letter from
the director

dear friends,

I’m pleased to provide this report that documents the 2011–2012 programs and accomplishments of the Center for the Performing Arts.

The Center for the Performing Arts is nationally recognized for programmatic excellence and leadership in the arts. The opportunity we’ve received through two significant grants from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation have further elevated our leadership role in the performing arts. You’ll read in this report about the culminating year of our Creative Campus program, supported by a grant from the Duke Foundation, and the first year of our three-year Classical Music Project, supported by the Mellon Foundation.

These two multi-year projects, combined with our ongoing engagement programs, have increased the level of awareness and impact the Center for the Performing Arts has on our campus and in the community. In summer 2011 we produced a report, available on our website, that documents that impact during the previous five years.
The growing engagement between Penn State faculty and units of the Center for the Performing Arts was an important aspect of 2011–2012. We organized a faculty think tank to encourage conversations about how the arts can further be incorporated into the curriculum of faculty across the University. We want to be a resource for our faculty colleagues to benefit their teaching and research.

Our work in the community and across the region is also a focus. This report documents many programs, such as our School-Time Matinees and artist residencies, in which thousands of school children, seniors, and others had opportunities to attend performances and engage with artists. We also worked with community organizations to facilitate the use of Eisenhower and Schwab auditoriums and to provide ticketing services for their events.

Our role in bringing the world to central Pennsylvania was especially evident in the 2011–2012 season. Our focus on performing arts from China, along with the presentation of artists from the South Pacific and Africa, provided enriching performances and engagement activities.

It was quite a season. It was also a life-altering year at Penn State and in our community. When the seemingly endless revelations felt overwhelming, I was moved to have people seek me out after performances to say how important our work was to them. They spoke of a safe place for our community to gather and witness the creative spirit—a force that elevates us all—as exemplified through the artistry on our stages. Because art helps us to find solace, to reflect on our humanity, and to remind us of the great beauty in the world, I felt our efforts were more important than ever.

Thank you for your interest in and support of the Center for the Performing Arts.

Yours truly,

George Trudeau
Director, Center for the Performing Arts at Penn State
Enriching lives through inspiring experiences.

The Center for the Performing Arts provides a context, through artistic connections, to the human experience. By bringing artists and audience 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.

• **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.
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## 2010–2011 presentations

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

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<th>Date</th>
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<td>Gretchen Parlato</td>
<td>Friday, September 30 (SA)</td>
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<tr>
<td>Hot Peas ‘N Butter</td>
<td>Sunday, October 2</td>
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<tr>
<td>St. Lawrence String Quartet</td>
<td>Tuesday, October 11 (SA)</td>
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<tr>
<td>Paul Taylor Dance Company</td>
<td>Thursday, October 13</td>
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<tr>
<td>IN THE HEIGHTS</td>
<td>Tuesday, October 18</td>
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<tr>
<td>AnDa Union</td>
<td>Thursday, October 25</td>
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<tr>
<td>National Acrobats of China</td>
<td>Wednesday, November 2</td>
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<tr>
<td>Irish Chamber Orchestra</td>
<td>Thursday, October 27 (SA)</td>
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<tr>
<td>Anat Cohen Quartet</td>
<td>Thursday, October 25</td>
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<tr>
<td>Water is Rising</td>
<td>Tuesday, November 8</td>
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<tr>
<td>Chamber Orchestra of the Theatre of Early Music</td>
<td>Daniel Taylor, director and countertenor</td>
<td>Saturday, November 17 (SA)</td>
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<tr>
<td>Audra McDonald</td>
<td>Tuesday, November 29</td>
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<tr>
<td>Vienna Boys Choir</td>
<td>Thursday, December 1</td>
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<tr>
<td>Hamburg Symphony Orchestra</td>
<td>Jeffrey Tate, conductor</td>
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<tr>
<td>Guy Braunstein, violinstian</td>
<td>Thursday, January 19</td>
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<tr>
<td>Seussical</td>
<td>TheatreworksUSA</td>
<td>Sunday, January 22</td>
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<td>Mike Daisey</td>
<td>The Island at the Birth of the World</td>
<td>Tuesday, January 24 (SA)</td>
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<td>ROCK OF AGES</td>
<td>Wednesday, January 25</td>
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<td>Chucho Valdés with the Afro-Cuban Messengers</td>
<td>Tuesday, January 31</td>
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<td>Shanghai Chinese Orchestra Chamber Ensemble</td>
<td>Saturday, February 4 (SA)</td>
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<td>Jin Xing Dance Theatre Shanghai Shanghai Tango</td>
<td>Wednesday, February 8</td>
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<td>AMERICAN IDIOT</td>
<td>Tuesday and Wednesday, February 28 and 29</td>
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<td>Spirit of Uganda</td>
<td>A project of Empower African Children</td>
<td>Tuesday, March 13</td>
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<td>Jazz at Lincoln Center Orchestra</td>
<td>with Wynton Marsalis</td>
<td>Friday, March 16</td>
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<td>Brentano String Quartet</td>
<td>Friday, March 23 (SA)</td>
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<td>The Magic School Bus™ Live!</td>
<td>The Climate Challenge</td>
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<td>Anoushka Shankar Presents</td>
<td>Traveller: A Raga-Flamenco Journey</td>
<td>Wednesday, April 4</td>
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<td>YOUNG FRANKENSTEIN</td>
<td>Wednesday, April 11</td>
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<tr>
<td>DIAVOLO</td>
<td>Jacques Heim, artistic director</td>
<td>Thursday, April 19</td>
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<tr>
<td>Los Angeles Guitar Quartet</td>
<td>Tuesday, April 24 (SA)</td>
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One scheduled presentation did not reach the Eisenhower stage. The CATS production company canceled its Penn State performance due to logistical issues related to tour routing.
We are grateful to these businesses, organizations, and individuals for supporting the Center for the Performing Arts 2011–2012 season.

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A scene from Diavolo’s Fearful Symmetries
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GREEN DAY’S
americann idiot
the groundbreaking BROADWAY musical

A scene from YOUNG FRANKENSTEIN

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Dotty and Paul Rigby Classical Music Endowment

Dotty and Paul Rigby fell in love with classical music at different times in their lives, but once they found music—and each other—they wanted to help others discover that same kind of passion.

Long-time supporters of the Center for the Performing Arts, the Rigbys established a classical music endowment through a charitable gift annuity. The couple established the Center for the Performing Arts endowment in tandem with a second endowment to fund Music at Penn’s Woods programs in Penn State’s School of Music. They hope the endowments help to bolster classical music at Penn State and draw audiences to concerts at University Park.

The Rigbys are members of the Center for the Performing Arts at the Director’s Circle level and annually sponsor classical music presentations. They served on the Center for the Performing Arts Community Advisory Council from 1994 to 2000. In 2008, Dotty rejoined the council.

“Dotty and Paul Rigby are passionate supporters of classical music,” says George Trudeau, director of the Center for the Performing Arts.

“The endowment at the Center for the Performing Arts will ensure their support will continue as a legacy to their commitment and interest in our classical music programs.”

Ben Bronstein Program Endowment for Jazz

Ben Bronstein, who graduated from Penn State in 1961 with a degree in Journalism, established an endowment for jazz programming through a future estate gift.

Bronstein, former director of public relations at two statewide healthcare associations, was the founding director of public relations at the Penn State College of Medicine and Hershey Medical Center.

A member of the Mt. Nittany Society as a result of his lifetime contributions to the University, Bronstein is a founding member of the Four Diamonds Advisory Board and formerly served as president of the Lion’s Paw Alumni Association.

“Ben Bronstein’s pledge in support of jazz programs will help ensure that the center will continue to be able to present excellent jazz programming long into the future,” Trudeau said.

William E. McTurk Endowment

William McTurk graduated from Penn State in 1948, but he and his wife Lois always intended to return to State College, which they did in 1997. A year later, he pledged an endowment to support Center for the Performing Arts programs.

The McTurks were Center for the Performing Arts members, and he served on its the Community Advisory Council.

“I had the good fortune to get to know them both, and Bill was both a gentleman and a passionate supporter of the center,” Trudeau said.

Bill McTurk died in 2005, and his wife passed away in 2011. Their generosity will endure through programming support at the Center for the Performing Arts.
WORKFORCE

FULL-TIME EMPLOYEES
27

PART-TIME EMPLOYEES
87

STUDENT EMPLOYEES
167

VOLUNTEERS
125

PRESENTATIONS AND PARTICIPATION

COMMUNITY EVENTS: 14
Nittany Valley Symphony, Performing Arts School of Central Pennsylvania, Central Pennsylvania Festival of the Arts

RENTALS: 2
Jerry Seinfeld and David Sedaris

ACADEMIC PRESENTATIONS: 169
included 140 Esber Recital Hall concerts

UNIVERSITY PRESENTATIONS: 45

STUDENT-SPONSORED EVENTS: 30

TOTAL EVENTS: 308
included all events in all supported venues

TOTAL ATTENDANCE: 114,689
included only public events in Eisenhower and Schwab auditoriums

GROUPS: 146
72 Penn State-related and 74 public

Center for the Performing Arts presentations are only included in the TOTAL EVENTS and TOTAL ATTENDANCE categories.
Elizabeth “Betz” Hanley’s life has taken her on a road filled with twists and turns. Along the way she’s traveled the world and gathered dedicated friends. The newest mile marker on Hanley’s highway is akin to a lifetime achievement award. The Center for the Performing Arts named Hanley recipient of its 2012 Distinguished Service Award.

Hanley has participated at the Center for the Performing Arts as a patron and a contributor, annually providing financial support as a member, along with her husband Patrick Kolivosky, at the Friends level. She also regularly supports the International Dance Ensemble Endowment, which she inspired.

“She is an enthusiastic supporter of the Center for the Performing Arts and is a strong advocate for our dance program in particular, which is such a passion for her,” says George Trudeau, director of the Center for the Performing Arts.

After growing up in Silver Spring, Maryland, Hanley graduated from the University of Maryland in 1960 with a bachelor of science degree in physical education. She spent four years teaching physical education and eighth-grade science at Robert E. Peary High School in Rockville, Maryland, before heading to Penn State, where she earned a master of science degree in physical education in 1967.

Hanley used her physical education background to expand her interests to everything from dance to the Olympic Games. She served
as a member of the Penn State faculty for almost four decades, retiring in 2004 as associate professor of kinesiology in the College of Health and Human Development.

At Penn State she taught dance, gymnastics (she was also women’s intercollegiate gymnastics coach from 1969 through 1972), figure skating, Olympic history, and tennis (her favorite retirement activity). She is a published author on a variety of dance subjects, including various forms of dance, the Olympic Games, and international figure skating judging systems. She serves on the Council of International Dance as vice president and is an executive committee member.

In 1978, Hanley founded and directed the Penn State International Dance Ensemble, a company dedicated to performing the music, song, and dance of world cultures. For twenty years, the ensemble performed at University Park and several other Penn State locations; throughout Pennsylvania, Maryland, and Ohio; twice at Disney World’s Epcot Center; and in 1993 throughout Slovakia by invitation from the Slovak Cultural Institute.

The ensemble disbanded not long before the turn of the century. “After twenty years, it felt like the right time to stop because there were more and more international groups on campus,” Hanley says. “We did a lot of great things.”

Hanley’s expertise in dance and gymnastics led her to Olympic-related dance activities that began in 1977, when the United States Olympic Committee selected her as a delegate to the International Olympic Academy in Greece. Her experience at the academy segued to a series of invitations from 1978 to 2004 as dance workshop coordinator at the academy. She was also a guest lecturer on Olympic topics. Connections with Olympic personalities and academicians at the academy resulted in attendance at the Olympic games starting in Lake Placid in 1980, followed by Sarajevo, Sydney, Athens, Torino, and Beijing.

She ran with the Olympic torch in Greece with thirty-nine other members of the International Olympic Academy Participants Association in March 1996 prior to the flame arriving in the United States for the Atlanta games.

John Booske and Don Bates (now deceased)—two of her former Penn State International Dance Ensemble performers—were so inspired by Hanley’s teaching and leadership that they created the Penn State International Dance Ensemble Endowment in 1980.

A few years before she retired, Hanley suggested moving the endowment to the Center for the Performing Arts so it could continue to support dance performances and engage visiting dance artists with students. The endowment was transferred in 2002.

“I had no idea it would blossom the way it has,” Hanley says. “I’m impressed.”
school-time matinees

Total attendance: 6,068

Schools: 59, plus homeschooling families, from 9 central Pennsylvania counties (Blair, Cambria, Centre, Clearfield, Clinton, Huntingdon, Lycoming, Montour, and Mifflin) and one southeastern Pennsylvania county (Chester).

The Honey and Bill Jaffe Endowment funded 56 percent of the combined busing subsidy requests from 38 schools.

The responses to Seussical and The Magic School Bus™ Live! The Climate Challenge were especially gratifying; we had sell-out crowds.

Each performance was in Eisenhower Auditorium, except The Giver, which was in Schwab Auditorium.

The attendance is noted at the end of each listing.

**Seussical**
TheatreworksUSA
Monday, January 23
677 (2,042 reservations) *

**Spirit of Uganda**
A Project of Empower African Children
Wednesday, March 14
865

**The American Place Theatre’s Literature to Life® stage presentation of The Giver**
Thursday, March 29
705

**The Magic School Bus™ Live! The Climate Challenge**
Monday, April 2
3,195 (2 performances) *

* Since we added a second performance of The Magic School Bus™ Live!, many of the schools that missed Seussical because of inclement weather were able to attend The Climate Challenge instead.
The Center for the Performing Arts organizational budget totaled $4,121,664. Sixty-one percent of revenues were earned and contributed through ticket sales and services, facility and equipment rentals, performance program advertising, concession sales, fundraising, grants, and endowments.
The Center for the Performing Arts received a Creative Campus Innovations Program grant in September 2010. The Association of Performing Arts Presenters, with funding from the Doris Duke Charitable Trust, administered the program.

The purpose of the program was to identify, support, and document cross-campus interdisciplinary collaborations that integrate the work of performing arts presenters in the academy and the surrounding community. The Penn State team conceived a residency/creation program among Penn State students and faculty in Architecture, Landscape Architecture, Dance, and Engineering. The program involved a secondary partnership with The Arboretum at Penn State’s H. O. Smith Botanic Gardens. Los Angeles-based Diavolo Dance Theatre, headed by Artistic Director Jacques Heim, was the artistic partner. The collaboration between the student/faculty team and Diavolo resulted in two dance works.

The two-year journey of the Creative Campus project from brainstorming on a proposal, to being one of six applicants nationwide to receive a grant, to the actual creation of the project titled The Secret Life of Public Spaces, was a tremendous undertaking requiring vigorous teamwork.

Highlights of the project included sending faculty and students to Los Angeles to work with Diavolo, a team-taught Idealab course, several studio courses across the disciplines focusing on the project, several visits by Diavolo members to Penn State’s University Park campus, and hours of work sessions leading to the final creation. The Creative Campus project culminated in April 2012 with an eleven-day festival of events.

The festival kicked off at State College’s State Theatre on April 10 with a screening of Dogtown and Z Boys. The documentary film served as inspiration for Transit Space, a dance work commissioned by the project and created by Diavolo.

The University Dance Company hosted an open rehearsal, to prepare for the upcoming performance, on April 11 at the plaza in front of the HUB-Robeson Center. A related project, Public Performance as Public Pedagogy: Collaborative Creative Resistance, took place April 13 on the Palmer Museum of Art piazza. Led by B. Stephen Carpenter, Penn State professor of art education, the daylong event engaged the public in the creation of artistic ceramic water
Diavolo performed the world premiere of *Transit Space* at Eisenhower Auditorium on April 19. The program began with *Fearful Symmetries*, Heim’s favorite recent creation. A reception for Creative Campus project participants and Diavolo company members followed the performance.

During the festival, Diavolo Associate Artistic Director Jones Welsh worked for a week with the University Dance Company to choreograph and prepare the team for the performance of *Dance Vehicle 1* on the Pollock Road plaza in front of the HUB-Robeson Center. The twelve-feet-in-diameter wheel contained six dancers twisting, turning, rolling, diving, and spiraling along the roadway. The April 20 lunch-hour performance attracted considerable attention. It was a wonderful way to end the festival and culminate two years of challenging and productive teamwork.

The students, faculty, and staff members who participated in the project learned valuable lessons about multidisciplinary collaboration on a large-scale.

Led by Amy Dupain Vashaw, director of audience and program development at the Center for the Performing Arts, the project’s Penn State faculty team included Peter Aeschbacher, associate professor of landscape architecture and architecture; Elisha Clark Halpin, associate professor of dance and head of the dance program; Khanjan Mehta, senior research associate for the College of Engineering and head of the Humanitarian Engineering and Social Entrepreneurship program; Marcus Shaffer, assistant professor of architecture; and Timothy Simpson, professor of mechanical and industrial engineering and director of The Learning Factory.

Go to [http://creativecampus.psu.edu](http://creativecampus.psu.edu) for video footage and photo galleries of the events.

For more information, or to suggest future collaborations, contact Vashaw at adv1@psu.edu.
The Classical Music Project is a three-year Center for the Performing Arts initiative seeking to elevate the profile of classical music programs and performances at Penn State. With major support from The Andrew W. Mellon Foundation, the project launched in 2011–2012 with a first year of activities and events.

The project team began working in summer 2011 to develop the first-year schedule and engage with project partners.

The project consists of four components: a major residency program, student engagement activities, curriculum partnerships, and the Penn State Altoona project.

**MAJOR RESIDENCY PROGRAM**

The first residency was developed for the 2012–2013 season and planning continues for the 2013–2014 season.

Opera Atelier, Canada’s premier Baroque opera/ballet company, was engaged for a multi-week residency. The artistic directors of Opera Atelier are scheduled to visit Penn State in February 2013 for a variety of activities. In April 2013 the company performs its heralded production of Mozart’s *The Magic Flute* at Eisenhower Auditorium. The renowned Tafelmusik Baroque Orchestra, also from Toronto, joins Opera Atelier for the production and the residency. Tafelmusik also performs its *House of Dreams* program in April 2013 at Schwab Auditorium.

Planning also began for a residency by a leading American symphony orchestra for the 2013–2014 season.

**STUDENT ENGAGEMENT ACTIVITIES**

The project team partnered with Penn State’s Office of Student Affairs and Graphic Design program to engage students with classical music artists and to develop innovative marketing approaches.

For TEDxPSU, the project organized a performance by a student violin quartet that performed a Telemann concerto. As the work progressed, other students joined the quartet as they strolled into the audience. Center for the Performing Arts Director George Trudeau then introduced the project.

The project partnered with the Penn State Guitar Club to host a performance and discussion with the Los Angeles Guitar Quartet the evening prior to the quartet’s April 2012 public performance at Schwab Auditorium.

Kristin Sommese, professor of graphic design, tasked one of her classes with developing a logo and a marketing campaign for the project. The students worked with Center for the Performing Arts marketing and communications staff members to refine their ideas into one image and a campaign called *Get Turned on to Classical Music*. 

George Trudeau, director of the Center for the Performing Arts, administers the Classical Music Project. Marica Tacconi, Penn State professor of musicology, provides faculty leadership for the curriculum and academic components of the grant project. Katie O’Hara Krebs is the project’s administrative support coordinator.
Lawrence musicians also visited a Penn State general education music appreciation course, performing and discussing classical music. Daniel Taylor, artistic director of the Theatre of Early Music, participated in a seminar for a Penn State music history survey course.

The Brentano String Quartet performed and discussed classical music for a Penn State music history survey course. Brentano musicians participated in a public presentation, hosted by Sumner Lott, on the Beethoven string quartets.

The St. Lawrence String Quartet, members of the Irish Chamber Orchestra, pianist Leon Fleisher, and Theatre of Early Music violinist Cynthia Roberts and countertenor Daniel Taylor conducted master classes for Penn State students.

Brian Zeger, artistic director of The Juilliard School’s Department of Vocal Arts and the executive director of the Metropolitan Opera Lindemann Young Artist Development Program, and mezzo-soprano Lacey Jo Benter, a recent Juilliard graduate, performed a variety of works and discussed how to establish a music career. Zeger gave a master class for selected Penn State vocal music students.

PENN STATE ALTOONA PROJECT

The first project with Penn State Altoona was developed and implemented. The project remains engaged with the Altoona students who attended the first-year activities with a goal to continue the participation in classical music programs by those students who change assignment to University Park.

Two free public events, presented in partnership with Penn State Altoona’s Misciagna Family Center for Performing Arts, involved the Brentano String Quartet and Altoona campus faculty members. An Afternoon with Beethoven featured two faculty members discussing Beethoven and the history of his time with Brentano musicians performing excerpts from Beethoven string quartets. An evening presentation and performance by Brentano played to a full house of students and community members at Edith Davis Eve Memorial Chapel. A meet-the-artists reception followed.

Representatives from Student Affairs met with the project team to develop plans and to engage with clubs and organizations to bring into the project students from across University Park. Trudeau spoke about the project at a Student Affairs staff luncheon, where a student string quartet performed.

CURRICULUM PARTNERSHIPS

An expanded curriculum-related program was developed to integrate classical music artists with the arts and humanities.

The St. Lawrence String Quartet participated in a public salon evening, hosted by Penn State musicology faculty member Marie Sumner Lott, exploring the Beethoven string quartets. The St. Lawrence String Quartet

© MARCO BORGORELLI
Dance Visionary
Paul Taylor

The Center for the Performing Arts partnered with Penn State’s Institute for the Arts and Humanities (IAH) to bring Paul Taylor, an iconic figure in modern dance, to University Park.

A residency and performance by the Paul Taylor Dance Company served as the foundation for Taylor’s visit. Before the performance, audience members saw a video tribute to Taylor and the presentation of the IAH Medal for Distinguished Achievement to the renowned choreographer, artistic director, and former dancer.

The company then performed a program featuring three of Taylor’s more than 130 creations—Brandenburgs, The Uncommitted (in the first performance following its world premiere), and Piazzolla Caldera.

Taylor met with students, faculty, and others in a variety of settings at the University. Members of his company presented a master class. Taylor also participated in an interview with WPSU’s Patty Satalia.

Additionally, The State Theatre screened the Academy Award-nominated documentary Paul Taylor Dancemaker, and Penn State Altoona’s Misciagna Family Center for Performing Arts presented the Taylor 2 dance company.
Artists from China

In December 2009, Center for the Performing Arts Director George Trudeau accompanied a delegation of university presenters to China, where they attended more than forty performances in Shanghai, Chengdu, and Beijing. The delegation, with support from the Chinese Ministry of Culture and in cooperation with Arts Midwest, selected three ensembles to tour the United States during 2011–2012. Separately, the Center for the Performing Arts engaged a fourth company. The four touring ensembles formed a season-long focus on performing artists from China.

AnDa Union presented traditional music and vocals of Inner Mongolia, performing on a variety of instruments including the Morin khuur (horse head fiddle). The State Theatre screened the documentary AnDa Union: From the Steppes to the City with filmmaker Tim Pearce present to introduce the film and to conduct a discussion. Pearce also screened the film for Penn State students and conducted a discussion afterward. In addition to its public performance, AnDa Union played at a United Nations Day dinner, met with students studying Chinese language, and presented a School-Time Matinee concert.

The Shanghai Chinese Orchestra, formed in 1952, is China’s first large-scale modern ensemble of traditional instruments. The orchestra, which has performed throughout its homeland and in more than thirty countries, brought to the United States a chamber ensemble of twenty elite musicians. In addition to a public performance, the chamber ensemble performed a concert for Happy Valley Chinese School students, their families, and others. Ensemble members visited a Penn State music history class and State College’s Young Scholars of Central Pennsylvania charter school.

Jin Xing Dance Theatre Shanghai, China’s first independent dance company, is the creation of an acclaimed Chinese dancer and choreographer. The company presented Shanghai Tango, a program of ten pieces mixing East and West in dance, music, and costumes. The evening-length work featured a decade’s worth of the choreographer’s best dances and provided a glimpse of contemporary Shanghai. Jin Xing, who is also a renowned dancer, presented a master class for Penn State dance students.

Beijing’s National Acrobats of the People’s Republic of China, the Center for the Performing Arts’ additional selection, was named China’s first national performing arts troupe in 1950. The visit to Penn State was part of the troupe’s debut tour to the United States.
Each year the Center for the Performing Arts coordinates dozens of activities in which members of the Penn State and surrounding communities are able to interact with visiting artists. The following recaps engagement programs that took place during 2011–2012. Activities related to the Creative Campus and Classical Music projects are covered in this report beginning on pages 20 and 22, respectively.
Gretchen Parlato
- Mini-performance by singer Gretchen Parlato and pianist Gerald Clayton for residents at State College’s Hearthside Nursing and Rehabilitation Center
- Artistic Viewpoints featuring Parlato

Hot Peas ‘N Butter
- Kids Connections featuring a bilingual activity created by the Penn State Society of Hispanic Engineers
- Post-performance meet and greet among musicians and audience members

Paul Taylor Dance Company
- Master class, featuring a Paul Taylor dancer, for Penn State advanced modern dance students
- Screening of Paul Taylor Dancemaker at The State Theatre
- Artistic Viewpoints featuring Paul Taylor Dance Company’s Bettie DeJong, rehearsal director, and John Tomlinson, executive director

AnDa Union
Music from Inner Mongolia
- Two screenings (one for the public at The State Theatre and a second for Penn State students at the Stuckeman Family Building) of AnDa Union: From the Steppes to the City, followed by question-and-answer sessions with filmmaker Tim Pearce
- Mini-concert by AnDa Union prior to a United Nations Council of Organizations dinner
- Lunch and discussion with State College Area High School students following AnDa Union School-Time Matinee performance

Water is Rising
Music and Dance Amid Climate Change Artists from the Pacific Atolls of Kiribati, Tokelau, and Tuvalu
- Screening of the film Time and Tide at The State Theatre
- Three mini-performances—each featuring a group from Kiribati, Tokelau, or Tuvalu—at Centre County middle and high schools
- Panel discussion—Outside the Scientific Discourse, Yet One with Nature: The Culture, People, and Climate of Pacific Island Atolls—co-presented by the Center for the Performing Arts
Mike Daisey
*The Island at the Birth of the World*

- Master class, featuring Mike Daisey, with students in a Penn State solo performance course
- Post-performance discussion among Daisey and audience members

**Shanghai Chinese Orchestra Chamber Ensemble**

- Free concert for Happy Valley Chinese School students, their families, and others
- Lecture-demonstration for students in Penn State music history class
- Lecture-demonstration for students at State College’s Young Scholars Charter School

**Jin Xing Dance Theatre**

- *Shanghai Tango*
  - Master class, taught by Jin Xing, for Penn State advanced modern dance students

**Spirit of Uganda**

- A Project of Empower African Children
  - Community cultural exchange and meal with Roots of Life youth performing arts ensemble

**Seussical**

*TheatreworksUSA*

- *Kids Connections* featuring performance-related activities

**Audra McDonald**

- Open rehearsal for Penn State musical theatre students

**The Magic School Bus™ LIVE!**

*The Climate Challenge*

- *Kids Connections* featuring performance-related activities
- Lobby exhibit curated by Penn State College of Earth and Mineral Sciences

**Arts, Penn State School of International Affairs, and United Nations Council of Organizations.** Participants examined climate change and its effects from scientific, legal, ethical, musical, and human perspectives. William Easterling, dean of Penn State’s College of Earth and Mineral Sciences, moderated. The panel included Mikaele Maiava, *Water is Rising* artistic director from Tokelau, and Penn State faculty members Donald A. Brown, associate professor of environmental ethics, science, and law; Anne C. Clements, associate professor of music; and Jamison E. Colburn, professor of environmental law and policy.

- Interview with *Water is Rising* cast member Maiava by Penn State Center for International Studies students
- Panel discussion with Penn State College of Earth and Mineral Sciences faculty and students

**Brown-bag lunch and discussion among the public and Empower African Children founder Alexis Hefley and three other Empower African Children staff members**

**Interview with *Water is Rising* cast member Maiava by Penn State Center for International Studies students**

**Panel discussion with Penn State College of Earth and Mineral Sciences faculty and students**

**Jin Xing Dance Theatre**

- *Shanghai Tango*
  - Master class, taught by Jin Xing, for Penn State advanced modern dance students

**Spirit of Uganda**

- A Project of Empower African Children
  - Community cultural exchange and meal with Roots of Life youth performing arts ensemble
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