

Annual Report



PennState
College of Arts and Architecture

17
18

CONTENTS

- 4 Letter from the Director
- 6 Vision, Mission, and Core Values
- 8 2017–2018 Presentations
- 8 Ticket Sales
- 10 Presentations and Participation
- 11 Income and Expenses
- 12 Staff and Workforce
- 14 Members
- 18 Thanks for the support
- 22 *Narrow Seas* premiere
part of annual commitment
to commissioning music
- 24 Gay and James Dunne share
Distinguished Service Award
- 26 Renowned cellist's concert
a season highlight
- 28 Litzinger recounts personal
reason for supporting Yo-Yo
Ma concert
- 30 Dance and percussion partner-
ships engage the community
- 32 Audiences see the world
in unfamiliar ways
- 37 Eisenhower Auditorium
welcomes new era with
Meyer Sound LEO family
- 39 School-Time Matinees
- 41 Jaffe's gift helps to introduce
children to the arts



Cécile McLorin Salvant
photo by Mark Fitton

17
18

Letter from the Director

Thank you for taking time to review this report on our 2017–2018 season.

We are excited to share the success of a season of great performances, including a wonderful evening with world-renowned cellist **Yo-Yo Ma**. Our **School-Time Matinees** provided thousands of young people with the opportunity to attend performances at Eisenhower Auditorium. The broad range of our programs provides many enriching experiences for students and our community.

Surrounding all our presentations and in support of our audience development program, we were proud to offer a rich array of **engagement activities**, many involving our guest artists. A highlight included the first year of our **Diversity and Inclusion Collaborative**.

You will learn more about the presentation of a new work by composer **Caroline Shaw**, which continued our long association with the national commissioning consortium Music Accord. As part of the ongoing project to maintain and upgrade Eisenhower, we were excited to install a **state-of-the-art sound system**. Be sure to notice the inspirational story of our Distinguished Service Awardees, **Gay and Jim Dunne**.

Making it all possible is a dedicated and professional staff, many volunteers, loyal patrons, donors, and supporters. We are grateful to have the opportunity each year to connect so many across central Pennsylvania with the joy and wonder of the performing arts.

Yours truly,



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





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.

DIRTY DANCING

photo by Jeremy Daniel

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.

Che Malambo

photo by Robert Torres Photography



2017–2018

Presentations

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

Cécile McLorin Salvant
Thursday, September 14 (SA)

Flip FabriQue
Catch Me!
Wednesday, October 11

Lila Downs
7:30 p.m. Tuesday, October 17

**A GENTLEMAN'S GUIDE
TO LOVE & MURDER**
Thursday, October 19

Sō Percussion
with Dawn Upshaw & Gilbert Kalish
Tuesday, October 24 (SA)

Straight Outta Philly
featuring
**Rennie Harris Puremovement
and Philadanco!**
Friday, October 27

Yo-Yo Ma and Kathryn Stott
Friday, November 3

Spanish Harlem Orchestra
Thursday, November 9

THE SOUND OF MUSIC
Tuesday, November 14
Wednesday, November 15

Apollo's Fire
The Cleveland Baroque Orchestra
Jeannette Sorrell, conductor
*Christmas on Sugarloaf Mountain:
A Celtic-Appalachian Celebration*
with Amanda Powell, soprano,
and Ross Hauck, tenor
Thursday, November 30 (SA)

tickets sold

32,921

tickets distributed

35,647

ticket sales

Camerata RCO

Wednesday, January 24 (SA)

The Birdland All-Stars

featuring Tommy Igoe

Friday, January 26

Yamato: The Drummers of Japan

Chousensha – The Challengers

Tuesday, January 30

Mr. Popper’s Penguins

Based on the book by

Richard and Florence Atwater

Produced by Casa Mañana by arrangement

with Kenny Wax Family Entertainment

and TC Beech

Sunday, February 11

Bill Charlap Trio

Tuesday, February 13 (SA)

Wu Han, piano

Philip Setzer, violin

David Finckel, cello

Thursday, February 15 (SA)

Rodgers + Hammerstein’s

CINDERELLA

Tuesday, February 20

Wednesday, February 21

Dorrance Dance

ETM: Double Down

Tuesday, February 27

Che Malambo

Thursday, March 15

National Symphony Orchestra of Cuba

Enrique Pérez Mesa, music director

Yekwon Sunwoo, pianist

Tuesday, March 20

DIRTY DANCING

THE CLASSIC STORY ON STAGE

Wednesday, March 21

Thursday, March 22

Danish String Quartet

Friday, April 6 (SA)

MUMMENSCHANZ • you & me

Sunday, April 8

JERSEY BOYS

Tuesday, April 17

Wednesday, April 18

performances

28

Penn State
student attendance

31%



Dorrance Dance

photo by Christopher Duggan

Presentations and Participation

Total Events: 137

all events in all supported venues

Total Attendance: 69,176

all public events in Eisenhower and Schwab auditoriums

Attendance by Groups: 3,330

Center for the Performing Arts presentations

Center for the Performing Arts Presentations: 24

Student-Sponsored Events: 8

University Presentations: 18

Academic Presentations: 36

included Penn State School of Music concerts supported at various venues

Community Events: 6

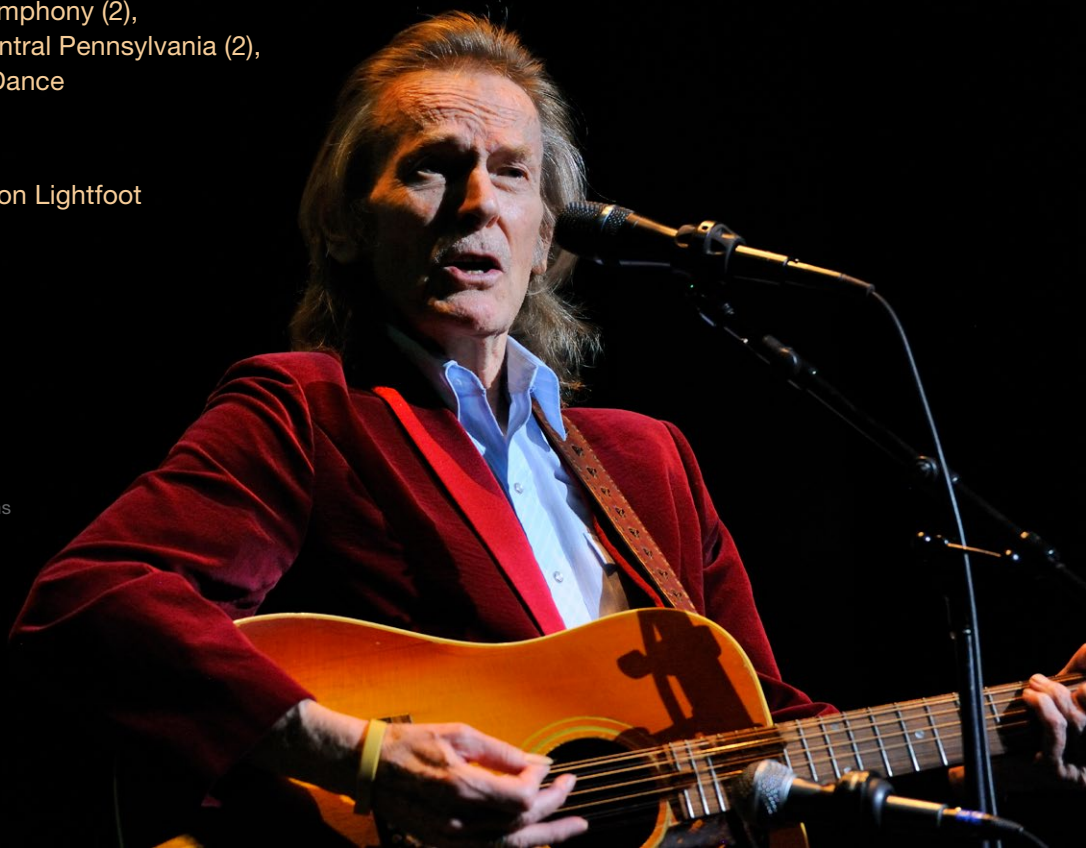
CityChurch, Nittany Valley Symphony (2),
Performing Arts School of Central Pennsylvania (2),
and MindBodyArt School of Dance

Rentals: 2

Straight No Chaser and Gordon Lightfoot

Gordon Lightfoot

photo courtesy of Greenhouse Productions



Income and Expenses

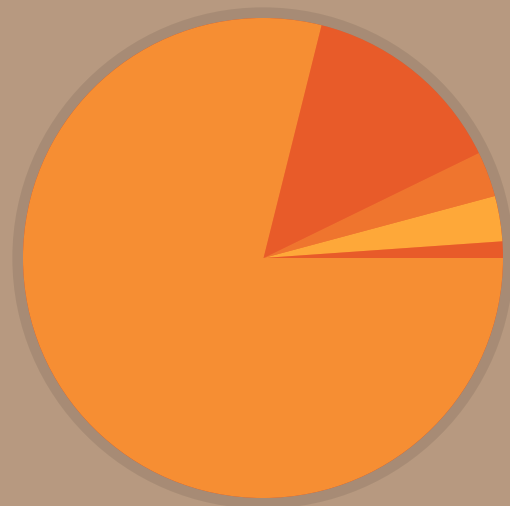
fiscal year 2017–2018 income

- 42%** earned income
Ticket Sales 26%, Rentals 11%,
Other Earned Income 5%
- 15%** development income
Contributions 12%, Grants 1%,
Endowment Support 2%
- 43%** university support



fiscal year 2017–2018 expenses

- 79%** program and events
- 14%** general and administrative
- 3%** equipment and capital improvements
- 3%** development
- 1%** grants and special projects



The Center for the Performing Arts organizational budget totaled **\$4,545,137**. Fifty-seven 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.

Center for the Performing Arts Staff

George Trudeau

Director and Associate Clinical Professor,
College of Arts and Architecture

Lea Asbell-Swanger

Assistant Director

Annie Doncsecz

Finance Director

Jara Dorsey-Lash

Associate Director of Development

Tracy Noll

Sales and Development Services Director

Laura Sullivan

Marketing and Communications Director

Amy Dupain Vashaw

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Shannon Arney

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Erik Baxter

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Shannon Bishop

Downtown Ticket Manager

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Group Sales and Donor Relations Manager

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Contracts/Logistics Coordinator

Medora Ebersole

Education and Community Programs Manager

Hope Falk

Student Engagement Manager

Angela Harbst

Assistant to the Director

Deanna Heichel

Assistant Finance Director

Tom Hesketh

Events Manager

Christine Igoe

Ticket Manager

Kelly Kaiserian

Audience Services Manager

Heather Longley

Communications Specialist

Rick MacZura

Production Supervisor

Heather Mannion

Marketing Strategy Specialist

Joi McKenzie

Downtown Ticket Manager

John Mark Rafacz

Editorial Manager

Mark Tinik

Production Supervisor

Jason Winfield

Production Supervisor

Workforce

26 full-time employees

51 part-time employees

86 student employees

102 volunteers

7 interns

Volunteer Event Staff Advisory Board

Ruth Bell
Jean Bloom
Roger Cartright
Dave Cowher
Vicky Droll
Emily Gregory
Grace Long
Kathy Matason
Barbara Reed

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Lam Hood

vice chair

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Eileen Leibowitz
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Kenton Stuck
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Lillian Upcraft

student representatives

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We appreciate the support of Center for the Performing Arts members during 2017–2018.

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\$5,000 and more

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Yekwon Sunwoo

photo by Jeremy Enlow

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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.

Thank you to the 2017–2018 program sponsor:
Dr. Marla L. Moon

We thank the following individuals and organizations for their ongoing support of our audio description and ticketing programs:

Nanette Anslinger
Rana McMurray Arnold
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Central Pennsylvania Chapter

Penn State Affirmative Action Office,
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Penn State Facilities Resource Management,
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PIETER AND LIDA OUWEHAND ENDOWMENT

Pieter W. and Lida Ouwehand

PENN STATE INTERNATIONAL DANCE ENSEMBLE ENDOWMENT

John H. Booske
Drs. Niti Goel and Dennis Walling
Elizabeth A. Hanley and Patrick M. Kolivoski

Narrow Seas

premiere part of annual commitment to commissioning music

The Center for the Performing Arts has been a proud member of Music Accord, a national chamber music commissioning consortium, since 2004. As a major university performing arts center, the Center for the Performing Arts has a responsibility to support the creation and presentation of new work by a variety of composers.

Comprised of top classical music presenting organizations from throughout the United States, Music Accord commissions works in the chamber music, instrumental recital, and song genres. The consortium's goal is to create a significant number of works and to ensure presentation of those works in venues throughout the United States and, if the occasion arises, internationally. Music Accord awards commissions principally to performers who are U.S. citizens or who reside in the United States, and it assists those performers in selecting composers who are U.S. citizens or who reside in the United States.

Each season, the Center for the Performing Arts presents at least one of the commissioned works. It also seeks to bring the composer to University Park to engage with students and community members, in addition to being on-hand for what sometimes is the premiere performance. The center was honored in October 2017 to present the world premiere of Caroline Shaw's *Narrow Seas*. The commission—which brought together soprano Dawn Upshaw, pianist Gilbert Kalish, and the quartet Sō Percussion—was designed to be

paired in concert with George Crumb's song cycle *The Winds of Destiny*, composed for the same ensemble. Shaw is a multitalented composer, singer, violinist, and violist who performed at Penn State in 2016 with the vocal ensemble Roomful of Teeth. That performance included Shaw's Pulitzer-Prize-winning *Partita for Eight Voices*.

“... the Shaw work is both brilliant and touching ...”

In sharing the experience about the engagement with Music Accord colleagues, Center for the Performing Arts Director George Trudeau wrote: “I can attest that the Shaw work is both brilliant and touching, and with the Crumb makes for an incredible musical experience. We'll perhaps never have so much percussion equipment on our stage at one time again! I'm so glad to be a part, with all of you, in supporting Caroline's commission—and that we could host the premiere. We enjoyed several days with everyone, including Caroline who came the day of the concert and still fit in a workshop for our composition students. Master classes by Dawn, Gil, and the Sō Percussion guys provided great opportunities for our students, and Sō Percussion charmed our donors at a dinner prior to their separate program as part of our Classical Coffeehouse series. The culminating performance was one of my most memorable experiences here, one of those one-time-only events that makes it even more special.”

Learn more about Music Accord
<http://musicaccord.org>



Caroline Shaw
photo by Kait Moreno

Gay and James Dunne share Distinguished Service Award

Gay and Jim Dunne aim to create a better world. For decades, the Bellefonte residents have donated their time, money, and expertise toward preserving the region’s culture, architecture, and history. Their dedication to sensory beautification of the musical type earned the couple the 2018 Center for the Performing Arts Distinguished Service Award.

“Jim and Gay are most deserving of this award,” says center Director George Trudeau. The couple has supported the center since 2004, most often by funding events featuring music ensembles. “They are strong advocates for the center and the performing arts in our community,” he says.

Long before joining the Center for the Performing Arts as sponsors and prior to Gay’s stint as a member of the center’s Community Advisory Council, the now-retired dermatologists immersed themselves in beautifying their neighborhood.

The Dunnes’ acts of arts philanthropy started with the Bellefonte Historical and Cultural Association’s Sunday afternoon concert series. In 1981, Jim started to organize the events, which feature classical, bluegrass and jazz ensembles, barber-shop choruses, and the occasional children’s and theatrical programs. In the mid-’80s, the Dunnes led a campaign to help fund the rebuild of a donated 1880s Steinway piano.

The couple spent years volunteering for various boards and organizations focused on the betterment of physical and intangible environments.

Together and individually, they were active with local groups, including Bellefonte Borough Council, Bellefonte Area School Board, Nittany Valley Symphony, Palmer Museum of Art, and Bellefonte Garden Club. But their arts appreciation started at a young age.

“We had music in our household. My father would play in barbershop quartets; my sister played the piano. I wasn’t good enough to play the trumpet, so they directed me to the French horn,” Jim recalls.

He performed in orchestras as a medical school intern and with classical music ensembles when he returned from Philadelphia to his hometown of State College. He still performs with the Nittany Valley Symphony.

Gay’s experience with music also started as a child growing up outside of Erie. Her mother was a self-taught pianist, and the inclination rubbed off. “There were popular songs. My mother had a lot of sheet music to play that sort of went around classical music (but) not *the* classics,” she says.

Her lessons included playing cello and piano and continued into adulthood with instruction by Phyllis Triolo and Steve Smith. She also sang with the State College Choral Society.

“That was good preparation and support for when we would perform together in chamber groups,” Gay says.



Dunne sponsor history

2004–05

Elton John’s *Aida*

2005–06

Munich Symphony Orchestra

2006–07

violinist Joshua Bell and Academy of St. Martin in the Fields

2007–08

Russian National Orchestra

2008–09

Guthrie Theater and The Acting Company in *King Henry V*

2009–10

Kronos Quartet

The Dunnes also fostered the community’s appreciation for visual arts, including Jim’s duties as organizer or guest curator for exhibits at Gamble Mill and Bellefonte Art Museum.

For a number of years, the Dunnes operated Adam & Art Gallery in Bellefonte, an exhibition space they modeled after the Palmer Museum. Despite attracting people from the State College area to Bellefonte, the gallery was more a labor of love, and the couple closed up shop before renting it out to Penn State master of fine arts candidates.

Not to be deterred, the Dunnes founded the Film Forum screening-and-discussion evenings that took place at venues throughout Bellefonte, including the Garman Opera House and Centre County Library and Historical Museum.

“What we wanted to do was to create a cultural environment,” Gay says. “I was not pleased with coming here from Philadelphia, because I missed that cultural environment. And the best thing I could think of was to bring some of the art and the culture in because it all fits together so well. Music is good, art is good, film is good, and they do support each other.”

In addition to cultivating an appreciation for the arts, the Dunnes aimed to preserve the culture of Bellefonte. Jim and Gay, as a former member of the Bellefonte Borough Council and now of the borough’s Historic Architectural Review Board, dedicated their time to sustain Bellefonte’s relevance by maintaining a space representative of the past but open to the future.

“You have to preserve environments,” Gay says. “It’s not just the building. It’s the neighborhood, the landscaping.”

“It’s an economic benefit to Bellefonte,” Jim adds. “The architecture brings people in.”

And to Jim, as a member of the garden club, the group’s edible gardens, house tours, and daffodil-planting campaigns are ways of enhancing a space and molding a welcoming environment.

Since 2004, the Dunnes have sponsored Center for the Performing Arts presentations that speak to their hearts—classical and contemporary music ensembles. But they admit that the artist they choose to sponsor, at times, has just been the luck of the draw.

Kronos Quartet, for example, who the couple sponsored in 2009, “is a group that is not likely to get here any other way. It’s a type of music that ... *should* come here,” Gay says.

“One thing I like is the commissioning of new work. I think audiences should learn to appreciate commissioned, new works, because all contemporary, recently composed music is not the same,” she says. “I think audiences need to hear a diversity of things, not just those things that they can hum along to.”

In recent years, they each have scaled back their volunteer commitments, but they still make time and set aside resources to help the center fund performances.

“There’s that sentiment about giving back and giving back and giving back,” Jim says. “We’re not giving back.”

“We’re not giving back,” Gay says in agreement. “We’re just giving.”



2010–11
pianist
Jonathan Biss



2011–12
Irish Chamber
Orchestra



2012–13
Tafelmusik
Baroque
Orchestra



2013–14
Apollo’s Fire:
The Cleveland
Baroque
Orchestra



2014–15
Tafelmusik
Baroque
Orchestra

2015–16
Windscape
quintet

2017–18
Apollo’s Fire:
The Cleveland
Baroque
Orchestra



Yo-Yo Ma
photo by Jason Bell

Renowned cellist's concert a season highlight

By George Trudeau

Throughout my career, I have had the honor of presenting many times—in both solo recitals and in chamber music settings—the extraordinary artist Yo-Yo Ma. Each experience reminds me how incredible is Ma's ability to connect with people and audiences, and how his artistry on the cello makes hearing him live a uniquely personal experience. The sheer joy he has in sharing great music is remarkable.

In November 2017 at Eisenhower Auditorium, we were treated to a recital by Ma and his long-time musical partner, pianist Kathryn Stott. It was a memorable evening.

We were pleased to have the support of Tom and Mary Ellen Litzinger as concert sponsors. What made the evening even more special for me was knowing about the promise Mary Ellen had made to her father, who revered Yo-Yo Ma. It was an honor for me, with Tom's generosity, as well, to help Mary Ellen honor her commitment to her dad.

See related article on the next page.

Following the performance, Penn State School of Music cello students greeted Ma. What a special opportunity for those young musicians. Center for the Performing Arts members and guests, joined by representatives from TIAA, the post-performance reception sponsor, joined together to thank Ma and Stott for a superlative performance.

“As musicians, we transcend technique in order to seek out the truths in our world in a way that gives meaning and sustenance to individuals and communities. That’s art for life’s sake.”

Yo-Yo Ma

Litzinger recounts personal reason for supporting Yo-Yo Ma concert

“If you give from the heart, ...it’s the easiest thing in the world to do”

Mary Ellen Litzinger—longtime member of the Center for the Performing Arts and chairperson of its Community Advisory Council—got the experience she bargained for when she and husband Tom sponsored a performance by classical cellist Yo-Yo Ma and pianist Kathryn Stott.

The story starts in the late 1990s with Mary Ellen caring for her dad, Vincent Verzaro. She spent many hours sitting with her ailing father, and they found common interest in Ma’s soothing recordings.

“When it became clear that my dad didn’t have long to live, we had a conversation where he said, ‘If you ever have a chance to share Yo-Yo Ma with more people, I want you to do it,’” she recalls. “So I kind of put that away and didn’t think much about it.”

Fast forward almost two decades. Mary Ellen attended an advisory council meeting at which center director George Trudeau revealed his plan to present Ma in concert. The announcement reminded her of conversations with her father that she hadn’t thought of in at least eighteen years.

“They just popped into my head,” she says. “After the meeting, I jumped up. I said, ‘I’m sponsoring Yo-Yo Ma.’”

“Do you know how much money they’re talking about?” Trudeau asked.

“You’re crazy,” Tom told her later.

After the shock and excitement wore off, she says she had a chance to gather her wits and face the financial magnitude of her decision.

“By this time, I’ve kind of come back down to Earth,” she says. “I’m thinking, OK, this is going to be substantial, but I’m doing this for me. I’m doing this for my father, and I made this promise. This is my legacy. I have to do this.”

The numbers aren’t important to the story, but the Litzingers worked out an agreement with the center to be the lead sponsors for the performance. By all accounts, the concert was a success and featured multiple encores, including a rousing rendition of “Ave Maria.” But for Mary Ellen, the experience was about more than just the music.

“The whole evening was just a magical evening for me,” she says. “I had to keep pinching myself. A couple times, I just sort of looked at the ceiling and I said, ‘Dad, how about this? Is this good enough for you?’ It looked like the biggest mosh pit in the world I thought people were going to take this wonderful classical musician, and they were going to do crowd-surfing. It was wonderful.”

The evening’s *pièce de résistance*, however, was Mary Ellen’s chance at the post-performance reception to tell Ma her story. She says



TOM AND MARY ELLEN LITZINGER SPONSORSHIP HISTORY

2017–18
Yo-Yo Ma and Kathryn Stott

2016–17
Daniel Tiger's Neighborhood LIVE

2016–17
Cirque Éloïze in Saloon

2015–16
Sybarite5

2014–15
The Chamber Music Society of Lincoln Center

Mary Ellen and Tom Litzinger greet Yo-Yo Ma (left) and Kathryn Stott (right) backstage at Eisenhower Auditorium. Photo by Stephanie Swindle.

the musician responded, “I understand it was your duty but was also for the love you have for your father. And that makes this concert more special to me.”

Vincent, an electrical engineer who built some of the first transistors for the NASA Space Shuttle program, “wasn’t particularly musical,” Mary Ellen remembers.

“Towards the end of his life, music started to occupy him It was lonely, and he needed sound. And so he, I think, found that Yo-Yo Ma’s music filled a void. When you live alone, particularly when you’re older and you’re housebound, you need the sound of something happening. Yo-Yo Ma was his thing.”

Mary Ellen and her family are no strangers to the world of philanthropy. While growing up,

she says, her family took charitable giving and actions “pretty seriously.” This sponsorship opportunity, she adds, was “the dream of a lifetime.”

“You don’t think you’re ever going to get a chance like this to do something that somebody asks you to do, basically on their deathbed, and I got it,” she says.

Mary Ellen, who took over as advisory council chairperson in May, hopes to encourage charity among others.

“Philanthropy can be anything. It can be whatever you want it to be,” she says. “If you give from the heart, whatever it is, it’s the easiest thing in the world to do It can be the smallest thing in the world, but as long as it’s meaningful, that’s all that matters.”

Dance and percussion partnerships engage the community

Making connections. Building community. Learning through doing. The Center for the Performing Arts believes in the power of the arts to do all of those things, and it provides opportunities throughout the season for people of all ages to connect to the art forms and artists presented. Promoting lifelong learning through the arts is a vital part of what the Center for the Performing Arts does to enhance and strengthen the community. Much of the center's strength lies in the collaborations created with Penn State and community organizations throughout Centre County.

In collaboration with Penn State's School of Theatre and College of Health and Human Development, plus the For Good Troupe, a free Let's Dance event took place in September 2017

on the lawn of University Park's Ford Building. Michele Dunleavy, associate professor of theatre, led the crowd—a representation of the community from preschoolers to elders—through a series of choreographed movements to popular tunes. Theatre students served as leaders, dividing the crowd into groups for practice before a unison performance. The For Good Troupe, which matches children/young adults with Down Syndrome with musical theatre students, had a featured performance. Alliance for Heroic Hearts, a Penn State club in which members dress as superheroes to the delight of children, made an appearance. The boundless energy and joy of the event is a perfect way to kick off the center's community-focused events each season. Many thanks to Krista Wilkinson, professor of



Attendees of many ages show off their moves at Salsa Social! (upper left) in State College Municipal Building. In anticipation of the presentation of *DIRTY DANCING*, participants learn bachata steps (lower left) at the same location. Children work on craft projects at Cinderella's Ball (above), an all-ages event at Schlow Centre Region Library. Pint-sized percussionists (opposite) bang on taiko drums at an Eisenhower Auditorium workshop.



communications sciences and disorders, and Lisa Clapper, education program associate in the College of Health and Human Development, and all the others who collaborated on this powerful and uplifting event.

Another way the Center for the Performing Arts built community was through free dance socials. Two of the events, which drew capacity crowds, took place at State College Municipal Building. Another was hosted by Schlow Centre Region Library. The Center for the Performing Arts partnered with the Penn State Ballroom Dance Club to lead community members through a series of dance styles. In November 2017, in connection with the presentation of Spanish Harlem Orchestra, participants learned about salsa dance. Salseros from 4 to 70-plus practiced salsa moves accompanied by the orchestra's recorded music. To properly prepare princesses—and princes—for the center's presentation of Rodgers + Hammerstein's *CINDERELLA*, in February 2018 the club taught

ballroom dance steps to royally-clad community members of all ages. The following month, adults interested in the *DIRTY DANCING* style came together to learn bachata moves.

A loud and joyful noise emanated from Eisenhower Auditorium on a January 2018 day when more than ninety people took part in a workshop led by Penn State Taiko in conjunction with the presentation of *Yamato: The Drummers of Japan*. The Penn State percussionists told the crowd about the origins of taiko drumming—it was originally war music—and demonstrated some dazzling drumming. They instructed small groups of young drummers in their techniques. A resonant, pounding heartbeat resulted.

Penn State's clubs and organizations are as varied as the students who take part in them. The Center for the Performing Arts is grateful for the broad depth and scope of the student knowledge and their willingness to help educate the community.

Audiences see the world in unfamiliar ways

An important part of the Center for the Performing Arts mission is to connect audiences with artists whose voices may be unfamiliar to them. That might be due to geographic location, cultural or religious practices, or other qualities that make us each unique and worthy of celebrating. Amplifying the center's efforts into a cohesive program has brought cross-campus support and recognition.

The Diversity and Inclusion Collaborative, which had its inaugural season in 2017–2018, both encapsulates the project's goals as well as the method—spreading the message that the performing arts can be used as a vehicle to educate and immerse people in different ways of seeing the world. The performances and related activities included in the first year of the Diversity and Inclusion Collaborative were:

Lila Downs

Prior to the singer's performance, the Penn State Mexican-American Student Association created stations in the Eisenhower Auditorium Conference Room depicting various facets of Mexican culture, from styles of music that originated in Mexico to the history of Mexican visual artists. It was especially gratifying to position students as the holders of the wisdom in this case. Center for the Performing Arts patrons enjoyed the discussions *and* the Mexican treats on hand to express Mexican tradition through culinary means.



Marcela Taboada

Straight Outta Philly

The performance combined two powerhouse dance companies from Philadelphia: the modern dance company Philadanco! and Rennie Harris Puremovement, which brings the hip-hop and breakdance styles normally thought of as street dance to concert stages around the world. Penn State dance students benefitted from a rare opportunity to have instructors from both companies combine to teach a master class. Dawn Marie Bazemore, a former Philadanco! dancer and the choreographer of *A Movement for Five*, performed on the program, gave a talk moderated by Associate Professor of Theatre/Dance Kikora Franklin as part of the Arts and Design Research Incubator's lunchtime lecture series.





Spanish Harlem Orchestra

A salsa dance workshop, in collaboration with the Penn State Ballroom Dance Club and the Borough of State College, took place in the week leading up to the Spanish Harlem Orchestra concert. When the orchestra arrived in State College, four members of the band visited two combined Spanish classes to converse in Spanish and answer questions posed by students. The musicians talked about their lives, their food, their culture, and, of course, their music. Later, they opened their rehearsal to students in the Penn State jazz program.



Yamato: The Drummers of Japan

Penn State Taiko collaborated with the Center for the Performing Arts to provide a range of introductory taiko experiences for the community. First, the club instructed more than ninety people in the history and basics of taiko drumming at a free workshop on a Sunday afternoon leading up to the Yamato performance. The club also partnered with the center and the Jana Marie Foundation to provide a taiko workshop for middle school girls. In addition, club members provided a “petting zoo”-style environment in the time prior to the School-Time Matinee for early arrivals awaiting the performance. Students were able to bang on the drum, feel the reverberation, and sense a tiny bit of what the Yamato drummers experience onstage.



© Diane Smithers

Che Malambo

The dance/percussion ensemble performed a School-Time Matinee for several hundred students and educators. Four company members spoke to two Spanish classes about the gaucho culture that inspired the company, showing them the boots they wear to perform in and answering questions about Argentine culture and life. Other company members gave two workshops, one for Penn State School of Theatre students and another for mixed-ability participants on the use of their instruments, the bombos and the boleadoras.

Those five performances and related activities were a small percentage of what happened during the season, but their impact was large. Providing multiple points of entry for the community to experience the different cultures represented by these and other artists the center presents is vital to the Center for the Performing Arts mission.

Eisenhower Auditorium Welcomes New Era with Meyer Sound LEO Family

Penn State recently notched up the technical capabilities for its performing arts programs with the installation of a Meyer Sound Leo Family reinforcement system in Eisenhower Auditorium. At a school renowned for its Nittany Lions athletic teams, the new state-of-the-art reinforcement system is appropriately anchored by twenty-four Lyon line array loudspeakers.

“It’s really a game changer with this system hanging in here,” says Tom Hesketh, the center’s events manager and de facto technical director. “Now we can offer touring acts a better system and at a lower expense when you factor in labor costs on rental rigs. For example, I just had an e-mail conversation with the front of house engineer for Gordon Lightfoot. When I told him what we had, his reply was, ‘Oh yeah!’”

Rental systems were a constant necessity as the former house system, a decades-old “Voice of the Theatre” cluster, was rejected by touring riders and was barely adequate for many university events. Hesketh had been pushing for an upgrade for years. Finally a breakthrough came when Dave Brotman of Coatesville-based DBS Audio Systems brought in a Leo Family system for an annual university event attended by top administrators, finance personnel, and faculty leaders of the College of Arts and Architecture. Following the formal event, a demo session featuring both live and recorded music proved convincing across the board.

“The system exceeded all our expectations,” says Hesketh. “To me, one of the more gratifying

outcomes is that we’ve had three touring Broadway shows since we’ve put the system in and the A-1’s basically said, ‘Can I use this? If yes, I want to leave my rig on the truck.’”

In addition to the main Lyon arrays, the system comprises a center array of eight Leopard line array loudspeakers, six per side cardioid arrays of 1100-LFC low frequency control elements, eight UPJunior-XP loudspeakers for front fill, and five UPQ-1P loudspeakers as balcony delays. The system is optimized and managed by four Galileo GALAXY 816 processors (networked via AVB/TSN) while an RMServer enables comprehensive remote status monitoring.

The system made its concert debut with the big-band jazz of The Birdland All-Stars. (“A good one to break it in,” says Hesketh. “Their engineer was top flight, and it sounded amazing.”) National touring productions of Broadway’s *JERSEY BOYS* and *DIRTY DANCING* also benefited from the upgrade, as did numerous university events, including a moving Martin Luther King Jr. memorial celebration featuring multiple choral ensembles. “I was up in the balcony and the effect was so emotional I had tears in my eyes,” Hesketh recalls.

Dr. Barbara Korner, dean of the College of Arts and Architecture, who worked with senior administrators to facilitate the upgrade, considers it a significant enhancement to the cultural life of the university and community. “We are now able to host shows and events that we couldn’t before,” she says. “People notice the difference immediately, as the new system allows our audiences to



Tom Hesketh (upper left), Center for the Performing Arts events manager, is thrilled with the new sounds filling Eisenhower Auditorium.

experience music and theatrical events at a higher level. It's a joy to sit in the audience and hear comments about how much clearer the sound is."

From his standpoint, Hesketh maintains that Brotman of DBS Audio Systems deserves recognition for his initiative and follow-through support.

"He stuck his neck out for us," Hesketh says. "Nothing was ever guaranteed, but Dave knew I had a vision and he wanted his company to be a part of it. And I can't rave enough about their customer support. It's been very gratifying."

Katie Rountree, facilities coordinator for the College of Arts and Architecture, also expressed her appreciation. "I was impressed by the way DBS got the work done in the time frame promised, in a professional manner, and they went over and above by providing the temporary electrical service."

"It was a fitting anniversary celebration for our company since DBS turned 25 last year," notes Brotman. "It was a pleasure to work with Barbara, Katie, Tom, and the entire staff at the Center for the Performing Arts. We've been thrilled by the response from the university since the system was commissioned."

Eisenhower Auditorium seats 2,585 and features the largest permanent stage between Pittsburgh and Philadelphia. Opened in 1974 and named in honor of former university president Milton Eisenhower (brother of the U.S. President), the venue hosts about 200 events annually. In addition to staging a variety of student and community events, Eisenhower Auditorium hosts conferences, graduations, and performances by renowned classical, jazz, pop, rock, and blues artists.

—Meyer Sound

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 Honey and Bill Jaffe Endowment for Audience Development.

Something new to the School-Time Matinees was engaging students and teachers with related content while they waited for the performance to begin. Often, especially with school groups that travel great distances, kids and teachers arrive early, so having the learning extended into a pre-performance engagement aims to enhance the experience. Before the School-Time Matinee performance of Yamato, for instance, members of Penn State Taiko walked through the aisles with their drums allowing students to feel the heft of the drumsticks and the reverberations upon hitting the instruments.

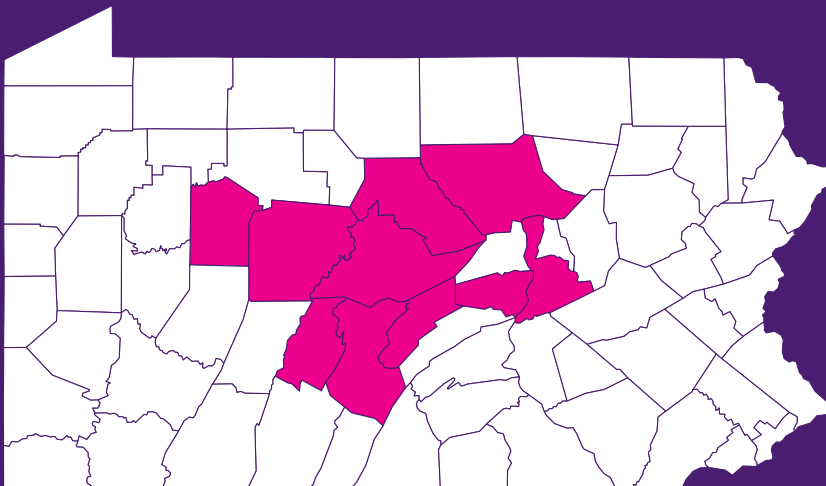
Partners:

40
schools

53
homeschooling
families

11
Pennsylvania
counties:

- Blair
- Centre
- Clearfield
- Clinton
- Huntingdon
- Jefferson
- Juniata
- Lycoming
- Mifflin
- Northumberland
- Snyder



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School-Time Presentations:

Attendance is noted below each listing

Flip FabriQue *Catch Me!*

Thursday, October 12

443

Yamato: The Drummers of Japan *Chousensha – The Challengers*

Tuesday, January 30

1,116

Mr. Popper's Penguins

Monday, February 12

1,764 (sold out)

Che Malambo

Thursday, March 15

301

MUMMENSCHANZ

you & me

Monday, April 9

335



Mark Gavin



I. Ogawa



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Robert Torres Photography



Marco Hartmann

Jaffe's gift helps to introduce children to the arts

Honora F. "Honey" Jaffe, co-creator of an audience development endowment at the Center for the Performing Arts, passed away September 3, 2017, at her State College-area home.

Jaffe, who was named an honorary alumna of Penn State in 2009, served from 1998–2003 on the Center for the Performing Arts Community Advisory Council. Along with her husband, William A. "Bill" Jaffe, Honey was a member of the center at the Director's Circle and Jazz Train levels. In 2008, the Jaffes shared the center's Distinguished Service Award.

"I feel very fortunate to have had the opportunity to get to know and become a friend of the amazing Honey Jaffe," says George Trudeau, director of the Center for the Performing Arts. "Honey's passion for the Center for the Performing Arts manifested itself in so many ways. She loved attending performances. I always enjoyed her enthusiasm when she came in the door for a concert, and in talking with her about prior concerts and artists that she had experienced."

In 2002, the Jaffes established—through a planned gift—an endowment at the Center for the Performing Arts to support the audience development program. A year later they started giving early activation funds to finance their intentions until the endowment became mature in 2007. They later made an additional pledge to the endowment.

The Jaffe endowment has been used to support attendance at the School-Time Matinee series through direct-mail marketing campaigns targeted at educators. Endowment funds also help to offset the cost of transporting students to University Park to see school-time performances.

"I know that Honey was very proud of her involvement in helping to introduce the performing arts to young people from across central Pennsylvania through the endowment she established with Bill," Trudeau says. "I continue to be inspired by Honey's passion for making the arts accessible to all. She leaves an incredible legacy of service and support for the arts at Penn State—and in our community and region."

Friends of Honey from across the country have provided donations in her memory, a reminder of how many people loved and cherished her. Those funds will be used to support attendance at School-Time Matinees by special-needs and life-skills classes from central Pennsylvania school districts.

Honey was a member of the Centre County Historical Society. She also served for six years on the Friends of the Palmer Museum of Art's advisory board.

She was interested in the graphic arts, art glass, and the performing arts. Much of her time was spent working on her own art and craft projects. She also enjoyed reading and helped to establish two book clubs.

Honey was born on July 31, 1941, in Brooklyn, New York. She graduated in 1959 from Florida's Coral Gables High School. Five years later, she earned a bachelor's degree in art at the University of Miami. She and Bill married on February 12, 1967.

She is survived by two adult children, Robin and Matthew, and three grandchildren.