

CENTER FOR THE PERFORMING ARTS AT PENN STATE

Annual Report 2012 | 2013

PENNSTATE



Letter from the Director

Dear Friends,

We're pleased to provide this report covering a successful and memorable season.

This was the second year of our Classical Music Project. As planned, the season really bloomed with a wide range of programs. We're grateful for the significant support provided by The Andrew W. Mellon Foundation to help us elevate our classical music programs and involve more Penn State students in classical music activities.

Our audiences enjoyed a rich and full season of performances; everything from dance to touring Broadway, classics to jazz, world music to chamber music. We presented something for everyone. This is our trademark, and again the community responded.

We're grateful to have the ongoing and enthusiastic support from our members, sponsors, and contributors, along with our program and hospitality partners. The financial and in-kind support they provide is crucial to help maintain the scope of our programs, and to engage artists with our community through residencies and special school-time performances.



Many dedicated people support Center for the Performing Arts programs, operate our ticket offices, and provide production support for the center and our partners. In addition to full- and part-time employees, we employ a number of students who benefit from opportunities to be integrally involved in our operation. We also provide curriculum-related internships for students and have student representatives on our advisory council. We're also blessed with more than 100 volunteers, who primarily provide front-of-house assistance at events, and are led by our Volunteer Event Staff Advisory Board. Our Community Advisory Council works diligently to support and advocate for the Center for the Performing Arts.

During the course of the year, we worked in partnership with Student Affairs at Penn State to facilitate the transfer of management responsibility for Schwab Auditorium to that division. The University is investing in the facility to make it more accessible for student organizations, while realizing its continued importance to the Center for the Performing Arts and other users. We've been pleased to be part of this process and to continue to be able to use this wonderful auditorium, in particular for our chamber music, jazz, and theatre offerings.

We take great pride at the Center for the Performing Arts in supporting the work of artists and providing many ways for our campus and community to connect with great artists and great performances. Thank you for your part in participating, supporting, and facilitating these connections.

Yours truly,

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



FROM TOP: Kathy Mattea © David McClister, Doug Varone and Dancers in *Carrugi* © Cylla von Tiedemann, David Sánchez © David DeHaven

Statements of Purpose

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 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.

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.

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2012–2013 Presentations

Each performance was in Eisenhower Auditorium, unless indicated as having been in Schwab Auditorium (SA) or Pasquerilla Spiritual Center (PSC).

Preservation Hall Jazz Band
and The Del McCoury Band
American Legacies
Friday, September 28

Kalichstein-Laredo-Robinson Trio
Wednesday, October 3 (SA)

Actors From The London Stage
presents *The Merchant of Venice*
Wednesday, October 10 (SA)
Thursday, October 11 (SA)

Doug Varone and Dancers
Friday, October 19

Anonymous 4
Anthology 25
Tuesday, October 23 (PSC)

Pilobolus Dance Theatre
Tuesday, October 30

Banjo Summit 2
Featuring Béla Fleck, Tony Trischka,
Bill Keith, Richie Stearns,
Eric Weissberg, and Pete Wernick
Thursday, November 1

The Great Mountain
Red Sky Performance
Sunday, November 4

Donka: A Letter to Chekhov
Company Finzi Pasca
Wednesday, November 7

Ron Carter Trio
Thursday, November 8 (SA)

St. Lawrence String Quartet
Wednesday, November 14 (SA)

A Leahy Family Christmas
Thursday, November 29

TAP DOGS
Thursday, December 6

Christopher O'Riley, pianist
and Matt Haimovitz, cellist
Shuffle.Play.Listen
Friday, January 18 (SA)

Soledad Barrio
& Noche Flamenca
Saturday, January 26

Kathy Mattea
Calling Me Home
Friday, February 1

Gay Men's Chorus of Los Angeles
presents *it gets better*
Written and directed by Liesel Reinhart
Thursday, February 7

Les Grands Ballets Canadiens de Montréal
Italian Evening
Tuesday, February 12

THE ADDAMS FAMILY
Thursday, February 14

Live at Birdland
Featuring The Birdland Big Band
directed by Tommy Igoe
Wednesday, February 20

How I Became a Pirate
Omaha Theater Company
Sunday, February 24

Brentano String Quartet
Wednesday, February 27 (SA)

Beethoven Orchestra Bonn
Stefan Blunier, music director and conductor
Louis Lortie, pianist
Tuesday, March 12

Hitler's Daughter
Monkey Baa Theatre Company
Sunday, March 17

Ninety Miles
Featuring Stefon Harris,
Nicholas Payton, and David Sánchez
Tuesday, April 2 (SA)

Penn State's College of Arts and Architecture
Center for the Performing Arts, School of Music,
and School of Theatre present
Leonard Bernstein *MASS*
A Theatre Piece for Singers, Players,
and Dancers
Friday, April 5
Saturday, April 6

HAIR
Friday, April 12

Tafelmusik Baroque Orchestra
Jeanne Lamon, music director
House of Dreams
Tuesday, April 16 (SA)

Opera Atelier
Wolfgang Amadeus Mozart's
The Magic Flute
Thursday, April 18

Thanks for the Support

We are grateful to these businesses, organizations, and individuals for supporting the Center for the Performing Arts 2012–2013 season.

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Life Care Retirement Community

GOLD

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* Future pledged endowment

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Residence Inn by Marriott
Sleep Inn
Spats Café and Speakeasy
Springhill Suites
Toftrees Gold Resort and Conference Center
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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.

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Nittany Eye Associates

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

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Classical Music Project Artistic Partners

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Beethoven Orchestra Bonn
Brentano String Quartet
Matt Haimovitz and Christopher O'Riley
Kalichstein-Laredo-Robinson Trio
Opera Atelier
St. Lawrence String Quartet
Tafelmusik Baroque Orchestra

Classical Music Project Penn State Student Organizations

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State College Area High School
The State Theatre



Soledad Barrio © Steve Mayeda

Members

We appreciate the support of Center for the Performing Arts members during the 2012–2013 performance season.

Bold listings represent members who increased their donations by 10 percent or more during the year.

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A scene from *THE ADDAMS FAMILY* © Scott Suchman

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A scene from *Donka: A Letter to Chekhov* © Viviana Cangialosi

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In Memoriam

The Center for the Performing Arts lost a friend, passionate supporter, and Community Advisory Council member when Andrea Cotner passed away in November 2012. Cotner was a steady and loyal patron of the Center for the Performing Arts since the 1970s. Though she had only served for a short time on the council, she was an engaged member and active on the membership committee. Her warmth, wit, and enthusiasm for our programs are greatly missed.



School-Time Matinees

TOTAL ATTENDANCE: 2,943
(3,562 RESERVED)

Partners: 41 schools, plus homeschooling families, from 9 central Pennsylvania counties (Blair, Centre, Clearfield, Clinton, Cumberland, Elk, Huntingdon, Lycoming, and Union).

The Honey and Bill Jaffe Endowment helped to pay for 66 percent of the total cost of the field trips for 22 schools. Some 29 schools had requested subsidy, but 7 of those were for the performance of *Hitler's Daughter* that had to be canceled due to inclement weather.

The response to *How I Became a Pirate* was particularly satisfying. We had a sell-out crowd.

SCHOOL-TIME PRESENTATIONS

Each performance was in Eisenhower Auditorium, except *The Merchant of Venice*, which was in Schwab Auditorium.

The attendance is noted at the end of each listing.

The Merchant of Venice
Actors From The London Stage
Thursday, October 11
439

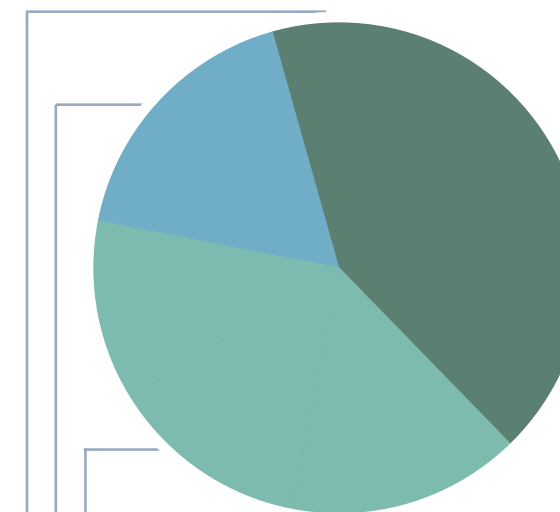
The Great Mountain
Red Sky Performance
Monday, November 5
515

How I Became a Pirate
Omaha Theater Company
Monday, February 25
1,989

Hitler's Daughter
Monkey Baa Theatre Company
Monday, March 18
canceled because of snow (619 reserved)



A scene from *How I Became a Pirate*



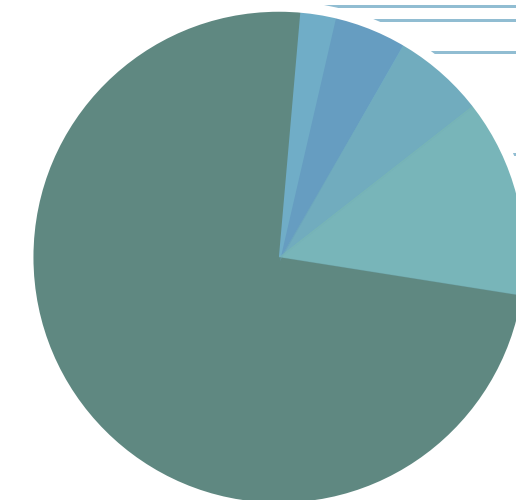
INCOME

- 40% EARNED INCOME**
TICKET SALES 15%, RENTALS 15%, OTHER FEES 10%
- 20% DEVELOPMENT INCOME**
CONTRIBUTION 11%, GRANTS 8%, ENDOWMENT SUPPORT 1%
- 40% UNIVERSITY SUPPORT**

Income and Expenses for fiscal year 2012-2013

- PROGRAM AND EVENTS 79%**
- GENERAL AND ADMINISTRATIVE 14%**
- DEVELOPMENT 3%**
- EQUIPMENT AND CAPITAL IMPROVEMENTS 3%**
- GRANTS AND SPECIAL PROJECTS 1%**

EXPENSES



The Center for the Performing Arts organizational budget totaled \$4,303,147. Sixty 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.

Classical Music Project

completes second season



George Trudeau, director of the Center for the Performing Arts, oversees the Classical Music Project. Marica Tacconi, Penn State professor of musicology, provides faculty leadership for the curriculum and academic components of the project. Erica Lopatofsky Kryst was the project's administrative support coordinator for 2012–2013.

The Classical Music Project seeks to elevate the profile of classical music programs and performances at Penn State and engage Penn State students

with classical music. With major funding from The Andrew W. Mellon Foundation, the project executed a robust second season of activities and performances for students and community members.

In season two, much of the work and planning from the first year, including the first major residency of the project, came to fruition.

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 major residency featured Opera Atelier and its production of Mozart's *The Magic Flute*.

Opera Atelier, Canada's premier Baroque opera and ballet company, participated in a multi-week residency. The artistic directors of Opera Atelier visited University Park in February 2013 and engaged with faculty, students, and community members through a variety of activities. In April 2013, the company performed its acclaimed production of Mozart's *The Magic Flute* to an audience of more than 2,000 at Eisenhower Auditorium. Almost 900 Penn State students attended the performance.

Tafelmusik Baroque Orchestra, also from Toronto, joined Opera Atelier for the production and residency activities. Tafelmusik Music

Director Jeanne Lamon led Penn State's Baroque Ensemble in rehearsal and lent her expertise to students studying Baroque instrumental technique. Tafelmusik also performed its *House of Dreams* program at Schwab Auditorium that week.

Planning continues for a major residency by a leading American symphony orchestra in a future year of the project.

STUDENT ENGAGEMENT ACTIVITIES

The Schreyer Honors College hosted for its students an intimate performance and discussion by the St. Lawrence String Quartet. Violinist James Lyon, a Schreyer Honors College faculty fellow and professor of music, hosted a dinner with Schreyer students to introduce them to the Beethoven string quartets. The students then attended the St. Lawrence performance with Lyon.

The project partnered with Penn State Hillel, the Foundation for Campus Jewish Life, to host a performance and discussion with Israeli-born cellist Matt Haimovitz. The event, at Irving's Café in downtown State College, attracted many students and community members. It preceded the public performance by Haimovitz and pianist Christopher O'Riley.

In an activity hosted by the coolBLUE Community at Innovation Park, O'Riley performed and conducted a question-and-



FROM TOP: A scene from *House of Dreams* © Glenn Davidson and a scene from *The Magic Flute* © Bruce Zinger / Colin Ainsworth as Tamino, Olivier LaQuerre as Papageno and Carla Huhtanen, Laura Pudwell & Cassandra Warner as The Three Ladies (*The Magic Flute*, 2013)

answer session for Penn State staff and students.

A series of four films, co-sponsored by Penn State's Institute for the Arts and Humanities, highlighted classical composers and musicians. The State Theatre in downtown State College provided the venue and screened the films.

The project deepened its relationship with representatives from Penn State Student Affairs and continued to develop plans to collaborate with student clubs and organizations. Members of the project team met with student groups throughout the year, including the Greek Governing Council, the Association of Residence Hall Students, and the Council of LionHearts.

CURRICULUM PARTNERSHIPS

An expanded curriculum-related program was implemented to integrate classical music artists in academic disciplines across campus.

Anonymous 4, a female a cappella ensemble, visited a medieval history class to provide a lesson on the origins of medieval chant. The vocalists performed several pieces and answered student questions. Anonymous 4 also performed for and interacted with a music history survey course. The Anonymous 4 residency included an interactive chant workshop for students and community members at a State College church.

The St. Lawrence String Quartet participated in a public salon evening that explored the Beethoven string quartets. The quartet's residency included working with students from

a graduate master of business administration course on team leadership. The ensemble performed and discussed how leadership works in groups such as string quartets.

Pianist and NPR program host O'Riley visited a media communications class.

The Brentano String Quartet participated in a salon evening focused on the Beethoven string quartets. Quartet violinist Mark Steinberg presented a lecture and demonstration on the influence of Eastern philosophy on Beethoven's late quartets for a combined group of students studying comparative literature and Chinese thought.

Penn State art history and musicology faculty presented a salon evening that focused on the art and music of the four European cities that inspired the Tafelmusik *House of Dreams* program.

Opera Atelier Co-artistic Director Jeannette Lajeunesse Zingg and Conductor David Fallis participated in a salon evening presentation about Opera Atelier and *The Magic Flute*.

Alison MacKay, Tafelmusik double bassist and creator of *House of Dreams*, visited a graduate art history seminar. She discussed the art chosen for *House of Dreams* with the seminar students, all of whom had attended the performance the previous evening.

Various artists conducted master classes for Penn State music students. They included O'Riley and Haimovitz, members of St. Lawrence String Quartet, Brentano String Quartet, Opera



Cellist Matt Haimovitz and pianist Christopher O'Riley © Sarah Scott

Atelier Co-artistic Director Marshall Pynkoski, members of Kalichstein-Laredo-Robinson trio, pianist Louis Lortie, and Lamon.

Eric McKee, associate professor of music theory at Penn State, led the Classical Music Project Interdisciplinary Lecture Series talk *Hearing the Body in Motion: The Dance Music of Bach, Mozart, and Beethoven*. Twenty-four students enrolled in the lecture series course and all of the talks were open to the public. The

eight-part lecture series featured renowned speakers from the Penn State faculty, plus visiting experts from the United States and Canada.

In spring 2013, an online component was added to Music 005, Penn State's general education music appreciation course. Jennifer Trost, Penn State associate professor of music (voice), and John Packard, instructor in the School of Music, worked with the College of

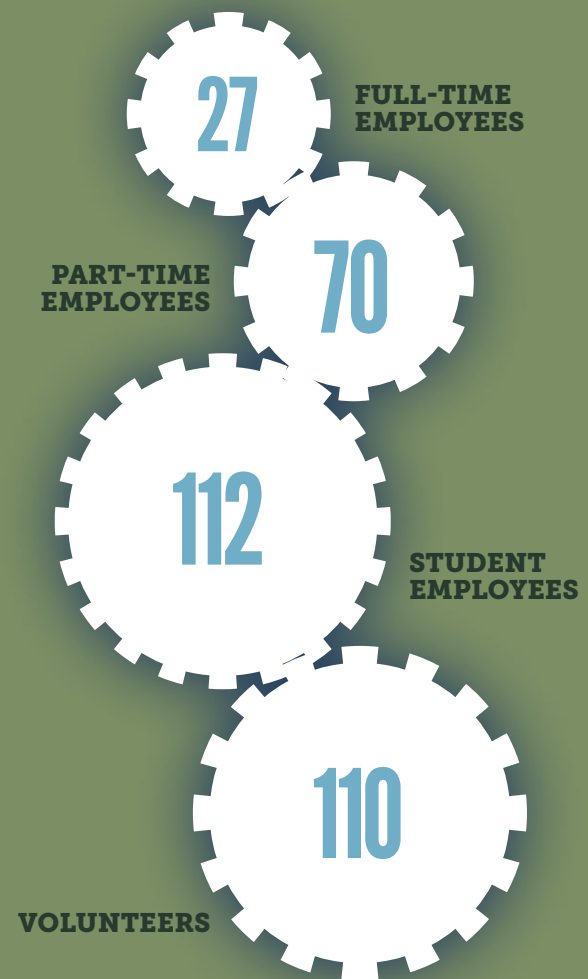
Arts and Architecture's e-Learning Institute to produce an online opera module for use in this course and a 400-level opera literature course. The online materials provided details to assist students with a variety of themes. Packard also worked with Classical Music Project staff members to incorporate visiting artists into the course and arranged for students to attend *The Magic Flute*.

PENN STATE ALTOONA PROJECT

The Penn State Altoona Project aims to engage with students on a yearly basis, with the hope of their continued participation in classical music programs if their academic paths lead them to changing their assignments to University Park.

The second year of the project included three free public events, presented in partnership with the Misciagna Family Center for Performing Arts, involving Haimovitz and Altoona faculty members. *An Afternoon with Bach* featured Tim Melbinger, lecturer in music, discussing Bach's cello music with Haimovitz performing excerpts. Later that afternoon, Haimovitz performed a flash concert in the Port Sky Café. In the evening, O'Riley joined Haimovitz for an interactive discussion and performance in front of a nearly capacity audience of students and community members. ■

WORKFORCE



PRESENTATIONS AND PARTICIPATION

COMMUNITY EVENTS: 11

Nittany Valley Symphony, Performing Arts School of Central Pennsylvania, Central Pennsylvania Festival of the Arts

RENTALS: 3

In the Mood, *Lord of the Dance*, *Celtic Woman*

ACADEMIC PRESENTATIONS: 186

included 153 Esber Recital Hall concerts

UNIVERSITY PRESENTATIONS: 50

STUDENT-SPONSORED EVENTS: 26

TOTAL EVENTS: 313

included all events in all supported venues

TOTAL ATTENDANCE: 106,429

included only public events in Eisenhower and Schwab auditoriums

GROUPS: 110

68 Penn State-related and 42 public Center for the Performing Arts presentations are only included in the TOTAL EVENTS and TOTAL ATTENDANCE categories.

The Center for the Performing Arts at Penn State named State College couple Dotty and Paul Rigby recipients of its 2013 Distinguished Service Award.

"We were quite surprised and pleased," Dotty Rigby says of the honor. "We did not see this coming."

In 2011 the couple created a \$150,000 charitable gift annuity that will provide equal support for the Center for the Performing Arts and Penn State's Music at Penn's Woods festival.

"I am so pleased to see Dotty and Paul Rigby receive this recognition given their long-standing and passionate interest and support for the Center for the Performing Arts," says George Trudeau, director of the Center for the Performing Arts. "Their annual support through membership and sponsorship is extraordinary, and the endowment they established will ensure this legacy of support will continue in perpetuity. The Rigbys are great advocates for the Center for the Performing Arts, and their service on the center's Community Advisory Council has been exemplary."



Rigbys

share love of music
and Distinguished Service Award

The Rigbys are Center for the Performing Arts members at the Leadership Circle level and annually sponsor classical music presentations. Most recently, the couple sponsored the presentation of Germany's Beethoven Orchestra Bonn with Canadian piano virtuoso Louis Lortie.

"This was a really good year," Paul Rigby says of the Center for the Performing Arts offerings in 2012–2013.

The couple served on the Center for the Performing Arts Community Advisory Council from 1994 to 2000. In 2008, Dotty Rigby accepted a request to rejoin the council.

"The Rigbys support for the arts truly comes from their hearts and inspires us all," says Barbara O. Korner, dean of Penn State's College of Arts and Architecture.

Dotty Rigby was born in New York City and moved to Miami when she was in sixth grade, while Paul Rigby was born in Humboldt, Arizona, and moved with his family to Pachuca, Mexico, when he was three months old. There his father was an engineer and superintendent of a mine owned by a British company.

Paul and his family left Mexico when he was 14, and he attended high school in Biloxi, Mississippi. He earned two diplomas at the University of Texas: a bachelor's degree in business administration in 1945 and a doctorate in statistics in 1952.

He taught statistics and economics for

two years at the University of Alabama, two years at Georgia State University, six years at the University of Houston, two years at the University of Mississippi, and thirty years at Penn State. He retired in 1994.

The Rigbys met at the University of Alabama, where Dotty was a student majoring in speech management. They wed in 1954, the year she graduated.

Dotty got used to "starting over" each time she tried to earn a master's degree, only to move again as Paul accepted job offers. Then came two sons—Peter and Mark. Dotty finally earned her master's degree in social studies from Penn State in 1968.

Dotty taught in public schools in the State College area for seventeen years. She then worked for an interior design firm for twenty-five years. Since Dotty's retirement, the Rigbys have dedicated themselves to their love of the arts, especially classical music.

As a child, Dotty attended Saturday classical concerts for children. Paul, on the other hand, didn't develop an appreciation for music until he was in college. While a sophomore at the University of Texas, he took a class that changed his life.

"I took a listening-to-music course, and that's what sold me," he says. "It was heavy in classical music. On the first exam, I didn't do well, and I wanted to drop the course. But I needed to get



OPPOSITE: Dotty and Paul Rigby ABOVE: Louis Lortie was the piano soloist with Beethoven Orchestra Bonn in a March 2013 concert sponsored by the Rigbys

the dean's permission. I went to the dean, and he told me of all the types of people who take the course, I need it the most. I thought, 'He doesn't think I can learn it,' so I put in hours of listening, and on the second exam I got a 95." ■

Impact of
it gets better
extends
beyond the
stage

The Center for the Performing Arts was gratified to present the first national tour of it gets better to our audiences.

The It Gets Better Project™ was founded in September 2010 when the first It Gets Better video was uploaded to YouTube and ignited a worldwide phenomenon. That video offered a desperately needed message of hope to lesbian, gay, bisexual, and transgender (LGBT) youth. It urged them to tough it out through the bullying and other challenges that confronted them in their teenage years, and described the positive future they could experience as adults.

Today, the mission of the It Gets Better Project is to communicate to LGBT youth around the world that it gets better, and to help create the changes necessary to make it so. The team at the It Gets Better Project collaborated with the

Gay Men's Chorus of Los Angeles in bringing *it gets better* to the stage. The company, featuring six members of the Los Angeles Gay Men's Chorus, was in residence at Penn State for a week in February 2013. The time spent at University Park and in the community was rich with engagement, thought-provoking discussions, and heartfelt songs. Surrounding and since the visit, several notable events have occurred. We take this opportunity to let our friends, patrons, and supporters know of the ripple effects such a residency can have, as well as the national prominence given to the tour. We're grateful to Sandra Zaremba and Richard Brown for sponsoring the performance, and to the Sidney and Helen Friedman Endowment for its support of the engagement.

One of the original songs from the performance, "You Have More Friends Than You Know," was featured in an episode of the FOX-TV series *Glee*. "We're thrilled and honored that this song, which is about taking a stand, being strong, and overcoming adversity by knowing that you're loved, is part of our it gets better show and week-long residency program that tours the nation. *Glee* has been a champion for the underdog and the outcast, tackling tough issues including coming out and bullying. Having it showcased on *Glee* is an amazing honor," said Chris Verdugo, executive director of Gay Men's Chorus of Los Angeles. Here at Penn State, the song showcased the vocal talents of the eighty-voice University Choir directed by Dr. Anthony T. Leach.

The *Altoona Mirror* interviewed several local cast members and previewed the Eisenhower Auditorium performance, which was presented in partnership with Penn State's Cultural Conversations festival directed by Susan Russell. The Cultural Conversations-created section of the performance featured live music, modern dance, song, and monologues created by Penn State students to illustrate the theme of life getting better.

WPSU's Kristine Allen produced a powerful radio piece about the Penn State performance. Hear it at <http://bit.ly/11Hj9nu>.

Immediately prior to the performance, the Eisenhower lobby was abuzz with activity. State College Area High School and Penn State students had created artwork, including photography, two-dimensional art, and colorful It Gets Better signs that were displayed. A photo booth, promoting fun and togetherness, offered myriad props. A video booth, in which patrons could record their own It Gets Better videos, was also popular. View the videos made that evening at <http://bit.ly/1b9akID>.

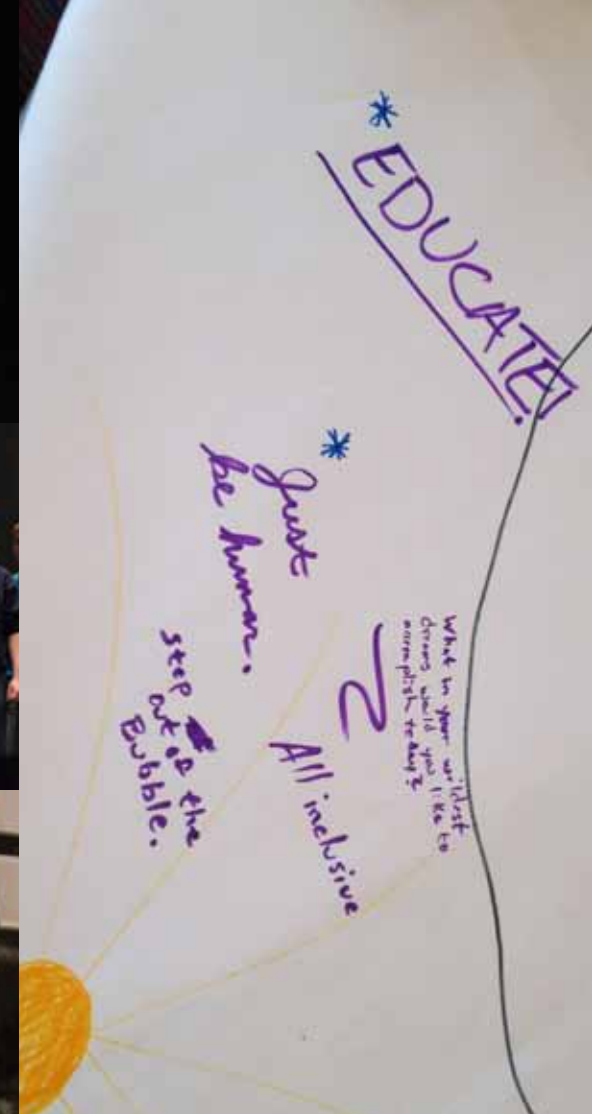
The day after the performance, a World Café-facilitated discussion included members of the Penn State and State College communities. Participants came together to address issues affecting the local lesbian, gay, bisexual, transgender, and queer (LGBTQ) community and the resources each can bring to being part of the solution. Participants included law enforcement personnel, educators and students from Penn State and State College Area School District,

and clergy. Liesel Rinehart, *it gets better* artistic director, moderated the session. She asked participants to dream of an ideal State College and what each could do to help achieve that goal. Read the notes from the session at <http://bit.ly/1bslPtO>.

The Center for the Performing Arts created a Facebook community in which World Café participants and others concerned with LGBTQ equality can post, offer resources, and seek assistance. Facebook users interested in this topical area can join the group at <http://on.fb.me/13dsWEv>.

Partly as a result of work on this project, Center for the Performing Arts Audience and Program Development Director Amy Dupain Vashaw has been appointed to Penn State's Commission on Lesbian, Gay, Bisexual, and Transgender Equity. Her three-year term began in July 2013. Vashaw says she's pleased to continue the work begun with *it gets better* to help improve things at the University.

What might look like a one-night performance to the public can mean much more. The Center for the Performing Arts takes its mission of "enriching lives through inspiring experiences" seriously by enlivening performances with engagement activities that promote meaningful exchange. ■



LEFT FROM TOP: *it gets better* cast members from the Gay Men's Chorus of Los Angeles; members of University Choir rehearse for *it gets better*; an Eisenhower Auditorium lobby display created by the State College Area High School Lesbian, Gay, Bisexual, Transgendered, and Allies Alliance; students in a Penn State sociology course respond, via clickers, to an *it gets better* cast members' gay climate survey ABOVE: Notes from World Café-type community dialogue

Season highlights

range from bluegrass to Bernstein

Each season includes a number of internationally renowned artists. Some of the most memorable highlights of 2012–2013 follow.

PRESERVATION HALL JAZZ BAND AND THE DEL MCCOURY BAND

The season kicked off in grand style when the high lonesome sound of bluegrass met up with hot New Orleans jazz. When the Appalachian-bred Del McCoury Band and Crescent City's beloved Preservation Hall Jazz Band discovered common musical ground, they not only preserved their collaboration in a recording titled *American Legacies*, they also took the music it on the road. The result was a rollicking evening of intoxicating sounds, including Dixieland, blues, bluegrass, jazz, and gospel music—and a tuba player who couldn't stop dancing.

BANJO SUMMIT 2

Headlined by Béla Fleck and Tony Trischka, the 2006 Banjo Summit was one of the most



memorable Center for the Performing Arts presentations in recent history. Banjo Summit 2 reunited Fleck and Trischka and featured four other pickin' masters—Bill Keith, Richie Stearns, Eric Weissberg, and Peter "Dr. Banjo" Wernick—who combined in a tour de force of banjo styles for an enthusiastic audience.

A LEAHY FAMILY CHRISTMAS

The eight talented siblings of the Leahy family engaged the audience with their Canadian holiday traditions in a captivating evening of music, song, and dance. Drawing from their Irish and Scottish heritage, the family's artistry includes high-energy music, whirlwind dancing, and beautiful vocals. Perhaps the highlight, though, was the inclusion of their children, first dancing and later in the program as violinists, demonstrating that a new generation of talented Leahys is not waiting in the wings but taking the stage.

LES GRANDS BALLETS CANADIENS

Canada's renowned Les Grands Ballets Canadiens offered an *Italian Evening*. The performance featured two decidedly different works, both by the Italian choreographer Mauro Bigonzetti. *The Four Seasons* was a ballet-based

study of dancers as creatures, set to Vivaldi's score of the same name. *Cantata*, an earthy and human dance piece inspired by Italian country life, featured live accompaniment by Gruppo Musicale Assurd, an all-female quartet.



BEETHOVEN ORCHESTRA BONN

Classical music fans savored a memorable concert when Germany's Beethoven Orchestra Bonn performed an all-Beethoven program. Internationally renowned pianist Louis Lortie joined the orchestra for a beautiful interpretation of the Piano Concerto No. 5. The orchestra followed with a blazing performance of the Fifth Symphony.



LEONARD BERNSTEIN MASS COMMEMORATES COLLEGE ANNIVERSARY

Penn State's College of Arts and Architecture celebrated its fiftieth anniversary with a production of the modern classic *MASS*, Leonard Bernstein's provocative exploration of faith. A collaboration of the schools of Music and Theatre and the Center for the Performing Arts, *MASS* brought together the creative talents of faculty, staff, students, and community performers in a challenging undertaking. The Eisenhower Auditorium stage brimmed with a symphony orchestra, marching and rock band musicians, choirs, dancers, ensembles and soloists—more than 300 participants in all. More than 3,000 people attended the two performances. The production attracted national attention. *BroadwayWorld.com* lauded the performance as "undoubtedly one of the finer full versions undertaken of this almost impossibly



ABOVE: Leonard Bernstein *MASS* rehearsal LEFT: Stefan Blunier, conductor, Beethoven Orchestra Bonn © Barbara Aumüller OPPOSITE FOM TOP: The Del McCoury Band, Béla Fleck, Leahy musicians © Leahy Music, Les Grands Ballets Canadiens in *Cantata* © Robert Etcheverry

difficult work," and added "all involved should be proud of their involvement in this new staging."

CURTAIN CALL

The Center for the Performing Arts recognized its supporters at *Curtain Call*, a new type of event at the Atherton Hotel. *Curtain Call* presented the opportunity for an homage to those who provided significant support for the successful 2012–2013 season. The evening included presentation of the Distinguished Service Award and recognition of outgoing Community Advisory Council members.

Engagement Programs

go beyond performances

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, with a combined total attendance of 2,568, that took place during 2012–2013. Unless otherwise noted, all courses listed are for Penn State students. Activities related to the Classical Music Project are covered separately in this annual report.



OPPOSITE: Doug Varone and Dancers company members work with audience participants in *Stripped* ABOVE FROM LEFT: Penn State theatre students in a workshop with Actors From The London Stage, a *TAP DOGS* performer works with Penn State dance students, and Noche Flamenca musicians perform at Hearthsides Rehabilitation and Nursing Center



Actors From The London Stage

- Meet-and-greet reception for engagement partners and *The Merchant of Venice* actors
- Workshop for general education Shakespeare course
- Four workshops for senior-level Shakespeare classes
- Visit to Medieval Judaism course by actor portraying Shylock
- Two workshops for Women's Studies and Psychology courses
- Two workshops for advanced acting students
- Workshop for Penn State Law Advocacy I class

- Two visits to senior communities for scene work from *The Merchant of Venice*
- *The Merchant of Venice* post-performance reception and meeting with Paterno Fellows

Doug Varone and Dancers

- Studio chat among Dance majors and minors and the Doug Varone company
- Performance of *Stripped*, which provides a window into the Varone creative process
- Master class for Penn State students

Red Sky Performance

- Partnership with a Center for Science and the Schools teacher workshop about climate change

- Supported a classroom teacher who won a raffle to bring her twenty-five-student class to the School-Time Matinee performance of *The Great Mountain*

- Before the performance of *The Great Mountain*, a *Kids Connections* session in partnership with the C. Barton McCann School of Art, Science-U, and Schlow Centre Region Library.

TAP DOGS

- Master class with cast members for Penn State students who tap dance

Soledad Barrio & Noche Flamenca

- Mini-concert with three musicians for residents of Hearthsides Rehabilitation and Nursing Center

Kathy Mattea

- Coal-themed display, created in partnership with the College of Earth and Mineral Sciences, at the HUB-Robeson Center
- Sold-out presentation of Mattea's talk, *My Coal Journey*, under the auspices of the Penn State Forum

Gay Men's Chorus of Los Angeles

- Presentation of *it gets better* in collaboration with the Penn State Cultural Conversations Festival directed by Susan Russell
- *it gets better* presentation with eighty-voice University Choir, plus faculty and students in Music, Theatre, and Dance
- Rehearsal with cast members, students, and faculty
- Cast presentation and meeting with Centre County Youth Service Bureau case workers
- Workshop for English course focusing on the writings of Walt Whitman
- Workshop with Sociology class
- Question-and-answer session with Liesel Rinehart, the writer and director of *it gets better*, and Center for the Performing Arts staff members
- *it gets better* preview and discussion with Penn State staff at Outreach Building



Kids Connections activity before the presentation of *How I Became a Pirate*

- Lunch and discussion with students in Penn State's LGBT Resource Center
- *it gets better* pre-performance lobby exhibit featuring a photography and video booth, regional It Gets Better Project™ videos and signs, and art by the State College Area High School LGBTQ Alliance and Penn State students
- World Café-style facilitated discussion among members of the community, including police, educators, clergy, and high school and Penn State students and faculty
- Piano sing-along with the *it gets better* cast and Penn State students

Les Grands Ballets Canadiens

- Master class with ballet master Herve Courtain for Penn State dance students
- Master class with Allegheny Ballet

Omaha Theater Company

- Before the presentation of *How I Became a Pirate*, a *Kids Connections* session in partnership with Discovery Space of Central Pennsylvania and Schlow Centre Region Library

Monkey Baa Theatre Company

- Intergenerational group discussion, led by a Penn State faculty member and including State College Area High School sophomore honors English students and senior citizens, about the book *Hitler's Daughter*
- Dinner with the *Hitler's Daughter* cast hosted by Hillel, the Foundation for Jewish Student Life
- Holocaust-focused display, created by Penn State students, at Pasquerilla Spiritual Center

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assistant director

Annie Doncsecz
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Tracy Noll
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marketing and communications director

Amy Dupain Vashaw
audience and program development director

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