending live performances.

### **We acknowledge the 2014–2015 program sponsor:**

Nittany Eye Associates

### **Generous supporters also include:**

Nanette Anslinger  
Rana and Steve Arnold

*We thank the Sight-Loss Support Group of Central Pennsylvania, Inc., for its ongoing support of our Audio Description Program.*

## GRANTS

Central Pennsylvania Convention and Visitors Bureau  
The Andrew W. Mellon Foundation  
Mid Atlantic Arts Foundation  
National Endowment for the Arts  
New England Foundation for the Arts  
Pennsylvania Council on the Arts  
University Park Allocation Committee

## ARTS ENDOWMENT BENEFACTORS

Nina C. Brown Endowment  
Honey and Bill Jaffe Endowment for Audience Development  
McQuaide Blasko Endowment  
Pieter and Lida Ouwehand Endowment \*

## ARTS ENDOWMENTS

Lynn Donald Breon Endowment \*  
Ben Bronstein '61 Program Endowment for Jazz \*  
John L. Brown Jr. and Marlynn Steele Sidehamer Endowment  
Richard Robert Brown Program Endowment  
Norma and Ralph Condee Chamber Music Endowment  
Eisenhower Auditorium Endowment  
Sidney and Helen S. Friedman Endowment  
Glenn and Nancy Gamble Endowment  
Hall-LeKander Endowment  
Meghan R. Mason Program Endowment \*  
William E. McTurk Endowment  
Penn State International Dance Ensemble Endowment  
Dotty and Paul Rigby Classical Music Endowment \*  
Gerald B. M. and Sylvia Stein Endowment \*

\* Future pledged endowment

# ENDOWMENT CONTRIBUTORS

## **John L. Brown Jr. and Marlynn Steele Sidehamer Endowment**

The Sturtz-Davis Family

## **Nina C. Brown Endowment**

Pamela M. Aikey

## **Richard Robert Brown Program Endowment**

Richard Brown and Sandra Zaremba

## **Norma and Ralph Condee Chamber Music Endowment**

Robert and Dorothy Cecil  
William F. and Kathleen Dierkes Condee

## **Honey and Bill Jaffe Endowment**

Honey and Bill Jaffe

## **McQuaide Blasko Endowment**

Mr. and Mrs. James Horne

## **Penn State International Dance Ensemble Endowment**

Dr. Niti Goel  
Elizabeth Hanley and Patrick Kolivoski

# HOSPITALITY PARTNERS

The Atherton Hotel  
Avánt Garden  
Best Western Plus University Park Inn & Suites

Centre County Caterers  
Comfort Suites  
Country Inn & Suites  
Courtyard by Marriott  
Fairfield Inn & Suites  
Gardners Candies  
Hampton Inn & Suites  
Hampton Inn State College  
Harrison's Wine Grill & Catering  
Holiday Inn Express  
Lion Country Lodging: Carnegie Inn & Spa, Hilton Garden Inn,  
Days Inn Penn State, Quality Inn State College, Super 8,  
and Nittany Budget Motel  
The Nittany Lion Inn  
Penn State Transportation Services  
The Penn Stater Conference Center Hotel  
Ramada Conference Center & Golf Hotel  
Residence Inn by Marriott  
Sleep Inn  
Spats Café and Speakeasy  
Springhill Suites

# PENN STATE PARTNERS

Adult Learner Services  
Art Education program  
Arts Entrepreneurship program  
Center for Arts and Crafts  
Center for Science and Technology in the Schools  
Clearinghouse for Military Family Readiness  
Community, Environment, and Development program  
Dance program  
Department of Architecture  
Department of Sociology and Criminology  
Interinstitutional Center for Indigenous Knowledge  
Institute for Energy and the Environment

## PENN STATE PARTNERS CONTINUED

Juggling Club  
Pasquerilla Spiritual Center  
Paterno Fellows  
Schreyer Honors College  
Science-U  
Shaver's Creek Environmental Center  
Student Affairs  
Student Programming Association

## COMMUNITY PARTNERS

Bellefonte Middle School  
Centre Crest Nursing Home  
Centre County Office of Aging  
co.space  
Patrick Sargent, ART-illery Papermaking Workshop  
Schlow Centre Region Library  
Sounds  
State College Area School District  
Veterans Book Project



## Center recalls the legacy of Bob Harvey

The Center for the Performing Arts lost a sponsor, a member of its Leadership Circle, and a lifelong supporter of the arts in February 2015. Robert "Bob" Harvey died after an extended illness at The Atrium in State College.

Bob and his wife, Helen, were named the 2014 recipients of the Center for the Performing Arts Distinguished Service Award for their work to promote the arts at Penn State and in the State College area.

The couple sponsored multiple Center for the Performing Arts presentations and parking for various events.

Bob also supported and participated in the arts in six central and western Pennsylvania counties through organizations including the Nittany Valley and Altoona symphonies, the Kittanning Fireman's Band, the Pittsburgh and Allegheny ballet companies, Armstrong County Theatre, and Butler Little Theatre. He also served as an Eisenhower Auditorium tour guide.

"He was a spirited guy, full of energy and loved being with people," says Center for the Performing Arts Director George Trudeau.

Helen and their daughters Ann and Patricia survive Bob.

# Members

We appreciate the support of Center for the Performing Arts members during 2014–2015.

## Leadership Circle

(\$3,000 and more)

Lynn Sidehamer Brown  
Mimi U. Barash Coppersmith  
Marty and Joan Duff  
Blake and Linda Gall  
Robert and Helen Harvey  
Bob and Sonia Hufnagel  
Richard and Sally Kalin  
Dan and Peggy Hall LeKander  
Barbara Palmer  
Dotty and Paul Rigby  
Louis P. Silverman and  
Veronica A. Samborsky  
George and Nina Woskob

## Director's Circle

(\$2,000 to \$2,999)

Patricia Best and Thomas Ray  
Lynn Donald Breon  
Janet Fowler Dargitz and  
Karl George Stodefalko  
Rod and Shari Erickson  
Edward R. Galus  
Arnold and Marty Gasche  
Donald W. Hamer and Marie Bednar  
Beverly Hickey  
Honey and Bill Jaffe  
Kay F. Kustanbauter  
Eileen W. Leibowitz

Tom and Mary Ellen Litzinger  
Pieter W. and Lida Ouwehand  
William Rabinowitz  
Robert Schmalz

## Encore Circle

(\$1,000 to \$1,999)

Pamela M. Aikey  
Judith Albrecht and Denny Gioia  
Grace M. Bardine  
Mary and Hu Barnes  
Philip and Susan Burlingame  
Edda and Francis G. Gentry  
Richard B. Gidez  
David and Margaret Gray  
Michael P. Johnson and Maureen Mulderig  
Stan and Debra Latta  
Benson and Christine Lichtig  
Kenneth and Irene McIlvried  
Karen and Scott Shearer  
Jackson and Diane Spielvogel  
Carol and Rex Warland  
Terry and Pat Williams  
David and Diane Wisniewski

## Advocate

(\$500 to \$999)

Ned and Inga Book  
Jack and Diana Brenizer  
Richard Carlson and Lori Forlizzi

Joseph and Annie Doncsecz  
Michael T. and Ann F. Dotsey  
Steve and Sandy Elbin  
Mark A. Falvo  
Nancy S. Gamble  
John and Carol Graham  
Amy Greenberg and Richard Doyle  
Bill and Connie Hayes  
Steven L. Herb and  
Sara Willoughby-Herb  
Nancy L. Herron  
Lam and Lina Hood  
Cindy and Al Jones  
Chick King  
James and Bonnie Knapp  
James and Barbara Korner  
John and Michelle Mason  
Patrick W. and Susan N. Morse  
Marcia and Bill Newton  
Steve and Anne Pfeifferberger  
Jack and Sue Poremba  
Patricia Hawbaker Quinlivan  
Andy and Kelly Renfrew  
Shirley Sacks  
Sally L. Schaadt  
Russell and Jeanne Schleiden  
Paul and K.C. Sheeler  
Vaughn and Kay Shirk  
Susan and Lewis Steinberg  
Marilynne W. Stout  
Kenton Stuck  
Mark and Anne Toniatti



## Advocate continued

(\$500 to \$999)

Elizabeth Trudeau  
George and Debbie Trudeau  
Mark and JoAnne Westerhaus  
Mary Jane and William Wild  
Sandra Zaremba and Richard Brown  
Charlotte Zmyslo

## Partner

(\$250 to \$499)

Steve and Chris Adams  
William W. Asbury  
Dr. Deborah F. Atwater  
Sven and Carmen Bilen  
Alan Brown  
Roger and Corinne Coplan  
Lee and Joan Coraor  
Stephanie Corcino  
Jo Dixon  
Margaret Duda  
Heather F. Fleck  
Pamela Francis  
Peg and Joe French  
Catherine Greenham  
Andrea Harrington  
Sue Haug  
Dawn E. Hawkins  
Dale T. Hoffman  
Anne Hummer  
Christopher and Gail Hurley  
John and Gina Ikenberry  
Allen and Nancy Jacobson  
Laurene Keck and Dave Sweetland  
John and Gretchen Leathers  
Debra Leithauser

Fran E. Levin  
Elinor C. Lewis  
Dorothy and Kenneth Lutz  
Richard and Juanita Lysle  
Jodi Hakes McWhirter  
Susan and Brian McWhirter  
Jim and Sharon Mortensen  
Joe and Sandy Niebel  
Eva and Ira Pell  
Martena Rogers  
Mike and Joan Roseberry  
Robert and Peggy Schlegel  
Tom and Carolyn Schwartz  
Dave Shaffer and Eve Evans  
John and Sherry Symons  
Shawn and Amy Vashaw  
Gary and Tammy Vratarich  
Barbara R. and Joel A. Weiss  
Sue Whitehead  
David and Betsy Will  
Craig and Diane Zabel  
Dr. Theodore Ziff  
Cal and Pam Zimmerman

## Friend

(\$150 to \$249)

Lynn and Ellis Abramson  
Shirley Allan  
Anne and Art Anderson  
Scott and Sandy Balboni  
Dr. Henry and Elaine Brzycki  
Tom Caldwell Memorial Fund  
John M. Carroll and Mary Beth Rosson  
John Collins and Mary Brown  
George and Bunny Dohn  
Steven P. Draskoczy, M.D.  
Terry and Janice Engelder



Tara Helen O'Connor  
photo by Lisa-Marie Mazzucco

## The Jazz Train

\$250 and more

William W. Asbury  
Patricia Best and Thomas Ray  
David and Susan Beyerle  
Lynn Donald Breon  
Philip and Susan Burlingame  
David and Lisa Coggins  
Gordon and Caroline DeJong  
Jim and Polly Dunn  
Edward R. Galus  
Arnold and Marty Gasche  
Charlene and Frank Gaus  
John & Michelle Groenveld  
Lee Grover and Anita Bear  
Steven L. Herb and  
Sara Willoughby-Herb  
Anne and Lynn Hutcheson  
Honey and Bill Jaffe

Brian and Christina Johnson  
Michael P. Johnson and  
Maureen Mulderig  
Cindy and Al Jones  
Robert Martin and Kathy Weaver  
Kathleen D. Matason and  
Richard M. Smith  
Randi and Peter Menard  
Dr. Marla L. Moon  
Wilson and Maureen Moses  
William and Annemarie Mountz  
Larry and Kelly Mroz  
Jack and Sue Poremba  
Sally L. Schaadt  
David and Ann Shallcross-Wolfgang  
Dan and Melinda Stearns  
Dennis W. and Joan S. Thomson  
Dan and Linda Trevino  
Barbara R. and Joel A. Weiss  
Charlotte Zmyslo

## Friend continued

(\$150 to \$249)

Barry and Patti Fisher  
Frank and Vicki Forni  
Bob and Ellen Frederick  
Andris and Dace Freivalds  
David and Kay Green  
Bethlyn and Scott Griffin  
Charlie and Laura Hackett  
Elizabeth Hanley and Patrick Kolivoski  
John Lloyd Hanson  
Betty Harper and Scott Sheeder  
Tom and Ann Hettmansperger  
Jackie and John Hook  
Jim and Susan Houser  
Steven and Shirley Hsi  
Daniel and Kathleen Jones  
Ed and Deb Klevans  
John F Knepp  
Harry B. Kropp and Edward J. Legutko  
Thomas Kurtz and Grace Mulligan-Kurtz  
Mark and Theresa Lafer  
Fred and Louise Leoniak  
Sharon and David Lieb  
Bob and Janice Lindsay  
Herb and Trudy Lipowsky  
Jane and Edward Liszka  
Nancy and John Lowe  
Sandy and Betty Macdonald  
Helen Manfull  
Deborah Marron  
Sherren and Harold McKenzie  
Don Miller  
June Miller  
Gary and Judy Mitchell  
Betty and John Moore  
Chris and Bobbie Muscarella



Cyrille Aimée

Robert F. and Donna C. Nicely  
Claire M. Paquin  
Guy and Grace Pilato  
Proforma LLH Promos, LLC  
Andrew and Jean Landa Pytel  
Ed and Georgia Reutzel  
Phil and Judy Roberts  
Susan J. Scheetz  
Donald Smith and Merrill Budlong  
Allan and Sherrill Sonstebly  
Carol Sosnowski  
and Rosemary Weber  
Barry and Ellen Stein  
JoLaine Teyssier  
Betty McBride-Thuring  
James and Deena Ultman  
Stephen and Jennifer Van Hook  
Nancy and Wade VanLandingham  
Alice Wilson and Friends  
Carl and Sharon Winter  
David L. and Connie Yocum

## Member

(\$50 to \$149)

Mr. and Mrs. Richard Alley  
Robert Anderson and Kim Tait  
Jennifer Bailey and Philip Bosha  
David Bankovic  
Lou and Bernadette Barth  
Reg and Diane Bartram  
Dr. Ernest Bergman  
Janet Blankenhorn  
Barbara A. Boal  
Chandra Bose  
Barry Bram and Laura Perry  
Ben Bronstein  
Emory Brown

John Bukowski and Cathy Stenson  
Jerry and Sara Carlson  
Jane Charlton  
Kevin and Suzanne Cheesebrough  
Emily Chiang  
Rebecca Cianci  
Andrea Commaker  
E. Max and Shirley J. Coploff  
Doris and Charles Croskey  
Ms. Ellen Dashem  
Don Davis  
Dianne DeGol  
Kathleen Derr  
David and Paula Diedrich  
David and Carolyn Dolbin  
Douglas Dougherty  
Marti Franklin Duffy  
The Egan Family  
Peggy Ekdahl  
Joelle Ferguson  
Barney Finberg  
Chris and Deborah Flavin  
Jason and Kelly Fragin  
Joshua Fritsch  
Jim and Carmen Frost  
Karen and Randy Funk  
Michael Gabrovsek and  
Susan Traynor  
Brian and Jane Galas  
Troy Gardner  
Dan and Debbey Grow  
Miles and Tawni Guralnick  
Alberto Gutierrez  
Julia Hahfouz  
Thomas and Barbara Hale  
Mary Hile Herold  
Lisa Herzog  
Tom and Sandy Hood

Fred and Jan Hurvitz  
Toni Irvin  
Mel Kaulkin  
Pamela Kennedy  
George and Diane Kesidis  
Ms. Sue Kessinger  
Jeanne Kitko  
Patricia and Lawrence Koch  
Charles and Ashley Kranich  
Gerald and Jean Krum  
Kenneth and Olivia Kuo  
Eva Lefkowitz and Eric Loken  
Ralph Licastro and Laura Reidy  
Robert and Jill Lillie  
Jane M. Linsky  
Doreen Long  
Julia Mahfouz  
Linden and Kendall Markley  
Pete and Sharon Marsh  
Amy Milgrub Marshall  
Patrick McClelland  
Harold and Priscilla McFerren  
Leslie, Steven, and Maria Meyer  
Arline Miller  
Milutinovic Family  
Jocinda Mohney  
Mark and Minda Morath  
Robert Nelson  
Harriet and David Nembhard  
Susan Nichols  
Gloria Nieweg  
John Norseen  
Sharon O'Brien, D.O.  
Adrian Ocneanu and Christine Lowe  
Brenda B. Parks  
Camille Payne  
Elizabeth H. Pennock  
Barbara and Joan Peterson

## Member continued

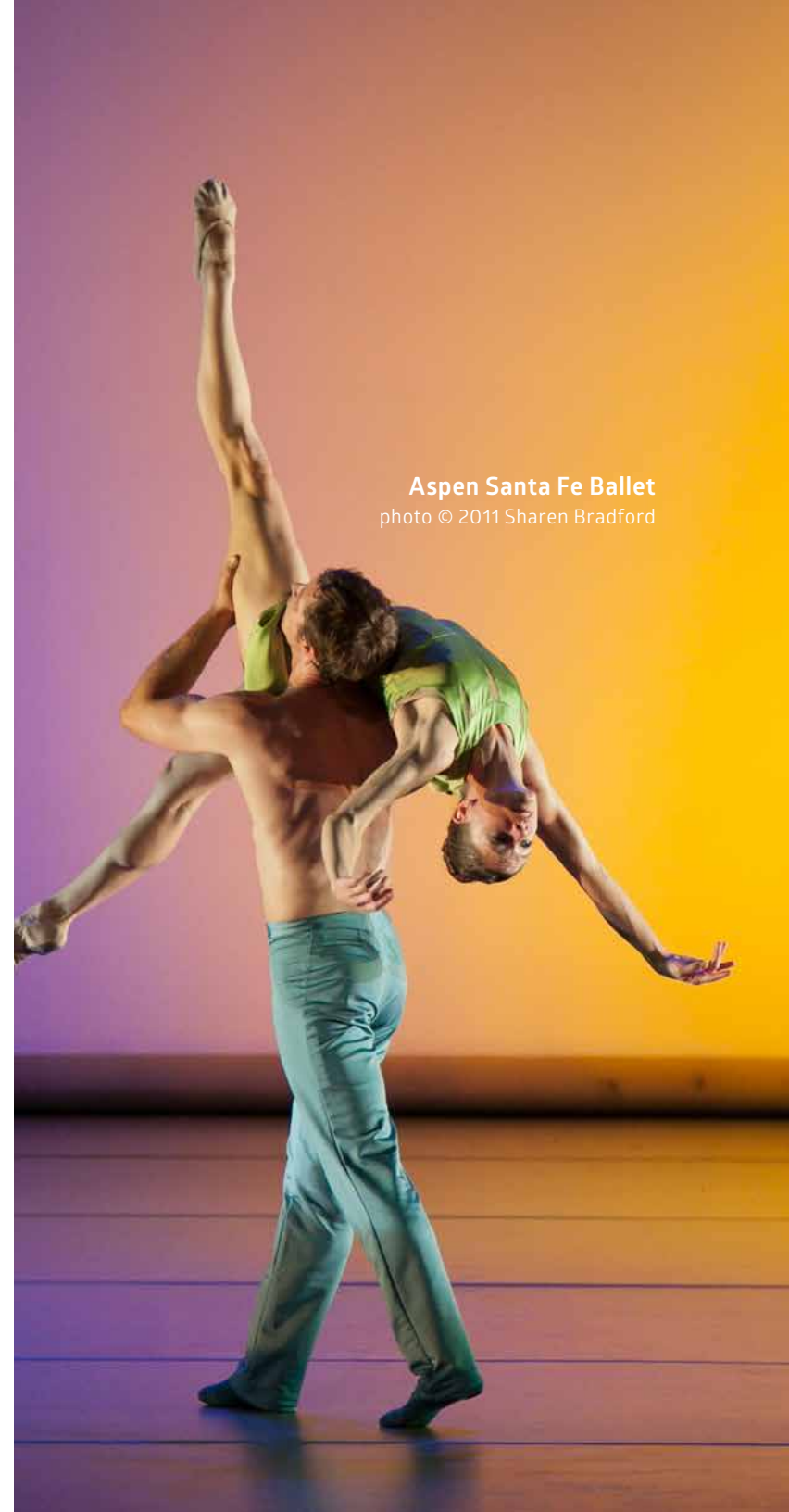
(\$50 to \$149)

John D. Phillips  
Robert Phillips  
Michael Poorman  
Michael Pursley  
David and Ginny Ray  
Anne and Richard Ready  
David and Mary Richards  
Judith and Dennis Roberts  
Len and Nancy Rockey  
Ken and Millie Rockwell  
Anthony and Kristine Romain  
John Romig  
Thomas J. Russo  
Kathy Salloum  
Ken and Julia Schmell  
Paul and Melissa Sherbondy  
JoAnn and Rich Shore  
Mr. and Mrs. Brian Shunk  
Laura J. Simon and Bruce G. Lindsay  
Guy Simpson  
Annette Slater  
Roger and Jo Snyder  
Kepler Sones  
William and Cheryl Speakman  
Karen and Robert Spicer  
Patrick and Leslie Stewart  
Christine Suhey  
William D. Taylor and  
Andrea M. Mastro  
David Thomas  
Guy and Carolyn Thompson  
Susan and Robert Urion  
Barbara Van Horn  
Chris and Jim Vrentas

Mike and Kerri Weitzel  
Christy Werner  
Timothy F. Wheeler  
Linda White  
Devra Wolfe  
Jennifer Tara Kocher Zerphy  
Andrew Zydney

Aspen Santa Fe Ballet

photo © 2011 Sharen Bradford



# Income and Expenses

The Center for the Performing Arts organizational budget totaled \$4,032,011. Fifty-six percent of revenues were earned and contributed through tickets sales and services, facility and equipment rentals, performance program advertising, concession sales, fundraising, grants, and endowments.



- **earned income** 40%  
 Ticket Sales 23%, Rentals 12%, Other Fees 9%
- **development income** 16%  
 Contributions 11%, Grants 5%, Endowment Support 1%
- **university support** 44%

- **program and events** 78%
- **general and administrative** 13%
- **grants and special projects** 4%
- **development** 3%
- **equipment and capital improvements** 2%

# Presentations and Participation

Total events: **273**

included all events in all supported venues

Total attendance: **92,471**

included only public events in Eisenhower and Schwab auditoriums

Groups: **230**

included 126 groups attending Center for the Performing Arts presentations

Center for the Performing Arts presentations are included only in the Total events and Total attendance categories.

Center for the Performing Arts presentations: **26**

Center for the Performing Arts engagement events: **117**

A combined 5,219 people attended the engagement offerings.

Student sponsored events: **10**

University presentations: **43**

Academic presentations: **180**

included 160 Esber Recital Hall concerts

Community events: **7**

included Nittany Valley Symphony, Calvary on Campus, Performing Arts School of Central Pennsylvania

Rentals: **3**

Kid Ink & Friends, ICCA Competition, *In the Mood*

# Canadian ‘lumberjacks,’ Broadway baritone, daredevil dancers, and sublime singers highlight season

Each season comes with a lavish array of artists. Some of the exceptional highlights of 2014–2015 follow.



## Cirque Alfonse | *Timber!*

The charm and cheekiness of Québec’s Cirque Alfonse brought a “lumberjack” circus to Eisenhower Auditorium—complete with flying axes, logrolling, a tumble-down outhouse, and live music and dancing reflective of the performers’ rural Canadian heritage. The Center for the Performing Arts partnered with the Penn State Juggling Club to host a free public workshop for novices in the week before the performance. National Flapjack and National Lumberjack days also conveniently coincided during the week leading to Cirque Alfonse’s Penn State debut, so the Center for the Performing Arts promoted *Timber!* by encouraging folks to wear flannel, have their photos taken in front of a woodpile (complete with axe), and decorate their own stick-on beards. A free IHOP pancake coupon giveaway completed the day in true lumberjack fashion. The Mid-Atlantic Arts Foundation provided support for the heartwarming and fun performance.



## Brian Stokes Mitchell | *Simply Broadway*

Tony Award-winning baritone Brian Stokes Mitchell presented songs from popular musical theatre productions. In *Simply Broadway*, based on his recording of the same title that *USA Today* chose as one of the best albums of 2013, Mitchell and pianist Tedd Firth enlivened classics from Broadway's *Camelot*, *Porgy and Bess*, *Sunday in the Park with George*, *Les Misérables*, and other shows. The Eisenhower Auditorium audience seemed entranced by Mitchell's stripped-down concept that relied on his charisma and acting skills, along with his amazing voice and brilliant accompanist, to create one unique stage world after another. Early in his performance he invited the audience to join him on his musical journey by saying, "Come and enter into my imagination." A *Centre Daily Times* reviewer wrote, "Every song brought a fresh, new character out of Mitchell, each one so different from the one before that it was almost impossible to wrap your mind around the fact that there was only one man performing." In addition to the concert, Mitchell charmed attendees at a pre-concert *Artistic Viewpoints* talk by telling stories of his artistic and personal adventures in locales from the South Pacific to New York City.

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## Diavolo | *Architecture in Motion*

Dance theatre daredevils from the West Coast, Diavolo returned to Eisenhower Auditorium with *Transit Space*, a work the Center for the Performing Arts had commissioned in 2011, plus a new piece featuring music by Philip Glass. It was exciting to see how *Transit Space* had evolved from the world premiere performance at Eisenhower in April 2011. During its visit, the company worked with members of University Dance Company, teaching them repertoire excerpts and leading them in daring trust exercises; visited Penn State's new Arts Entrepreneurship classes, where Diavolo Artistic Director Jacques Heim talked about creating a dance company from scratch on the West Coast; had a working session with architecture, landscape architecture, and digital design students about ideas for a structure to be built for Diavolo's next work; and performed at a School-Time Matinee.





## Cyrille Aimée

With her sparkly eyes, mounds of curly hair, and delightful French accent, Cyrille Aimée warmed a winter night at Schwab Auditorium by singing a selection of jazz standards and works of her own composing, all backed by a skillful band. On the afternoon of her performance, she travelled to Centre Crest Nursing Home in Bellefonte, accompanied by her guitarist Michael Valeanu, to perform a brief concert for residents there. Thanks to the Hall-LeKander Endowment, the Center for the Performing Arts each year takes an artist to a local long-term care facility to perform for residents whose ability to travel is compromised. Aimée connected to the audience at Centre Crest by interpreting standards from the American songbook, enjoyed thoroughly as evidenced by the many tapping toes and smiling faces.

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## Rosanne Cash | *The River & The Thread*

Singer and songwriter Rosanne Cash, backed by her band, brought *The River & The Thread* tour to Eisenhower Auditorium. The first half of the concert was a straight-through performance of Cash's most recent Grammy Award-winning album. *The River & The Thread* evokes the American South's rich landscape—physical, musical, and emotional—and examines the indelible impressions it's made on our collective culture and on Cash, who was born in Memphis, Tennessee. Projected photographs—taken during several trips to the American South to areas rich in history, tragedy, and culture—accompanied the song performances on stage. After intermission, Cash sang a selection of earlier hits such as “Seven Year Ache” and “Tennessee Flat Top Box,” which included a mesmerizing section in which she and her husband, creative collaborator and guitarist John Leventhal, performed several selections as a duo.

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Two pages previous bottom photo: Cirque Alfonse *Timber!* photo by Guillaume Morin. Previous page bottom photo: Diavolo's *Fluid Infinities* photo by Mara Zaslove. This page bottom photo: Rosanne Cash photo © Clay Patrick McBride.

## Classical Music Project expands horizons in fourth season

The Center for the Performing Arts in 2014 was awarded a second three-year grant in the amount of \$400,000 to support The Andrew W. Mellon Foundation-funded Classical Music Project.

Meetings with project stakeholders that took place as part of preparing the proposal to the Mellon Foundation helped shape how the project would develop during the three seasons spanning fall 2014 through spring 2017.

The project seeks to raise the profile of Center for the Performing Arts classical music presentations and to engage students and faculty at Penn State and community patrons with classical music programs. The aim is to develop classical music access points for students so they will gain an understanding and appreciation of the art form during their college years that will last throughout their lives.

### Residences

The fourth season of the project included seven ensembles in residence, visiting artists engaging in a range of academic and student life programs, the first year of a Student Ambassador Program, the first of a series of composer residencies, a deepening relationship with Penn State Student Affairs, continuation of a partnership with Penn State Altoona, and curricular connections that remained strong.



**Time for Three**

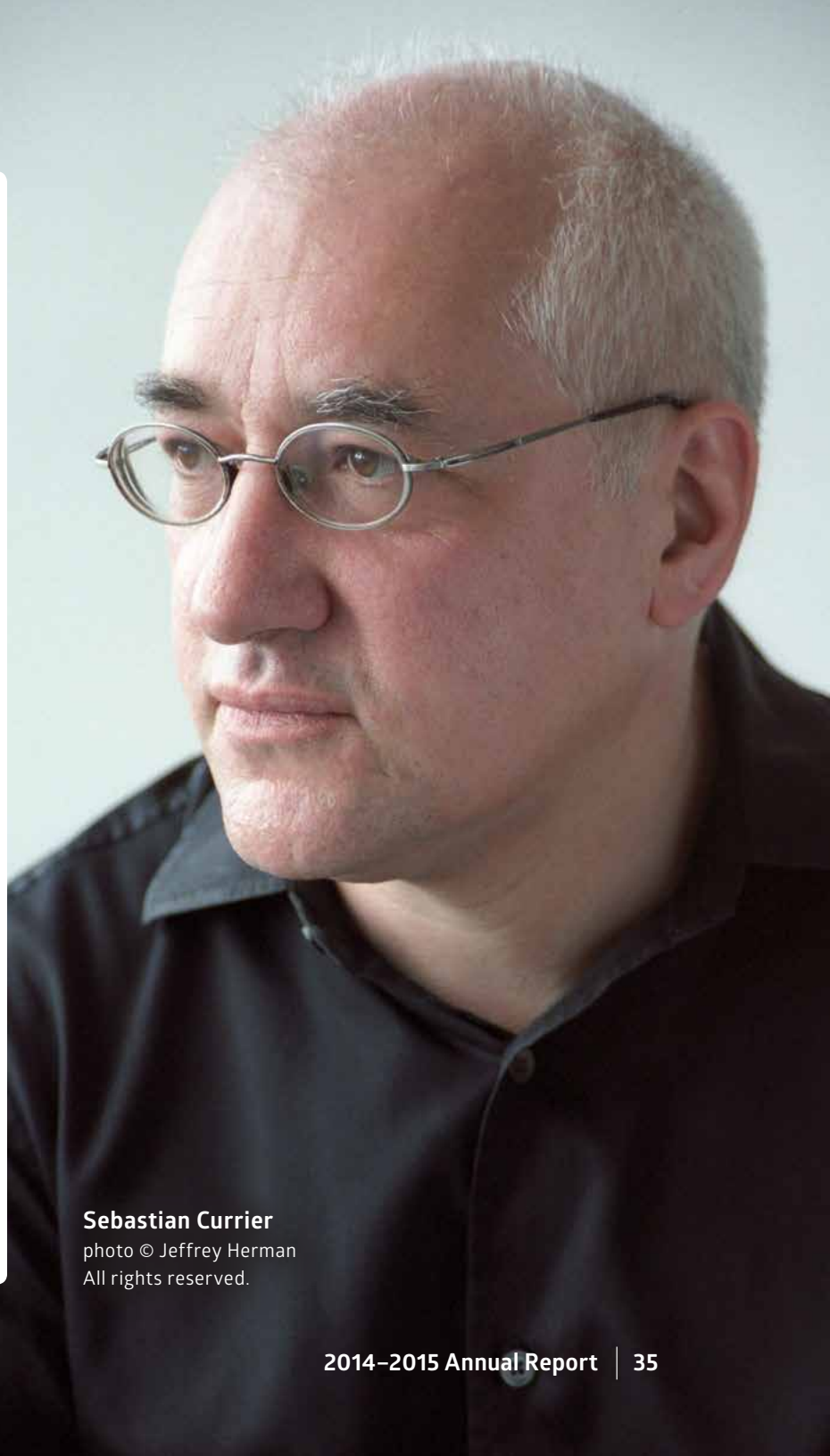
photo by Philip De Jong/Journey Group

Seven ensembles participated in residencies: Takács Quartet, Tafelmusik Baroque Orchestra, Moscow State Symphony Orchestra, Chamber Music Society of Lincoln Center, Time for Three, eighth blackbird, and Brooklyn Rider.

The ensembles were chosen to include both traditional configurations (string quartet, orchestra, etc.) and groups whose focus includes contemporary music, a wider range of repertoire, different configurations of instruments, and new ways of engaging audiences.

Visiting musicians participated in a many activities, including master classes, classroom visits, seminars, workshops, and panel discussions. Three ensembles—Takács Quartet, Time for Three, and Brooklyn Rider—presented programs as part of the Classical Coffeehouse series. Additional concerts were presented at Innovation Park, a new partner, and in residence halls and student commons. Many of the programs were open to the public. Time for Three presented a special program, *Follow Your Dreams and Shoot for the Stars*, at a local middle school. All of the ensembles gave a full public performance as the culmination of its time at Penn State.

Composer Sebastian Currier visited Penn State as the first of a new Classical Music Project composer residency program. His visit coincided with an appearance by the Chamber Music Society of Lincoln Center, which performed a concert including Currier's Center for the Performing Arts co-commissioned work *Parallel Worlds*. Currier participated in a seminar with composition students; spoke to Penn State Philharmonic students about composing for orchestra; attended an informal faculty performance of *Variations on Time and Time Again*, his work for piano and flute; met with the student ambassadors, and participated in a talk prior to the concert by the Chamber Music Society.



**Sebastian Currier**

photo © Jeffrey Herman  
All rights reserved.

## Student Affairs

The Center for the Performing Arts relationship with Student Affairs at Penn State continues to grow. Staff members from student affairs worked with the Classical Music Project team to develop programs that interacted with student organizations, were presented in student-life settings, and engaged with students across University park. Students Engaging Students, an organization of leaders learning to provide peer support to other leaders of student organizations, attended a Leaderless Teams workshop with Brooklyn Rider. The Council of LionHearts, an organization of student service club leaders, supported the Classical Coffeehouse series by advertising it to its members, providing feedback about the logistics of the coffeehouses, and introducing the artists at the events.

It was an exciting validation of our engagement with Student Affairs to receive its commitment to provide matching funds for a new full-time position of student engagement manager at the Center for the Performing Arts. The Classical Music Project and other operations have caused the Center for the Performing Arts to place an intense focus on engaging students with the arts. It is gratifying to know Student Affairs shares the vision enough to give support to turn a part-time project administrative coordinator position into a full-time job, housed at the Center for the Performing Arts, with a sole focus on student engagement.

## Altoona

Continuing a project-supported partnership, two visiting ensembles each spent a day at Penn State Altoona. Takács Quartet participated in *But I Want to Dream*, an afternoon lecture and demonstration on Leoš Janáček's String Quartet No. 2, *Intimate Letters*. The quartet presented an



Brooklyn Rider  
photo © Sarah Small

evening program at Edith Davis Eve Chapel. Meanwhile, eighth blackbird musicians took part in an afternoon event, *Pierrot Plus–The New Music Orchestra*, and presented an evening concert at the Mischiagna Family Center for Performing Arts. The Center for the Performing Arts appreciates the reception that students and community members have given to the programs at Altoona campus. Altoona faculty and staff members are dedicated to supporting the project and its programs.

## Curriculum

Curricular relationships with the project remain strong, with twelve class visits conducted during the fall and spring semesters reaching approximately 250 students. A few notable class visits included:

- Members from several visiting ensembles met with students taking classes in the College of Arts and Architecture's new arts entrepreneurship program;
- Time for Three musicians attended a College of Communications social media course to speak about how they engage with the public on social media platforms;
- Alison McKay, creator of the Tafelmusik program *The Galileo Project: Music of the Spheres*, participated in a joint lecture and discussion with a Penn State Department of Astronomy and Astrophysics senior lecturer;
- Brooklyn Rider quartet members spoke to an art history class about their creative process and the inspiration they derived from the pre-World War I Blue Rider art movement in conceiving the ensemble's *Almanac* project.

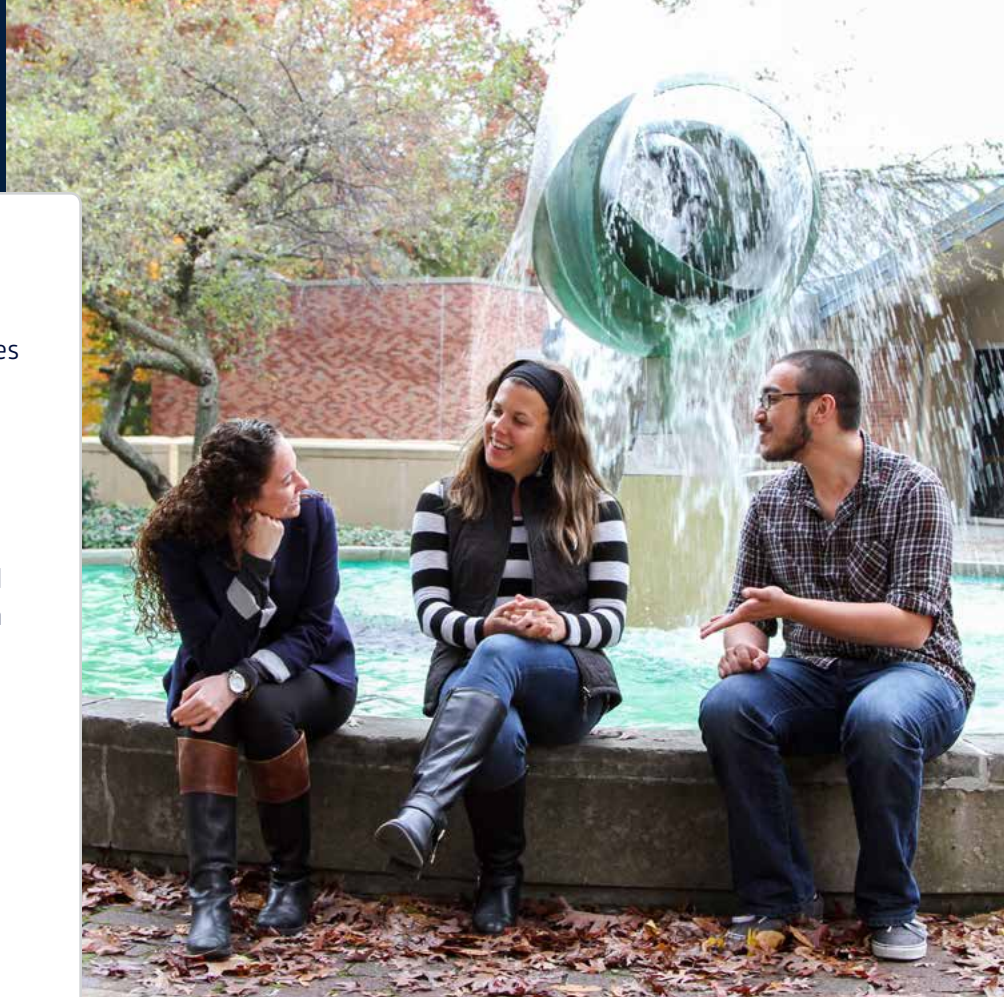


**Tafelmusik Baroque Orchestra**  
photo by Don Lee, The Banff Centre

In addition to individual class visits, several courses on classical and Western music each semester helped educate students about classical music, both through the course curriculum and by attending performances by project-presented ensembles.

## Ambassadors

Three students were selected from twenty-five applicants for a new Student Ambassador Program. In fall semester, the ambassadors worked with their faculty adviser and the Classical Music Project leadership team to learn about the project and its goals, meet visiting artists, attend residency activities, and develop plans. In spring semester, the ambassadors conceived, organized, and hosted three events with Time for Three—a panel discussion *Adapting Classical Music for Twenty-First-Century Audiences*, a workshop on alternative string performance techniques, and a pop-up performance at a dining commons. The ambassadors also organized several other pop-up performances, hosted a classical music house concert, blogged about classical music programs, attended a donor lunch that featured student performances they curated, and served as student advocates for the project.



Classical music 2014–2015 student ambassadors (from left) Alix Bigley, Janey Martinsen, and Dave Phillips chat at the Walters Courtyard fountain near the music buildings at University Park.



2012–2013

2013–2014

2014–2015

## Participation

The success of the project is reflected in the level of student participation in all activities and by the continuing increase in attendance at presentations. Student attendance at classical music performances increased from 39 percent of the total audience the previous season to 43 percent in 2014–2015.

### Penn State Partners and Supporters

Alumni Association  
College of Arts and Architecture Arts  
Entrepreneurship Program  
coolBlue Community at Innovation Park  
Department of Art History  
Department of Astronomy and Astrophysics  
Department of Communication Arts  
and Sciences  
Farrell Center for Corporate Innovation  
and Entrepreneurship in the Smeal  
College of Business  
Institute for the Arts and Humanities

Misciagna Family Center for Performing  
Arts at Penn State Altoona  
Paterno Liberal Arts Undergraduate  
Fellows Program  
School of Music  
Schreyer Honors College  
Student Affairs

### Artistic Partners

Takács Quartet  
Tafelmusik Baroque Orchestra  
Moscow State Symphony Orchestra  
Chamber Music Society of Lincoln Center  
Sebastian Currier

Time for Three  
eighth blackbird  
Brooklyn Rider

### Penn State Student Organizations

Blue & White Society  
Classical Music Project Student Ambassadors  
ComRadio  
Council of LionHearts

### Community Partner

Bellefonte Middle School



1

## There was no denying the appeal and impact of The Nile Project

In April 2015, the Center for the Performing Arts hosted the most far-reaching and multidisciplinary engagement it has undertaken. The Nile Project, featuring ten musicians representing countries of the Nile River Basin, worked in partnership with Penn State faculty and State College area community members to spread messages of collaboration, sustainability, and hope. Egyptian ethnomusicologist Mina Girgis and Ethiopian-American singer Meklit Hadero founded the project in 2011 to address the Nile basin's cultural and environmental challenges using an innovative approach that combines music, education, and enterprise.



The Nile Project curates collaborations among musicians from the eleven Nile countries to expose audiences to the cultures along the world's longest river. These musical experiences foster cross-cultural empathy and inspire environmental curiosity to shift the Nile from a divisive geopolitical argument to a uniting East African conversation. The project offers an innovative model for cross-cultural dialogue and cooperation.

By exposing audiences to the cultures of the Nile, the project's music provides a space for river neighbors to learn about each other and create a shared identity. For the U.S. tour, the project developed workshops designed to make students aware of the issues in East Africa, with the hope of harnessing the next generation of problem solvers to develop innovative solutions to the region's cultural and environmental challenges.

Girgis visited Penn State in November 2014 to meet with the faculty and others with whom the company would engage during the visit by the whole company. The preparatory stay included a public talk as part of the Student Programming Association's Distinguished Speakers Series. Girgis departed having generated enthusiasm and plans for the activities that would materialize later.

An area in which the Center for the Performing Arts had tremendous impact was through curricular connections to the project. Two faculty members developed courses utilizing the project as the basis for their learning. Hoda El-Shakry in Comparative Literature, and Heather Davis, an Institute for the Arts and Humanities post-doctoral fellow, created a course on the general notion of toxicity and incorporating Nile River issues.



While at University Park, company members engaged in workshops using their music to deliver a larger message. They visited classes in Sociology: Sam Richards' famous Race and Ethnic Relations with its 750 students; an Arts Entrepreneurship class; and a Community, Environment, and Development course in which faculty member Kathy Brasier had several students focus their case studies on the issues in the Nile, which they then pitched to Girgis for feedback.

The Paterno Fellows hosted a lecture-demonstration with the company. Project musicians and leaders engaged in several on-campus panel discussions, including *The Nile and African Identity*, featuring faculty members from African and African American Studies, Women's Studies, and Comparative Literature; *Water Cooperation and Musical Collaboration*, hosted by the Interinstitutional Center for Indigenous Knowledge; and a panel of water experts who spoke as part of the Penn State Institutes for Energy and the Environment's Water Symposium.

In commemoration of Earth Day, the Center for the Performing Arts partnered with the student chapter of Penn State Eco-Action to host a mini performance by project musicians, a screening of *Plastics Paradise*, and other activities.

The company performed a joyous School-Time Matinee for students ranging in ages from preschool to high school. Project members also seemed to have an amazing time playing foosball, informally jamming, and eating dinner with residents of the co.space, in downtown State College, and members of our community.

The musicians from Egypt gave a lecture demonstration on Egyptian music to a capacity crowd at the Penn State Downtown Theatre Center. Perhaps the most celebratory event, though, was a community jam at the State College Borough Building. It gave people a chance to



dance, play music of their own creation, hula hoop, and eat alongside members of the project.

Reaction to the company from all of the partners was positive. The Center for the Performing Arts is considering reengaging the group in an upcoming season. When the arts can be used as a means to open dialogue, engender discussion about real and pressing issues, and work on finding sustainable solutions to intractable problems, we know we're on to something good.

Photos: 1. Nile Project musicians sail down the Nile River. Photo by Peter Stanley. 2. A crowd of students enthusiastically join Nile musicians performing for Sam Richards' Race and Ethnic Relations class. 3. Musicians perform after a panel discussion in the conference room of Eisenhower Auditorium. 4. Nile Project vocalists perform.

## ***BASETRACK Live*** **engagement** **built far-reaching** **partnerships**

**In October 2014, the Center for the Performing Arts curated a wide-ranging and meaningful engagement in connection with the presentation of *BASETRACK Live*, a multimedia theatre work based on the words of Marines and their families. The production uses photos and video from journalists embedded with Marines in Afghanistan, and a live, contemporary score to share the stories of those stationed abroad and their families as they struggle to cope with separation and the uncertainties of war.**

Center for the Performing Arts staff members built partnerships and context at University Park and in the community. In the lead-up to the performance, the Center for the Performing Arts hosted a three-day papermaking workshop. Artist Patrick Sargent, who spent his career in the military, is pursuing a master of fine art degree. Working with fatigues, marine tee shirts, and jeans, Sargent makes paper from the fabric and subsequently uses the paper to produce art. Fabric shredding took place at the HUB-Roberson Center, a student-oriented public space that generated attention for the workshop. The *Centre Daily Times* gave the activity front-page coverage.



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The pulping of the shredded fabric and pressing into paper occurred on the next two days at the drill deck space of Wagner Building. That location, which houses ROTC offices, was chosen to engender participation among military personnel. The Center for the Performing Arts also partnered with art education students and Mary Sullivan, a State College-area papermaker, to ensure the workshop's success. The resulting artwork was exhibited at Pasquerilla Spiritual Center.

The Center for the Performing Arts also partnered with the Dear Hero program to collect items that the student-run club sends in care packages to deployed military personnel. The collection drive, which ran for all Center for the Performing Arts presentations in October, garnered about 125 pounds of donations.

The Center for the Performing Arts engaged the *BASETRACK Live* company members in a variety of University and community activities designed to provide context for the performance. The actors and cellist participated in a workshop, talking about making art from real-life events, with Penn State dance students. The cast took part in a discussion and question-and-answer session with Paterno Fellows—liberal arts students whose activities lead to admission in Penn State's Schreyer Honors College. The cast also conducted an engaging discussion with Center for the Performing Arts staff members.

The Center for the Performing Arts enjoys a wonderful partnership with the co.space, a State College residence for thinkers, entrepreneurs, and world-changers. With the help of the Penn State Office of Veterans Programs, the Center for the Performing Arts invited veterans to join the cast and co.space residents for an informal dinner. One guest, a Marine who served with the 1/8 Unit, is now a Penn State student. He appears in a film at the beginning of *BASETRACK Live* that introduces many of the members of the 1/8, the unit in which the play's creators were embedded. That same Marine participated in the

post-performance question-and-answer session with the cast and the audience.

Two complimentary tickets to *BASETRACK Live* were offered to military personnel, and 120 tickets were distributed.

Another partnership saw State College Area High School host a pop-up exhibit of titles from the Veterans Book Project. The project includes books authored collaboratively by artist Monica Haller and dozens of people who have been affected by the American wars in Iraq and Afghanistan. The pop-up exhibit was repeated at Pasquerilla, in connection with the art exhibit, so the public could also access the books filled with powerful words and images.

Financial contributors to the *BASETRACK Live* residency included Daniel Perkins, director of the Clearinghouse for Military Family Readiness, who donated funds to offset the cost of complimentary tickets for military personnel; Leslie Laing of Adult Learner Services, who contributed funds to support the papermaking residency with Sargent; and Penn State Student Affairs, which helped to support the overall engagement.

Photos: 1. Tyler La Marr in *BASETRACK Live*. 2. Artist Patrick Sargent discusses his work. 3. Tyler La Marr and Ashley Bloom perform a scene with live musicians. 4. Paul Brandenburg of the Dear Hero Program collects items for deployed military personnel. 5. Attendees shred uniforms before making it into paper during a workshop.



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