Dear Friends,

We are proud to present this report that chronicles the 2014–2015 programs and activities of the Center for the Performing Arts at Penn State. I invite you to review this report and trust you will be impressed by the scope of programs presented and supported, the wide range of stakeholders that partner with us, and the depth of support from our campus and community.

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

Thank you, and enjoy looking through our annual report.

Yours truly,

George Trudeau
Director, Center for the Performing Arts at Penn State
# Table of Contents

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

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

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

Previous page, L to R: Adam Grabau as King Arthur in CAMELOT photo by Scott Suchman; MAMMA MIA! North American Tour cast photo © 2013 Kevin Thomas Garcia; Tyler La Marr in BASETRACK Live. This page, L to R: Diavolo’s Fluid Infinities photo by Kenneth Mucke; Maggie Clennon Reberg as Mother Superior in “Here Within These Walls” in SISTER ACT photo © 2014 Joan Marcus.
2014–2015 Presentations

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

Takács Quartet
Wednesday, October 1 (SA)

Cirque Alfonse
*Timber!*
Wednesday, October 8

Aspen Santa Fe Ballet
Tuesday, October 14

Brian Stokes Mitchell
*Simply Broadway*
Friday, October 17

SpokFrevo Orquestra
Tuesday, October 21

**MAMMA MIA!**
Thursday, October 23

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

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

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

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

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

Zap Mama and Antibalas
Tuesday, February 3

Frogz
Imago Theatre
Friday, February 6

*SISTER ACT*
Tuesday, February 10

Cyrille Aimée
Thursday, February 12 (SA)

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

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

Paddy Moloney
THE CHIEFTAINS
and special guests
Tuesday, March 3

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

Each performance was in Eisenhower Auditorium, unless indicated as having been in Schwab Auditorium (SA).
Penn State's College of Arts and Architecture, School of Music, and Center for the Performing Arts present Puccini's immortal opera *La Bohème*
Saturday, March 28
Sunday, March 29

*eighth blackbird*
Thursday, April 2 (SA)

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

*The Lightning Thief*
Theatreworks USA
Sunday, April 12

*Brooklyn Rider*
Tuesday, April 14 (SA)

*CAMELOT*
Monday, April 20

*The Nile Project*
Thursday, April 23

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Ticket Sales

Presentations
26

Tickets Sold
18,683

Tickets Distributed
21,897
Center strives to be one of top three reasons students seek out Penn State

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

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

Center for the Performing Arts representatives made presentations to all student tour guide organizations and to admissions and recruitment staff about the center and its programs. The Center for the Performing Arts in 2014 also began taking an active role in the Spend a Summer Day programs for prospective students.
The Center for the Performing Arts starts from a strong position. Thirty-seven percent of the combined audience for 2014–2015 presentations was made up of Penn State students. Curricular and student life partnerships involve students from across University Park disciplines with Center for the Performing Arts residencies and other arts-connected programs.

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

George Trudeau
director
Lea Asbell-Swanger
assistant director
Annie Doncsecz
finance director

Tracy Noll
sales and development services director
Laura Sullivan
marketing and communications director
Amy Dupain Vashaw
audience and program development director

Pamela Aikey
contracts/logistics coordinator
Shannon Arney
assistant ticket manager
Erik Baxter
multimedia specialist
Shannon Bishop
downtown ticket center manager
Christie Black
editorial and public relations associate
Len Codispot
sales and development accounting coordinator
Gary Collins
production supervisor

Aimee Crihfield
contracts/logistics coordinator
Medora Ebersole
education and community programs manager
Deanna Heichel
assistant finance director
Tom Hesketh
events manager
Wanda Hockenberry
assistant to the director
Christine Igoe
ticket manager
Urszula Kulakowski
art director

Heather Longley
communications specialist
Heather Mannion
marketing strategy specialist
Sherren McKenzie
group sales coordinator
John Mark Rafacz
editorial manager
Dave Shaffer
assistant director for special programs
Chad Swires
production supervisor
Mark Tinik
production supervisor
Lisa McClain Wagner
audience services manager
Workforce

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

Volunteer Event Staff
Advisory Board

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

Community
Advisory Council

Nancy VanLandingham, chair
Lam Hood, vice chair

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

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

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

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

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

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

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

She worked with Brown until 1985, when the Artists Series director retired and the organization she founded in 1957 merged with Eisenhower Auditorium Management to become the Center for the Performing Arts.
“I think she saw something in me that I didn’t know I had,” Aikey says. “When Nina realized that she could trust me and count on me, I began interacting with artists’ managers and the artists when they came to Penn State. She trusted me to do the right thing and to make sound decisions based on my knowledge of the series and the artists.”

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

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

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

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

Farah Lopez Lyner

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

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

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

Tom Hesketh

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

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

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

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

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

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

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

“It was a labor of love for her … .”

George Trudeau

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

“I loved learning,” she says, “and the arts have enriched my life in so many ways.”
Shirley Sacks was the 2015 recipient of the Center for the Performing Arts Distinguished Service Award. The State College resident is a former four-term member of the Center for the Performing Arts Community Advisory Council.

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

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

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

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

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

The Distinguished Service Award has been given annually since 1996.
School-Time Matinees

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

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

School-Time Presentations
Each performance was in Eisenhower Auditorium. Attendance is noted next to each listing.

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

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

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

240 *The Nile Project*
Thursday, April 23

* The Diavolo School-Time Matinee had 965 reservations, but most students and teachers were unable to attend because of weather-related school delays.
Snow doesn’t deter middle school dean and students from seeing Diavolo

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

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

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

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

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

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

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

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

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

“Everything about the show was outstanding.”
Isabela Ehrensberger

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

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

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

Left: Karen Lucanik (top row, center) and her class. Next page: Diavolo in *Transit Space*. Photo by Michael Misciagno.
“If our students are exposed to the arts, they enhance their creativity and elevate their intellects.”

Karen Lucanik
Thanks for the Support

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

SPONSORS

Diamond
$10,000 to $19,999

TIAA-CREF
The Village at Penn State

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$5,000 to $9,999

A.W. & Sons
Lynn Sidehamer Brown
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Bob and Ruth Murray
Dotty and Paul Rigby
Spats Café and Speakeasy

Bronze
$1,000 to $2,999

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Benson and Christine Lichtig
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Joshua Roman
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WJAC-TV
WPSU
WTAG-J-TV

ACCESSIBILITY OUTREACH PROGRAM

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

We acknowledge the 2014–2015 program sponsor:

Nittany Eye Associates

Generous supporters also include:

Nanette Anslinger
Rana and Steve Arnold

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

GRANTS

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

ARTS ENDOWMENT BENEFACTORS

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

ARTS ENDOWMENTS

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

* Future pledged endowment
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John L. Brown Jr. and Marlynn Steele Sidehamer Endowment
The Sturtz-Davis Family

Nina C. Brown Endowment
Pamela M. Aikey

Richard Robert Brown Program Endowment
Richard Brown and Sandra Zaremba

Norma and Ralph Condee Chamber Music Endowment
Robert and Dorothy Cecil
William F. and Kathleen Dierkes Condee

Honey and Bill Jaffe Endowment
Honey and Bill Jaffe

McQuaide Blasko Endowment
Mr. and Mrs. James Horne

Penn State International Dance Ensemble Endowment
Dr. Niti Goel
Elizabeth Hanley and Patrick Kolivoski

HOSPITALITY PARTNERS

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

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

PENN STATE PARTNERS

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

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

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

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

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

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

Helen and their daughters Ann and Patricia survive Bob.
Members

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

Leadership Circle
($3,000 and more)

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

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

Encore Circle
($1,000 to $1,999)

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

Director’s Circle
($2,000 to $2,999)

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

Joseph and Annie Doncsecz
Michael T. and Ann F. Dotsey
Steve and Sandy Elbin
Mark A. Falvo
Nancy S. Gamble
John and Carol Graham
Amy Greenberg and Richard Doyle
Bill and Connie Hayes
Steven L. Herb and Sara Willoughby-Herb
Nancy L. Herron
Lam and Lina Hood
Cindy and Al Jones
Chick King
James and Bonnie Knapp
James and Barbara Korner
John and Michelle Mason
Patrick W. and Susan N. Morse
Marcia and Bill Newton
Steve and Anne Pfieffenberger
Jack and Sue Poremba
Patricia Hawbaker Quinlivan
Andy and Kelly Renfrew
Shirley Sacks
Sally L. Schaadt
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Marilynne W. Stout
Kenton Stuck
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We appreciate the support of Center for the Performing Arts members during 2014–2015.
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George and Debbie Trudeau
Mark and JoAnne Westerhaus
Mary Jane and William Wild
Sandra Zarembs and Richard Brown
Charlotte Zmyslo

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Alan Brown
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Lee and Joan Coraor
Stephanie Corcino
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Heather F. Fleck
Pamela Francis
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Catherine Greenham
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Dale T. Hoffman
Anne Hummer
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Laurene Keck and Dave Sweetland
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Debra Leithauser
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Elinor C. Lewis
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Jodi Hakes McWhirter
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Tara Helen O’Connor
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The Jazz Train
$250 and more

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Patricia Best and Thomas Ray
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Sherren and Harold McKenzie
Don Miller
June Miller
Gary and Judy Mitchell
Betty and John Moore
Chris and Bobbie Muscarella

Cyrille Aimée
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Don Davis
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Barney Finberg
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Jason and Kelly Fragin
Joshua Fritsch
Jim and Carmen Frost
Karen and Randy Funk
Michael Gabrovsek and
Susan Traynor
Brian and Jane Galas
Troy Gardner
Dan and Debby Grow
Miles and Tawni Guralnick
Alberto Gutierrez
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Milutinovic Family
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Susan Nichols
Gloria Nieweg
John Norseen
Sharon O’Brien, D.O.
Adrian Ocneanu and Christine Lowe
Brenda B. Parks
Camille Payne
Elizabeth H. Pennock
Barbara and Joan Peterson
### Member continued

($50 to $149)

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<td>Andrew Zydney</td>
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Aspen Santa Fe Ballet

photo © 2011 Sharen Bradford
The Center for the Performing Arts organizational budget totaled $4,032,011. Fifty-six percent of revenues were earned and contributed through tickets sales and services, facility and equipment rentals, performance program advertising, concession sales, fundraising, grants, and endowments.
Presentations and Participation

Total events: 273
included all events in all supported venues

Total attendance: 92,471
included only public events in Eisenhower and Schwab auditoriums

Groups: 230
included 126 groups attending Center for the Performing Arts presentations

Center for the Performing Arts presentations: 26

Center for the Performing Arts engagement events: 117
A combined 5,219 people attended the engagement offerings.

Student sponsored events: 10

University presentations: 43

Academic presentations: 180
included 160 Esber Recital Hall concerts

Community events: 7
included Nittany Valley Symphony, Calvary on Campus, Performing Arts School of Central Pennsylvania

Rentals: 3
Kid Ink & Friends, ICCA Competition, In the Mood
Canadian ‘lumberjacks,’ Broadway baritone, daredevil dancers, and sublime singers highlight season


**Cirque Alfonse | Timber!**

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

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

Diavolo | Architecture in Motion

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

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

Rosanne Cash | The River & The Thread

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

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

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

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

Residences

The fourth season of the project included seven ensembles in residence, visiting artists engaging in a range of academic and student life programs, the first year of a Student Ambassador Program, the first of a series of composer residencies, a deepening relationship with Penn State Student Affairs, continuation of a partnership with Penn State Altoona, and curricular connections that remained strong.
Seven ensembles participated in residencies: Takács Quartet, Tafelmusik Baroque Orchestra, Moscow State Symphony Orchestra, Chamber Music Society of Lincoln Center, Time for Three, eighth blackbird, and Brooklyn Rider.

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

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

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

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

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

Altoona

Continuing a project-supported partnership, two visiting ensembles each spent a day at Penn State Altoona. Takács Quartet participated in But I Want to Dream, an afternoon lecture and demonstration on Leoš Janáček’s String Quartet No. 2, Intimate Letters. The quartet presented an
evening program at Edith Davis Eve Chapel. Meanwhile, eighth blackbird musicians took part in an afternoon event, *Pierrot Plus–The New Music Orchestra*, and presented an evening concert at the Misciagna Family Center for Performing Arts. The Center for the Performing Arts appreciates the reception that students and community members have given to the programs at Altoona campus. Altoona faculty and staff members are dedicated to supporting the project and its programs.

**Curriculum**

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

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

Ambassadors

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

The success of the project is reflected in the level of student participation in all activities and by the continuing increase in attendance at presentations. Student attendance at classical music performances increased from 39 percent of the total audience the previous season to 43 percent in 2014–2015.
There was no denying the appeal and impact of The Nile Project

In April 2015, the Center for the Performing Arts hosted the most far-reaching and multidisciplinary engagement it has undertaken. The Nile Project, featuring ten musicians representing countries of the Nile River Basin, worked in partnership with Penn State faculty and State College area community members to spread messages of collaboration, sustainability, and hope. Egyptian ethnomusicologist Mina Girgis and Ethiopian-American singer Meklit Hadero founded the project in 2011 to address the Nile basin’s cultural and environmental challenges using an innovative approach that combines music, education, and enterprise.
The Nile Project curates collaborations among musicians from the eleven Nile countries to expose audiences to the cultures along the world’s longest river. These musical experiences foster cross-cultural empathy and inspire environmental curiosity to shift the Nile from a divisive geopolitical argument to a uniting East African conversation. The project offers an innovative model for cross-cultural dialogue and cooperation.

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

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

An area in which the Center for the Performing Arts had tremendous impact was through curricular connections to the project. Two faculty members developed courses utilizing the project as the basis for their learning. Hoda El-Shakry in Comparative Literature, and Heather Davis, an Institute for the Arts and Humanities post-doctoral fellow, created a course on the general notion of toxicity and incorporating Nile River issues.
While at University Park, company members engaged in workshops using their music to deliver a larger message. They visited classes in Sociology: Sam Richards’ famous Race and Ethnic Relations with its 750 students; an Arts Entrepreneurship class; and a Community, Environment, and Development course in which faculty member Kathy Brasier had several students focus their case studies on the issues in the Nile, which they then pitched to Girgis for feedback.

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

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

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

The musicians from Egypt gave a lecture demonstration on Egyptian music to a capacity crowd at the Penn State Downtown Theatre Center. Perhaps the most celebratory event, though, was a community jam at the State College Borough Building. It gave people a chance to dance, play music of their own creation, hula hoop, and eat alongside members of the project.

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

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

Center for the Performing Arts staff members built partnerships and context at University Park and in the community. In the lead-up to the performance, the Center for the Performing Arts hosted a three-day papermaking workshop. Artist Patrick Sargent, who spent his career in the military, is pursuing a master of fine art degree. Working with fatigues, marine tee shirts, and jeans, Sargent makes paper from the fabric and subsequently uses the paper to produce art. Fabric shredding took place at the HUB-Robeson Center, a student-oriented public space that generated attention for the workshop. The Centre Daily Times gave the activity front-page coverage.
The pulping of the shredded fabric and pressing into paper occurred on the next two days at the drill deck space of Wagner Building. That location, which houses ROTC offices, was chosen to engender participation among military personnel. The Center for the Performing Arts also partnered with art education students and Mary Sullivan, a State College-area papermaker, to ensure the workshop’s success. The resulting artwork was exhibited at Pasquerilla Spiritual Center.

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

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

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

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

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

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

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