THE PENNSYLVANIA STATE UNIVERSITY
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SCHOOL OF MUSIC

Tapestry: Report on a Student-Led Chamber Music Series

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ABSTRACT

*Tapestry: A Student-Led Chamber Music Series* was a set of two concerts that I designed to feature diverse chamber music performed by students of the Penn State School of Music. I was responsible for the ensemble programming, the provision of venues, the advertising, and the printed program information. Performers programmed their own sets of music with my approval and provided their own program notes or group bio information. The performances took place on Sunday, January 31st and Sunday February, 7th 2016 in St. Paul’s United Methodist Church and the University Baptist and Brethren Church respectively. Each event included a talk back session with all of the performers after the recital was finished. This aspect of *Tapestry* was designed to strengthen the appreciation of different forms of art music made by members of the Penn State School of Music. In this paper I will review the reasons behind my planning of this project and the way in which my plan was carried out. Then I will evaluate to what degree I met my goals and suggest ways that I think *Tapestry* could be improved or modified to be more successful in the future.
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Background: Why Arts Administration/Management?

*Think of us in this way, as servants of Christ and stewards of God’s mysteries.*

- *1st Corinthians Ch.4 Vs.1*

In Stephen Schwartz’s musical *Children of Eden* he addresses an important theme that focuses on the “spark of creation” as a great and mysterious gift given to mankind. I agree with Mr. Schwartz in his assessment of humanity’s ability to create. In my opinion God left no greater or more beautiful mystery for mankind than the mystery of our own creativity. The idea that creativity is humanity’s most mysterious and greatest gift and that we are responsible for our creative output has become a major source of motivation for me as an artist and a person. I was drawn to a thesis project and a career in Arts Administration primarily because I believe it is vital that we wisely steward humanity’s creative output to ensure that it persists as a valued inheritance for future generations.

As a student of music I am most strongly drawn toward the administration of my own discipline and specifically the classical genre. However, I feel a broad devotion toward all performing arts. There is an element of vitality in theater, music, and dance. Each time a score, script, or choreographed sequence is interpreted and reinterpreted by a performer it comes to life in a new and completely different way. In the performing arts each interpretation can be considered an original work and many performances can take place simultaneously all over the world. Meanwhile in the visual arts there is one original work that never changes, and if a person wants to view it they must often travel great distances. Seeing visual and performing arts in
person is an important sensory experience that eliminates the distractions that often come with other media. Furthermore, to take in an artwork as it was meant to be seen, is to see it the way that the artist viewed it. The texture of a painting, the total visual of blocking on a theatrical set, the visceral force of a symphonic fortissimo, all of these were felt by the artist and intended for the audience.

Performance works also differ from their visual counterparts in the sense that when they are not performed, their full potential as works of art is not realized. This makes them vulnerable. Scripts can be forgotten or misunderstood when a play goes unstaged, dance can only be abstractly visualized by its most expert practitioners, and music that remains unheard cannot illicit the mysterious emotional response that so many people feel in live performances. As long as a visual work of art can be viewed by one person it has value, but a performance piece that is not performed only exists as a transcript of what it is truly meant to be. This is why administration and education are so vital to the performing arts, and why I feel a strong responsibility to work with Performing Arts Organizations. It is also why I chose to organize *Tapestry*, a set live musical performances in pursuit of my Honors Thesis Project.
The Arts Business Disciplines

Academic Study

Since the latter part of the 20th century there has been a growing academic focus on training performing and visual arts professionals in the art of business. However, because of the relative young age of this academic field there is not a great amount of titular uniformity across institutions of higher education. At Universities and Colleges across America and the world these disciplines can be found under various names which sometimes help to describe the different focus of each institution.

For example, American University in Washington D.C. offers a MA in Arts Management and focuses on training leaders of arts organizations. With a different focus, Ohio State University’s MA in Arts Policy and Administration seeks to train arts leaders who also intimately understand the arts relationship to education and government. Meanwhile Columbia University’s Teachers College hosts a program in Arts Administration that describes its goals in a similar way to American University’s program despite the different term in its name. Still other Universities approach this discipline with titles like Northwestern’s MS in Leadership for Creative Enterprises, Seattle University’s MFA in Arts Leadership, and the University of Minnesota’s Master of Professional Studies in Arts and Cultural Leadership.

These are simply some of the notable Graduate Programs that focus on training students for the business of creating art. In my own experience I have been a student at Scotland’s University of Edinburgh in the Business in the Arts (BITA) Summer Program. I have also been a
student of Dr. Jonathan Gangi, Penn State’s first professor of Arts Entrepreneurship. Dr. Gangi is a veteran of North Carolina State University’s similarly titled Arts Entrepreneurship Minor. However, despite the many different key words used by these programs, management, administration, leadership, and entrepreneurship are all words that share the same goal: to train those interested in the arts as effective leaders using knowledge and practices drawn from the world of business.

When approaching the task of marrying the worlds of creative art and profit-driven business there are some difficult discrepancies that must be navigated. In most business models the goal is to make a profit. This is done by creating products that customers want or need and by cutting costs in producing and distributing the product. In contrast the models of many arts ventures are not-for-profit. They seek to cover the costs of presenting the art that they want to present, but not to earn money from their endeavors. This is done partially by selling their products and partially through fundraising from diverse private and public sources. In classes that teach any aspect of arts business the goal is to understand the differences between artistic businesses and conventional ones, and to learn about and apply the tools of for-profit businesses to artistic endeavors.

These tools cover virtually every aspect of the business from product development, to marketing practices, and distribution methods. Even though non-profit arts ventures do not have the goal of making money they still need to cover their costs, and strong business practices help to do that. Through marketing, these practices help arts ventures to find the kind of consumers who are most interested in their products and to further cater to these consumers’ desires. Business practices also teach arts administrators how to keep close track of their costs, and financial sources, which many artists are initially ill-equipped to do. They also teach
management skills and business models that have been cultivated to maximize productivity while minimizing both monetary and non-monetary costs, a skill that is vital when working with limited funding as so many non-profit institutions do. Through these varied business disciplines arts leaders are taught the theory of how they can run their businesses in the most efficient and practical way. However, there is another side of the coin when considering the arts business: practical experience.

**The Practical Management of a Performance**

In conjunction with my academic studies related to the arts business I have worked with several arts organizations in order to gain practical experience outside of the classroom. In this setting my learning experiences have been much more focused on the Performing Arts. I have worked with Sweet Venues, a theater company in Scotland, the Penn State Glee Club, the Castleton Festival Orchestra, and the Pennsylvania Centre Orchestra. These experiences have complemented my classroom experiences by teaching me about expectations and behavior in the world of the performing arts. I have learned how artists, audiences, and other arts organizers behave and expect to be treated before, during, and after performance. It is this knowledge in conjunction with business practices and strategies from class that I sought to use in planning how I would carry out a new recital series in State College. I used this information to structure a general guide listing steps of how I would create a new performing arts project. Following is a copy of the steps that my experience taught me to follow during the creation of Tapestry.

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The Local Art-Music Climate

When setting out to create a new product of any kind it is important to know what your prospective consumers already have access to. In this case I wanted to create a new concert series for the art music audience of State College and Penn State. In order to decide what type of concerts I would organize I had to collect information on the musical offerings that local audiences already had access to. I decided to gather information on all of the art music offerings both on Penn State’s Campus and off-campus in State College.

Art Music in State College

State College is home to a large number of musical ensembles. The town and communities that immediately surround it support two orchestras and a youth orchestra, a municipal band, several musical theater companies, several choirs, one big band, an excellent public school music program, and a plethora of small ensembles that participate in diverse musical activities throughout the area.

- The Nittany Valley Symphony is State College’s community symphony orchestra. It is the largest ensemble with an assortment of volunteer and professional members. On top of their regular symphonic season the orchestra performs a pops concert during the summer time and a family concert in the spring that features the winner of a young artist concerto competition.¹

- The Pennsylvania Centre Orchestra is the only entirely professional ensemble in the area. This chamber orchestra was founded in 1990 and employs local professionals as well as School of Music Faculty and talented students. The ensemble is flexible in size and performs

¹ Information can be found at http://www.nvs.org/
symphonic repertoire as well as pieces that feature more unusual instrumentation. Like many chamber orchestras, PCO often perform in churches or other unconventional venues. The organization also does educational outreach with public schools and programs small performances for its events which feature its musicians in different ways. People can also hire PCO players in chamber groups for their events.²

- **The Central Pennsylvania Youth Orchestra (CPYO)** is part of PASCP or the Performing Arts School of Central Pennsylvania. This school hosts both the youth orchestra and a ballet school in the State College Area. The CPYO division of PASCP is open to tuition paying members from all over the area who are admitted by audition. Members of the full orchestra are usually advanced middle-school and high-school aged musicians, but the division includes a smaller chamber ensemble for younger players as. CPYO performs two concerts per year.³

- **State College has a thriving jazz scene** which features many local artists, some of whom are affiliated with the University and some who are not. A few of the most notable groups are the Zeropoint Big Band and the Rick Hirsch 4. Zeropoint performs regularly throughout all of Central Pennsylvania and has a standing gig on the first Tuesday of each month at the American Alehouse in Toftrees.⁴ The Rick Hirsch 4 is a combo that performs at local venues all over town and can be heard at special events. Their lead saxophone player, Rick Hirsch, is involved in some way with almost every jazz performance in State College.⁵

³ Information for CPYO on the PASCP Website: [http://www.pascp.org/about-3/](http://www.pascp.org/about-3/)
⁴ Visit the Zeropoint website: [http://www.zeropointbigband.com/](http://www.zeropointbigband.com/)
⁵ Rick Hirsh’s Jazz website: [http://www.rickhirschjazz.com/](http://www.rickhirschjazz.com/)
- The State College Choral Society is a vocal ensemble made of about 140 members from all over the Centre Region. The chorus performs two classical concerts each year with a focus on presenting masterworks, often in collaboration with soloists and orchestra. These pieces would not normally be heard or performed in the State College area, and the Choral Society takes pride in presenting this music. They also perform a yearly Christmas Concert to celebrate the Holiday season.  

- The Orpheus Singers are an auditioned chamber choir made of State College community members and students from the University. The choir was formed in 2012 by Penn State’s Director of Choral Activities, Dr. Christopher Kiver. The Orpheus Singers come together for specific projects such as an annual performance of Handel’s Messiah with the Pennsylvania Centre Orchestra. They often perform when the Penn State School of Music wants to bring in community members to bolster the ensemble of large works like Bernstein’s Mass or Puccini’s La Bohème.

- The Nittany Valley Children’s Choir (NVCC) is an award-winning ensemble that gives choral opportunities to children aged 5 to 18. They have two unauditioned groups for different age levels and an auditioned flag-ship ensemble called the Concordia Singers. This group is consistently recognized by the American Choral Directors Association as one of the Nation’s finest treble voice choirs. The Concordia Singers can often be heard performing at Music Educators or Choral Directors conferences, as well as with other local ensembles. The Nittany Valley Children’s Choir usually presents two full concerts a year in State College.

6 Information on the Choral Society: http://www.scchoralsociety.org/

7 The Orpheus Singers: http://orpheussingers.wix.com/info

8 For more information on the NVCC: http://nittanyvalleychildrenschoir.org/
- The State College Area Municipal Band is the only concert band that is not affiliated with Penn State or the Public School system. As their name implies, they are closely connected with the municipal system of State College through a partnership with Centre Region Parks and Recreation. The ensemble is made up of community members from around the State College Area and presents four concerts during the concert season as well as performances at special events such as Memorial Day, Independence Day, and The Central PA Arts Festival. The Municipal Band prides itself on its traditional band repertoire and its ability to present concerts that are free to the public.⁹

- The Classical Chamber Music industry in State College is alive and well, but it can be difficult to get in touch with ensembles unless one is already connected with the main players. Most of the musicians who are involved with chamber music are also members of the Pennsylvania Centre Orchestra or the Nittany Valley Symphony, referenced above. The players and ensembles do not present regular concerts, but do prepare music for specific public and private events such as weddings or fundraisers. One such flexible group is called the Community Chamber Artists. This group contracts professional wind and string players as well as harpists and pianists.¹⁰ Another chamber collective of note in State College is the Allegria Ensemble. This ensemble features some professional wind players as well as a string quartet. The musicians can mix and match for pieces of varied chamber music instrumentation. These musicians are available for private and public events, and regularly engage in educational outreach as well.¹¹

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⁹ The Municipal Band website: [http://www.crpr.org/agency/MuniBand/band-intro.html](http://www.crpr.org/agency/MuniBand/band-intro.html)

¹⁰ Community Chamber Artists Website: [http://communitychamberartists.org/](http://communitychamberartists.org/)

- The Public School Music Program of State College is also worth mentioning here. The High School alone has several concert bands, choral ensembles, a full orchestra, and string groups. These groups are regularly competitive at music festivals and competitions for high schools. Much of the school music audience is comprised of parents, but these concerts are an excellent place for anyone to enjoy high-quality music.12

**Art Music at Penn State**

Like many of the industries in State College, classical music is overwhelmingly dominated by Penn State. Although the biggest presenter of music performances at Penn State is the School of Music there are a few other presenters on Campus that need to be mentioned as well:

- The Palmer Museum of Art presents a series entitled “The Art of Music;” Performances in this series usually take place once a month on Wednesdays at noon and feature performances by faculty, and student musicians as well as community members who are not affiliated with the University. These are not large-scale musical events, but because of their interesting location, and unusual programming that usually features chamber music and solo musicians without piano they are worth mentioning.13

- The Center for the Performing Arts (CPA), also a part of the College of Arts and Architecture, is the second largest presenter of fine art concerts after the School of Music. Each

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13 The Palmer Museum’s events calendar: [http://www.palermuseum.psu.edu/events.html](http://www.palermuseum.psu.edu/events.html)
year CPA hosts instrumental chamber ensembles such as string quartets, and wind quintets, chamber vocal groups, choral groups, large and small classical orchestras, jazz combos and jazz orchestras, musical theater productions, and a host of solo and ensemble performers who do not fit in to clear categories. The artists who perform on our campus through CPA are usually high-level professionals in the midst of national or international tours. Tickets to see these professional performers can be among the most expensive for audience members, but they provide a good alternative for driving to Pittsburgh or Philadelphia to hear the same high-quality of music.14

- The School of Music (SoM) at Penn State is by far the largest presenter of musical performances in the area. Their performances can be divided into two groups: large ensemble concerts, and solo or chamber music recitals.

There are four concert bands, two that are made mostly of music majors and two non-major concert bands. The Orchestra program consists of a large Philharmonic Orchestra, a smaller Chamber Orchestra, and an unauditioned Campus Orchestra. There are six auditioned choral ensembles, one unauditioned ensemble, and four chamber choral groups that are each drawn from one of the larger choirs. Penn State’s SoM offers three auditioned jazz bands. Finally, The School of Music and School of Theatre combine forces in the opera theater program, which puts on one production each semester. Large ensembles perform one or two concerts per semester and regularly join with other ensembles and soloists for collaborative masterworks. On top of these curricular ensembles graduate students in conducting for all areas are required to bring ensembles together for their conducting recitals. There are many opportunities to see large musical ensembles on Penn State’s Campus.

14 Visit the CPA Website for season information: http://www.cpa.psu.edu/
There are even more opportunities to see soloists and small groups performing at Penn State. The school puts on dozens of recitals each month featuring both Performance and Music Education majors. Faculty and faculty ensembles such as the Pennsylvania Quintet also perform recitals regularly. There are studio groups that perform regular events like OcTUBAfest, Horn Ensemble, and Trombone Choir concerts. Graduate students are often required to be part of Wind and Brass Quintets or String Quartets. DMA candidates in piano performance are required to put on solo recitals as well as chamber music recitals. The Jazz Area organizes small combos that perform in a feature recital each semester. Even the Composition Studio puts on Musica Nova each semester to showcase their work. On top of all of these individual events the School of Music has two standing events called Bach’s Lunch on Thursdays at Noon, and Common Hour, on Friday’s at 2:30. Performances at these events usually feature students, but they are regularly used to present guest artist recitals and lectures.

A notable event is the annual performance spectacle “Mosaic,” which takes place on the first Sunday of December in Eisenhower Auditorium, the largest venue on campus. The purpose of having this performance at the end of the fall semester is to feature the wide variety found amongst the school’s top ensembles and a host of solo and small group performers. The featured performers have diligently prepared their music and won spots through an audition adjudicated by faculty from all departments of the school.\(^{15}\)

The last School of Music activity that I want to note is the summer festival, Music at Penn’s Woods. This is a professional festival that is better thought of as a partnership between the SoM and the community, and features orchestral and chamber music. The performers are local faculty, students, and professionals as well as alumni and friends who are invited to State

\(^{15}\) Information about all SoM activities can be found here: http://music.psu.edu/
College for the festival in June. Music at Penn’s Woods presents two orchestra performances, two chamber concerts programmed with diverse pieces, and an outdoor concert event presented in Penn State’s Arboretum. Audience members can roam the garden while listening to and learning from different performers before a large ensemble performs on the main lawn.\footnote{Visit the Music at Penn’s Woods Website for details: \url{http://mpw.psu.edu/}}

After reviewing every musical offering that I could find in both the State College and Penn State communities I had gained a serious appreciation for the multitude of art music and classical music offerings in our area. More importantly, I found that there were very few opportunities to hear an array of music during one performance in the area. Outside of the School of Music’s “Mosaic,” it is very rare to hear things like jazz and classical music presented together. I saw this as a gap in the local music offerings because it effectively segregates audiences based on their preferences. With the information and inspiration that I got from reviewing the art music scene I was able to come up with an original idea of how I might be able to fill this gap by offering performances for audiences who appreciate a wider array of art music.
The Development of the Tapestry Idea

After deciding to produce a classical music program and taking the time to study the local art-music environment I had one big question left to answer: “Who is my audience?” In an entrepreneurial sense I had define what kind of consumer I wanted my product to appeal to. As I found out over the course of this project the answer to that question is not easy to define, and when one does find an answer it is not set in stone. Over the course of my project a change in the answer to this question forced me to adjust the direction of my project in mid-planning. For now, I will focus on the initial design of Tapestry and my first broad (if not naïve) answer to the question of “who is my audience?”

For well over a century there has been a trend in the classical music industry to program concerts with the goal of attracting different or new audiences to the concert hall. The Boston Pops founded in 1885 are perhaps the most famous example of a group that was formed to present light music with a popular appeal. In more recent years there has been a trend toward the performance of video game music in a symphonic setting such as the Pittsburgh Symphony Orchestra’s popular series based on Legend of Zelda. Amongst small ensembles like the Kronos and Vitamin string quartets there is also a striking trend to reinterpret popular music from Radiohead to James Brown. Over the my few years of music study I have developed a desire to rebel from this practice, and to create a performance project with the core audience of classical music lovers in mind.
I decided that I wanted to program a recital series with a focus on interdisciplinary programming of art music rather than placing popular culture in the concert hall. In developing this idea, I was influenced by the chamber music concerts from Music at Penn’s Woods and by the School of Music’s Mosaic. These performances feature diverse music often with unusual instrumentation. Mosaic was the major source of inspiration. It features well-rehearsed music from across the genres of art music including vocal music and jazz as well as contemporary, and historical styles. I wanted to scale down the model of Mosaic and create an event to feature several very different solo and small ensemble acts in one performance. The events would include vocal music, jazz, musical theater, and anything from classical string quartets to contemporary saxophone quartets.

I also decided that my project would differ from Mosaic in two important ways. The first was that I wanted to feature local musicians alongside of Penn State students and bring the performances out in to the community. My goal in making this decision was to present music from all parts of our community in one performance. The second big difference in my project was my plan to design a way for audience members and performers alike to learn from each other and foster an appreciation for a wider variety of genres within art music.

Once I had formulated a rough plan I chose to organize myself with an approach that emulated professional arts organizations. This meant that I needed a clear and concise mission statement. However, alongside of this short statement I wanted to clarify my ideas in order to sell the project to potential performers and venue hosts. This meant that I also needed to generate and explain a title for the project series, and to describe the way that the events would be organized. I decided to create a three-part document to be used as the introduction to my project. The original
document that I shared with performers, venues, and other parties as an introduction to Tapestry can be found in Appendix A: Part 1.

In the creation of my plan for Tapestry I believed that I had designed a project that would be very valuable to the local music community. A series of small recitals with programming from diverse musical disciplines would give audience members the chance to hear a wide range of live music in one afternoon. In the planned discussion portion I wanted musicians to have the chance to reach out to new listeners and advocate for their genre and future performances. These efforts are very important to me because I believe that they can help to strengthen the community’s core music audience. By reaching out to people who already appreciate one form of art music I hoped that each would gain new listeners and supporters. State College and Penn State have many diverse opportunities for audience members to hear music, but Tapestry would be a new way for all audiences to come together while listening to, learning from, and engaging with local art-musicians.
Planning and Preparation for Tapestry

Reserving Venues

The next step was setting a date and time of performance and reserving a venue to meet the performance needs. I had to complete these two steps before I could ask any musicians to commit to perform as a part of Tapestry. I wanted to mount the Tapestry performances during consecutive weekends at a time of year when there would not be a wealth of other music performances to conflict with mine. The beginning of the spring academic semester was the best choice for several reasons. Both the School of Music and local ensembles tend to schedule their large performances later in the spring time. Similarly, most student solo recitals are scheduled close to the end of the academic semester. This means that there are relatively low numbers of concerts and recitals in January and February. I knew that I would be asking several small ensembles from the School of Music to commit to these performances. Having the performances at the beginning of the semester meant that the groups would be able to perform music that was prepared during the previous semester, thus ensuring a degree of quality in Tapestry performances. Sunday afternoon does not usually conflict with class or the work week for performers or audience members. So, I decided to reserve performance time on three Sunday afternoons: The 24th, and 31st of January, and the 7th of February.

When choosing where to host these performances I wanted to orient them toward the community, so I chose to rule out Esber Recital Hall in the School of Music. Next I decided to make a list of practical needs for the venue to help decide what kind of performance space would suit Tapestry best. The chief practical concern in performance is the quality of the sound.
Performances must take place in a pleasant acoustical environment, which allows the performers as well as audience members to hear the music clearly. It is also imperative that the venue have a well-maintained and in-tune piano, as well as enough space for a small choral or instrumental ensemble. For Tapestry I also required a room outside of the performance space to set up a reception, and space for the musicians to warm-up or store their instruments. Finally, I had to have a good space for the post-concert discussion. I wanted a performance space that would facilitate conversation between performers and audience without a large division between the house and the stage.

After ruling out small unconventional spaces such as cafés and hotel lobbies, I was left to choose from more standard spaces like theaters and churches. Many traditional theaters and concert halls lack a separate dedicated social space, so I chose to reach out to local churches and request the use of their facilities. I chose three churches in downtown State College that I knew would have useful social spaces and good acoustic quality.

I first approached my contacts, the music staff members, with the proposal information that is shared in Appendix A: Part 1. This included a short letter of introduction to my project as well as the Mission Statement and expanded Purpose/Procedure Statement. Once I had received positive feedback from my contacts, I chose to create a brief agreement for my use of their space. This was in the interest of generating a professional proposal that could be shared with other church staff members. In my Venue/Host Agreement I outlined what the facility owners could expect from me while using their space, and detailed the support and resources that I requested. You can view this agreement in Appendix B.

Once I had generated the agreement I scheduled in-person meetings with my contacts. At these meetings I was able to request my preferred performance times based off of information
that I had gathered from their public calendars. I also came prepared with a clear idea of my needs and expectations and the agreement that I had written. This high degree of preparation and professionalism made my events an easy sell, and in each case I was granted the use of facilities and a waived facility usage fee.

Two of the three churches had their own standing contracts, which external groups were expected to sign before being added to the calendar or receiving a key to the building. These church contracts generally included all of the negotiated details about which spaces would be used and when, as well as contact information that could be kept on file. They also described rules for outside use of the church such as what equipment was not to be moved how to return everything to its proper place. These documents were much more detailed than the one that I had created and they took precedence. However, my presentation of a formal agreement upon approach to all three churches established a clear measure of credibility and had the added benefit of sharing my expectations with the venues.

**Contacting and Contracting Performers**

Once I had set the performance dates it was time to reach out to potential performers. I knew that this step in the process would most likely be the most arduous, so it was important to approach musicians with a careful plan. Rather than putting out a passive call for performers I decided to approach ensembles and individuals with an invitation to perform as part of Tapestry. In this way I sought to demonstrate to potential performers that Tapestry would be an event worth participating in. The text of the invitation letter that I sent to performers can be found in Appendix C. This letter was sent to students and ensembles from the School of Music as well as
amateur and professional musicians in the community outside of Penn State. It was my hope to engage five soloists or ensembles for each program drawn from Penn State and the State College Community.

It can be difficult to ask musicians to be well-prepared for volunteer commitments, so I decided to create an agreement that was similar to the venue agreement for use in contracting all Tapestry performers. With this formal agreement I hoped to ensure that musicians would take their Tapestry engagement seriously. The agreement included expectations for preparation of the music and participation in the discussion after the performance. Each performer, whether soloist or ensemble member, signed this agreement detailing the date of their commitment and their acknowledgement of the expectations before I finalized the programs. The Tapestry Performer Agreement can be found in Appendix D.

**Flexibility and Changing the Plan**

After reaching out to performers I received many positive responses of interest in my project. I was able to set up meetings with student groups and individual performers early on and to get many commitments from Penn State students in the fall semester. It was easy for me to get performers from the School of Music interested in Tapestry. These were my friends and peers, many of whom share interests in generating new and unconventional concert styles. However, I was not so fortunate with the professional musicians from State College. Many of these performers to whom I reached out did not respond to me at all, but when I did hear from them I was given a dose of reality. Although every musician that I spoke with was encouraging about the goals of my project, I was hard pressed to find a single local musician who would be willing
to volunteer as a Tapestry performer. The harsh reality that I faced halfway through planning this project was not only that I would be unable to program three full concerts as I had planned, but also that I would only have Penn State student performers as volunteers.

If I could not convince any local performers to participate in Tapestry I also realized that it would be much more difficult to convince local music audiences of the value of Tapestry. This meant that I would not be able to achieve my goal of bringing the separate Penn State and State College music communities together. At this point I was facing a change in the number of Tapestry performances, a change in the performers who would be involved, and a change in the answer to the big question “Who is my audience?”

Restricting Tapestry to two performances rather than three was the easiest part of this solution. There was no important reason for Tapestry to take place over three weekends aside from my own ambition. With two recitals I would be able to focus more effort, energy, and resources on making fewer events more successful. When it came to the consideration of performers I did not have much choice but to program events that featured Penn State students exclusively. With performers drawn from Penn State I reoriented the question of audience toward a focus on students from the School of Music. Although there was a change to the nature of my audience, it did not greatly alter the goal of my project. Even in this smaller section of the art music community I believed that there was still a need for events which focused on diverse programming and increased discussion.

I decided to adjust my Mission Plan and Purpose/Procedure Statement to aid in resolving this change of direction. This was also the time when Tapestry’s name became set in stone. I initially called my project “The Tapestry Series” in many documents. However, in discussing the project I found that this name felt too clunky. At the time when I had to rewrite the Mission
Statement I decided on referring to my project by the single word “Tapestry.” This was followed by the short descriptive phrase: “A Student-Led Chamber Music Series.” You can find the final version of Tapestry’s Mission Statement and other descriptive materials in Appendix A: Part 2.
Branding and Publicity for Tapestry

Now that performance dates were set, and I had begun to line up performers it was time to really focus on how I would introduce the concert series to its audience. In my entrepreneurial classes I have been taught that new products are much more successful if they have a clear brand. The brand comes across in the name of the product, and often involves a graphic logo to be associated with the brand. I was already happy with my title: “Tapestry: A Student-Led Chamber Music Series.” The name was partially inspired by the School of Music’s Mosaic. Like Mosaic, Tapestry evokes an extra-musical art form that is created by bringing many parts together to form a cohesive whole. In my project this image symbolizes several types of music being woven together to create a new and cohesive performance. The second part of Tapestry’s title is important because it takes the confusion out of the new series. By describing exactly what Tapestry was in a few words I wanted to make sure that potential audience members would not dismiss these concerts out of hand.

Once I had an effective project title I wanted to take my brand one step further and work with a graphic designer to create a logo for Tapestry. Since the project was already being performed entirely by students I thought that I would approach a student designer from Penn State for the creation of this logo. I met one such student in an Arts Entrepreneurship class. She was already building a professional portfolio and was able to share several past project with me before we got started on a design for Tapestry. Over the course of several sessions we chose a font that would give me the look that I wanted for Tapestry. Then we spent time on a graphic that would symbolize the goals behind Tapestry. We ultimately settled on a tessellated pattern to
symbolize the way that different genres of music fit together to give us the great art-form that we study as musicians. This graphic featured the full word Tapestry in one version as well as a smaller round version with a capital “T” over the tessellated pattern. Both of these graphic designs can be found in Appendix E.

These logos were an essential part of my publicity plan for Tapestry. I had created a Facebook Page that was mainly used as a way to share online events, and describe the project to interested parties. Once the logos were completed they enhanced the visibility of this page and its events with their eye-catching color. In addition to publicity through Facebook, the main way of sharing concert information with music students is by putting up posters in the music building on campus. When planning my posters for the music buildings I decided that I would design them myself. This decision hinged on the fact that I had already spent money on a professionally designed logo. I wanted my poster to elaborate upon the nature of my project including the post-concert panel discussion and the types of music that would be heard. I also wanted to save money by including information for both programs on the same poster. Ultimately, I created a full-page print to display around the school. However, there was a lot of information to read on this poster, and I became concerned that people would not stop to look at the posters.

In anticipation of this problem I chose to create a smaller quarter-page card for each concert. The cards had a simple design with the full logo on one side and brief information about date, place, time, and musical programming on the opposite side. These cards were placed in piles around the school so that they could be taken by audience members to remind them of the Tapestry performance dates. The poster that I generated and both of these cards can be seen in Appendix E.
Preparing and Presenting

Tapestry Programs and Program Notes

Because of Tapestry’s nature as an event that goes beyond performance I thought it was important to have something more than just a program for the audience. However, it is also important for undergraduate Music Majors at Penn State to turn in concert programs for credit. Therefore, I decided that I would have both a regular School of Music Program for each concert and a booklet of program notes. I asked all of the performers to provide their own information about the music that they were performing or a short bio of their ensemble. To go along with these conventional program notes I added a section of blank space for audience members to write their own notes about each ensemble’s performance. I included a few questions as prompts and encouraged audience members to write their thoughts as they were listening. I believed that this activity would encourage active listening in way that is not possible in a darkened concert hall. It was also meant to give audience members the chance to write down their questions for performers at the panel discussion. The concert programs and program notes can be found in Appendix F.

The program for Tapestry’s second concert differs from its program notes. This difference marks another important moment of change. The problem that arose was a performer conflict with an important rehearsal. Three of the four vocalists for Brahms’ Zigeunerlieder were scheduled for a mandatory rehearsal of the Penn State Opera Theater on the afternoon of Tapestry’s Second Concert. Attendance at their rehearsal would affect each individual’s grade for the Opera Theater course, so it was impossible for them to be at my event. I had gotten these
musicians to sign the agreement saying that they would be part of Tapestry well before they were given their rehearsal schedule, but because of the graded nature of their conflict I was not able to assert a strong claim over their time.

Fortunately, I was able to be flexible and to find a simple and musically effective solution. The fourth vocalist of the Brahms Quartet and the accompanist were both highly qualified musicians and long-time colleagues. These two performers were willing to prepare selections from Robert Schumann’s Song Cycle *Dichterliebe* as an alternative in a very short period of time. I felt that the balance of Tapestry’s second program was effectively maintained by including this cycle of romantic music for the classical voice.

**Two Weeks of Tapestry Performances**

The final Tapestry performance dates were set for Sunday, January 31st at 3:00 and Sunday, February 7th also at 3:00. Beginning a few weeks before the first performance my main goal was to schedule meetings with performers in order to make sure that they were musically prepared for the expectations of event day. I scheduled these meetings during rehearsal times so that I could hear each ensemble’s work and coach them on the discussion portion of Tapestry. This meant that I would hear the music prior to performance, and I hoped that it would encourage the performers’ early preparation. My plan for the discussion was that after all five performance groups played in the recital portion, I would bring each group back up to the front one at a time. This would give both the audience and myself a chance to ask questions and discuss the kinds of music that had been performed that day. I planned on being the moderator of these discussions so that I could keep the conversation from stalling by using my own prepared
questions. When meeting with performers prior to the concert I asked them questions about their music so that they would be prepared for the questions I would pose on event day.

I also recognized that it was important to give performers the opportunity to play in their performance space ahead of time. Therefore, I scheduled a two-hour block on the Friday evening preceding each performance as a dress rehearsal. I had to offer a specific time for the dress rehearsals because it was impossible to schedule around the availability of all five groups. If performers could not make it to this rehearsal on Friday evening they were invited to have a sound check prior to the performance on Sunday.

For both performances I planned to arrive over an hour before the event’s start time with the concert programs, the program notes that I had generated, and enough pencils for a full audience to take notes during the performance. During the events I decided that I would act as a Master of Ceremonies and introduce each musical act. At the end of the music in Tapestry’s first performance I set up chairs in the front and called up each ensemble to speak with me one at a time. Each individual musician introduced him or herself and the groups answered some questions that I had prepared for them. After this, audience members were given a chance to ask questions and enter in to discussion with the audience. The session after the first concert was very successful overall and intelligent musical discussion flourished. While the discussion took place my mom was preparing a reception with refreshments where performers and audience members could mingle for more light discussion.

At this time, I was able to get feedback on the event from different audience members. I learned that Penn State’s music majors found a lot of value in the opportunity to talk about the music that they had just heard, that non-music majors with interest in music thought the event was very informative, and that non-musicians were at least entertained by the music portion of
Tapestry. However, the non-musicians in the audience did not seem to find much value in the discussion portion of the event. Many of them expressed reluctance to participate in the discussion and an inability to follow the technical musical aspects of the conversation.

I did not find this news particularly surprising because I had refocused my efforts on generating a Penn State student audience. For the most part there were only a few musically trained individuals from the audience participating in the discussion. These were either performers from Tapestry or music students from Penn State who were curious about the preparation and practices of their peers. They asked questions about the music using their accustomed industry-specific terminology. I was pleased with the discussion and interested in the subject matter that was generated and I felt that many audience members left with some newfound appreciation for the work of their peers.

For week two of Tapestry I wanted to follow a similar plan with a few changes that I thought would improve the overall event. In the first week the the music started at 3:00 and the post-concert discussion ended at about 5:00. This meant that the first Tapestry event lasted for two hours of engaged effort by the audience with no break. It was a bit too long and many of my audience members expressed a desire for some sort of intermission. For the second Tapestry event I planned to give the audience a break between the music and the discussion. Unlike the first time around the reception was set during the recital. Audience members were then invited to get food and chat for a few minutes before the beginning of the panel discussion. Due in part to these changes the second event was also very successful, and both Tapestry events gave me many ideas about how Tapestry could be improved in the future.

The discussion portion of Tapestry’s second event was also successful in generating intelligent musical discussion, and this time it was perhaps a bit more accessible despite the fact
that the discussion group was smaller. Because this event featured jazz and musical theater alongside of classical performance there was more content that the trained musicians did not understand. It was fascinating to watch string players and singers as they listened to a jazz duo describe their rehearsal process. Likewise, I was happy to see instrumentalists asking questions about character and text in vocal music. By comparing this discussion with the first discussion I realized that more careful programming could go a long way in making Tapestry interesting for a broader audience of musicians and non-musicians alike.
Extending Tapestry to the Future

I was very pleased with the result of both Tapestry performances because of the quality of music that was offered and the discussion that it sparked. However, as with every venture there are plenty of ways that this project could be improved. When I first conceived of this project I wanted to create a series of chamber music concerts that would bring the local music audience from Penn State and State College closer together. However, over the course of the project this goal was changed, and I chose to focus on generating an audience of music students only. The outcome of the Tapestry events was filled with evidence of the incomplete nature of this change in goal. There were audience members from the State College community who did not feel comfortable participating in the high level of discussion. But on the other hand the concerts were not particularly well-attended by Penn State students who did not want to travel all the way downtown. After both events were finished I felt strongly that improving upon Tapestry would require more specialized planning for a either Penn State audience or a community audience to be successful. But first, there are several general changes that I would make regardless of the intended audience or purpose of Tapestry.

The first and most important change would be to program shorter recitals. Each Tapestry program featured five ensembles who performed ten-fifteen minutes of music each. In the future I would shorten the performance portion by having three ensembles perform in ten to fifteen-minute time slots. I think that this decision would enhance Tapestry’s mission by allowing for programming that is focused on generating discussion. Each performance group would be chosen more carefully to create a more memorable structure in the full concert. In this way audience members would be able to enjoy each individual performance and explore their interests more
thoroughly during the discussion. In this format I hope that Tapestry would feel more welcoming to all listeners and provide a better educational experience.

Along with this change I would spread Tapestry events throughout the year. Instead of having two or three concerts in consecutive weeks, Tapestry would be a series that took place intermittently. This would make it easier to program performers and attract audience members to individual events through word-of-mouth advertising. In the future Tapestry would best serve its audience by being a smaller series that hosts regular events throughout the year. In this way Tapestry would maximize the return on its goal of generating conversation and closer ties within the music community that it serves whether within Penn State or elsewhere.

Finally, Tapestry needs to have a better way of encouraging audience members to stay for the post-concert discussions. At Tapestry’s first performance I kept the audience captive for the discussion, but it was clear from their body language that most of them needed an intermission break. At the second performance I allowed the audience a break while they moved to a different room for the discussion. However, many audience members used this break as an opportunity to leave and did not participate in the discussion at all. I hope that shortening the musical portion of future Tapestry events and programming events more carefully would encourage people to stay for the discussion. However, I would also make sure to better publicize this portion of future Tapestry events. The best way to make sure that people stay for the discussion is to make sure that it does not seem like an optional part of the event. Unlike a pre-concert lecture Tapestry was created to feature both musical performance and discussion. In the future I would be sure to communicate this more clearly to my audience: The post-concert discussion is a unique and equal part of Tapestry, which offers something that cannot be found at other classical music events in the area.
If the Tapestry audience were to continue to be drawn from the Penn State School of Music I would choose to operate future efforts in a few different ways. The first and largest change that I would make would be moving Tapestry to the Music Building. This is important because many music majors live in the North Residence Halls near the music building and are much more likely to leave their dorm rooms for a performance that is nearby than they are to walk downtown. Those Music Majors who do not live in North Halls still spend a lot of their time in the Music Building on the weekends and would also be more likely to attend Tapestry at this location. In the music building I would reserve a large rehearsal room like 110 or 122 for Tapestry. In one of these rehearsal rooms I could set up small performances and snacks that could be enjoyed throughout the event during both the music and discussion portions. I believe that future Tapestry efforts would be fun and successful in bringing the school closer together.

The implementation of a plan for Tapestry as a community or professional music series would have to be very different from its implementation at Penn State. To begin with, without the support of the School of Music, Tapestry would incur many expenses. The director of Tapestry would need to find a way to pay for programs, publicity, and venue use. With local professional performers he or she would likely need to pay musicians as well. To solve the problem of funding Tapestry would be best served by connecting with an extant music organization such as a local orchestra. In lieu of this, Tapestry would probably need to be organized as a non-profit with a board of directors and donors to help in defining and achieving its goals.

With the goal of attracting a community audience Tapestry has the potential to be reproduced virtually anywhere by anyone. However, the director of Tapestry would need to be a long-term member of the local music community. It takes a lot of familiarity with local resources
and priorities to successfully carry out this type of project. But for anyone who is interested in Tapestry as a vehicle to enhance their local art-music community I believe that I have laid the groundwork for the creation of a rewarding and meaningful chamber music series.
Appendix A

Part 1: Mission Statement: First Version

Mission Statement

The mission of the Tapestry Series is to bring diverse segments of the local art music audience together in a new and radically inclusive way. To achieve this end we will create innovative musical programs and a structured forum for both the performers and the audience.

Why Tapestry?

A tapestry is a decorative fabric that is woven from many strands to form a textile work of art. The most famous medieval examples depict complex beautiful designs or important historical scenes. These tapestries were often hung on the wall for insulation to keep stone buildings warm during the cold winter months. The Tapestry Series will likewise tell the story of art music through history while warming our hearts with excellent music in the winter months. The Tapestry series will be the loom that brings the diverse strands of art music lovers in our community together and weaves them in to a greater whole.

Purpose and Procedure

Much of today’s new musical endeavors in the fine arts are designed to expand audiences by drawing new listeners. However, this attempt to draw in a new audience often leaves the core audience feeling alienated by the musical organizations that it supports. With the Tapestry Series I hope to engage the core of the local musical community with a new endeavor created for them rather than for a new audience.

This musical community is made up of jazz, choral, operatic, musical theater, and
traditional instrumental audience segments that rarely if ever overlap in a meaningful way. The Tapestry Series will remedy this by programming a wide variety of art music that appeals to a broad audience drawn from every art music niche.

The ultimate goal of the Tapestry Series is not simply to attract this wider audience. We also seek to take the disparate segments or strands and weave them closely together to form a fabric of support at the core of the musical community. Success in this endeavor will be reflected by increased communication, interest, and attendance throughout the musical community.

Tapestry’s Post-Concert Panel Discussions will immediately follow each performance and are perhaps the more crucial factor in the pursuit of this goal. After the final performers finish all soloists and ensembles will assemble in a panel in front of the audience and talk about their craft. The audience will have the opportunity to ask questions as well as to learn about how each performer or ensemble approaches their genre and art music as a whole. After the panel discussion is wrapped up there will be refreshments and the opportunity for open conversation between artists and audience members alike.

It is our purpose to ensure that both the seasoned concertgoer and performer will leave a Tapestry event having learned something new about music and the people who make it. Each participant will leave with a strengthened belief in the power of art to reach diverse groups of people and a renewed desire to share his or her knowledge, expertise, and love of music.
Appendix A

Part 2: Mission Statement; Final Version

Mission Statement:

The mission of Tapestry is to bring diverse segments of Penn State's music audience together in a new and radically inclusive way. To achieve this end we will create innovative musical programs and a structured forum for both the performers and the audience.

Why Tapestry?

A tapestry is a decorative fabric that is woven from many strands to form a textile work of art. The most famous medieval examples depict complex beautiful designs or important historical scenes. These tapestries were often hung on the wall for insulation to keep stone buildings warm during the cold winter months. Tapestry will likewise tell the story of art music through history while warming our hearts with excellent music in the winter months. This series will be the loom that brings the diverse strands of art music lovers in our school together and weaves them in to a greater whole.

Purpose and Procedure:

Much of today’s new musical endeavors in the fine arts are designed to expand audiences by drawing new listeners. However, this attempt to draw in a new audience often leaves the core audience feeling alienated by the musical organizations that it supports. With Tapestry I hope to engage the core of the musical community with a new endeavor created for them rather than for a new audience.
The Penn State musical community is made up of jazz, choral, operatic, musical theater, and traditional instrumental audience segments that rarely if ever overlap in a meaningful way. Tapestry will remedy this by programming a wide variety of art music that appeals to a broad audience drawn from every art music niche.

The ultimate goal of Tapestry is not simply to attract this wider audience. We also seek to take the disparate segments or strands and weave them closely together to form a fabric of support at the core of the musical community in our school. Success in this endeavor will be reflected by increased communication, interest, and attendance throughout the school.

Tapestry’s Post-Concert Panel Discussions will immediately follow each performance and are perhaps the more crucial factor in the pursuit of this goal. After the final performers finish all soloists and ensembles will assemble in a panel in front of the audience to talk about their craft. The audience will have the opportunity to ask questions as well as to learn about how each performer or ensemble approaches their genre and art music as a whole. After the panel discussion is wrapped up there will be refreshments and the opportunity for open conversation between artists and audience members alike.

It is our purpose to ensure that both the seasoned concertgoer and performer will leave a Tapestry event having learned something new about music and the people who make it. Each participant will leave with a strengthened belief in the power of art to reach diverse groups of people and a renewed desire to share his or her knowledge, expertise, and love of music.
Appendix B

Tapestry Series Venue/Host Agreement

**On behalf of the organizer of the Tapestry Program:**

1. I take full responsibility for any potential damage to your facilities and property while it is in use by a Tapestry affiliated performer, volunteer, or audience member during scheduled rehearsal or performance time.

2. I acknowledge that you are donating the use of this space to a community-building and educational project and agree to hold all of my affiliated parties to the highest standard of behavior while participating in your space. If you perceive any problems with participants from my program, I will address them swiftly and professionally.

3. On behalf of the host I will ask for and collect donations from the audience that will be used to offset costs incurred over the course of scheduled Tapestry usage of the space.

**On behalf of the hosting venue of a Tapestry Program:**

1. We agree to allow the Tapestry performers and organizer use of necessary spaces and equipment as defined by both parties during planning of the Tapestry event. These will include the duration of scheduled rehearsals prior to the performance as well as the performance and discussion portions of the event itself.
Signature of Tapestry Series organizer:

Print: ________________________________

X_____________________________________

Date: _____/_____/

Signature of the Venue Representative:

Print: ________________________________

X_____________________________________

Date: _____/_____/
Appendix C

Performer Invitation Letter

Dear Musician/Ensemble,

You are invited to be part of a very exciting project that will encompass the art music community in State College. The Tapestry Series is a small festival that will take place over three Sunday afternoon performances on January 24th, and 31st, and February 7th. Each musical program will be different and comprise an hour of music followed by a panel discussion where performers share their musical ideas, practices, and journeys as well as answer any questions that the audience may have.

The thing that really makes this festival different is the breadth of genres being included on our programs. For example, Jazz may be placed alongside operatic singing and classical string quartets might follow contemporary choral selections. In this way the audience who comes for the jazz would also hear operatic selections, and those who follow choral performances would be exposed to a string quartet. The goal of the Tapestry Series is to bring art musicians from State College and Penn State together in order to help expose their regular audiences to a broader range of works and musical ideas.

However, I cannot achieve this goal without your help. I need musicians like you to share their craft with the State College community on one of these programs. The requirement is a two-hour commitment on a Sunday afternoon, and 10-15 minutes of high quality music that you believe represents your genre and personal artistic vision. If you are interested in helping me achieve the goal of bringing State College’s art music community closer together then we can set up a meeting in person to discuss the festival further. I am very excited about this project and I hope that you will be too!

Warmest Regards,
Eli Campbell
Organizer, State College Tapestry Series.
Email: ejc5234@gmail.com
Phone: 814-933-8973
www.facebook.com/SCMusicTapestry
Appendix D

Tapestry Performer Agreement

I, ________________________________, hereby agree to perform as part of the Tapestry program on (circle one)  **Jan 31st / Feb 7th**. On this date, I (and my ensemble) will be prepared to share the best of our music with the Tapestry audience, as well as our group’s approach to collaborative chamber music.

**As a volunteer performer for Tapestry I further agree to:**

1. Respect the facilities and equipment belonging to the hosting venue during the course of my rehearsal and performance activities for Tapestry.

2. Represent Tapestry, my school, my self, and my craft at the highest level through careful preparation and professional comportment during rehearsal, performance, and all Tapestry related activities.

3. Be prepared to share insights and answer questions regarding my personal and ensemble musical practices with the audience during the Performer Panel immediately following the performance.

X ______________________________________________________         _______________
Performer Signature                Date
Appendix E

Logos and Posters

Large Tapestry Logo:

Small Tapestry Logo:
Each Tapestry performance will feature diverse chamber ensembles from classical oboe and tenor voice to jazz saxophone and bass. Stick around after the music for a panel discussion with the performers, and a chance to ask questions.
Tapestry Flyers (information side only)

**Tapestry**

**Concert # 1**

**WHAT?**
A Student-run Chamber Music Series focused on diverse Programming and creating dialogue

**WHEN?**
SUNDAY, JANUARY 31ST
AT 3:00 PM

**WHERE?**
St. Paul's United Methodist Church

**MUSIC?**
Music by Beethoven, Vaughan Williams, Paganini, Pann, Poulenc, & J.S. Bach. Featuring cello, oboes, guitar, violin, tenor, saxophones, bassoon and piano.

Visit facebook.com/PSMusicTapestry for more details

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**Tapestry**

**Concert # 2**

**WHAT?**
A Student-run Chamber Music Series focused on diverse Programming and creating dialogue

**WHEN?**
SUNDAY, FEBRUARY 7TH
AT 3:00 PM

**WHERE?**
University Baptist and Brethren Church

**MUSIC?**
Classical Music by Brahms, Michel, and Chesky, with Jazz and Musical Theater Standards. Featuring Saxophone, Brass Quintet, String Quartet, Vocal Quartet, piano, and a soprano.

Visit facebook.com/PSMusicTapestry for more details
Appendix F

Concert Programs and Program Notes

PENN STATE
COLLEGE OF ARTS AND ARCHITECTURE

School of Music

presents

An Honors Thesis Recital

Tapestry
A Student-Lead Chamber Music Series

Concert No. 1

This program is presented in partial fulfillment of the Schreyer Honors College thesis requirement for Eli J. Campbell.

Dr. Mark Ballora, Honors Advisor
Dr. Jonathan Gangi, Thesis Supervisor

Sunday, January 31, 2016
3:00 p.m.
St. Paul’s United Methodist Church

PennState
College of Arts and Architecture
Program

Trio for Oboe, Bassoon, and Piano  
Francis Poulenc  
(1899-1963)

Presto  
Andante  
Rondo  

Emily Petokas, oboe  
Ben Maclay, bassoon  
Haejin Kim, piano  

Suite in E Minor BWV 996  
Johann Sebastian Bach  
(1685-1750)

VI. Gigue  
Simon Cantu, guitar  

Cantabile MS 109  
Niccolò Paganini  
(1782-1840)

Sonata Concertata for Violin and Guitar MS 2  
Paganini
I. Allegro Spiritoso  
Strings Liberamente  
Alyssa Martin, violin  
Simon Cantu, guitar
Ten Blake Songs

Ralph Vaughan Williams

(1872-1958)

I. Infant Joy
III. The Piper
IV. London
V. The Lamb
VI. The Shepherd
VII. Ah! Sunflower
VIII. Cruelty Has a Human Heart
X. Eternity

David Schmiech, tenor
Eli Campbell, oboe

Cello Sonata No. 4 in C Major,

Ludwig van Beethoven

Op. 102, No. 1

(1770 – 1827)

I. Andante-Allegro Vivace
Tetyana Pyatovolenko, cello
Soyoung Jung, piano

The Mechanics

Carter Pann

(b. 1972)

I. Hoist
II. Drive Train
III. Belt
VI. Trash

Horizon Quartet
Patrick Feher, soprano saxophone
Kelsey Melvin, alto saxophone
Jacob Bernat, tenor saxophone
Alex Mann, baritone saxophone
Program Notes!

Concert No. 1
Sunday, January 31st 2016
At 3:00 PM
St. Paul’s United Methodist Church
Tapestry’s Program Notes are not like other program notes that you have seen at concerts in the past. There is not only information on the music and performers that you are hearing, but space to write down your own thoughts about these performances as well. In fact, I encourage you to have your pencil in hand during the concert, and to use it as a tool for engaged listening.

For example, you might decide to write down notes on your impressions of the music:

“This cello sonata feels as intense as the 5th symphony!”

Or you might want to write about the type of ensemble:

“Saxophone quartets are awesome! Love the dynamic range.”

Finally, you might want to jot down questions to ask the performers:

“What is some other repertoire that you recommend for Brass Quintet?”

“Did Brahms write any other interesting vocal music?”

“What ensembles or recordings do you like to listen to?”

Remember that we are here to learn and appreciate the music making of our peers and colleagues. Please keep the comments and questions polite and supportive. Enjoy the show!

- Eli Campbell, Director of Tapestry.
**Trio for Oboe, Bassoon, and Piano by Francis Poulenc**

Francis Poulenc was a largely self-taught composer who was active during the early to mid 20th Century. Though he greatly admired the works of Bach, Mozart, Satie, and Stravinsky, Poulenc professed to not have any major external artistic influence in his compositional output. Poulenc wrote music in many genres, especially chamber music. Completed in 1926, the Trio for Oboe, Bassoon, and Piano exhibits common characteristics of Poulenc's music while adhering to traditional forms. The first movement opens with a brief caricature of the traditional French Overture style that is followed by an Allegro that Poulenc described as "being no different than a Haydn allegro." A lush and dreamy middle movement is followed by an upbeat whirlwind of a Rondo that closes out the piece.

**Your Notes and Questions:**

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Strings Liberamente:

"Strings Liberamente," a violin and guitar duo, was born playing the music of Paganini. His technical prowess inspired modern violin pedagogy, and his compositions have not only contributed to the standard violin literature, but to classical guitar literature as well. Amongst his most well known pieces are the 24 caprices for violin, many of which have been transcribed for the guitar. Paganini is known as one of history’s greatest violinists, but he also played a large role in elevating the guitar's status as a serious solo instrument in the early 19th century. We strive to honor this legacy by showcasing the natural relationship that Paganini recognized in the pairing of our two instruments.

Your Notes and Questions:

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Ten Blake Songs by Ralph Vaughan Williams

This song cycle was written in late December of 1957, the year before Vaughan Williams passed away, as part of the soundtrack for a film about the work of William Blake. In their biography of Vaughan Williams for Grove Music Online Hugh Ottaway and Alain Frogley describe this work as “a masterpiece of economy and precision.” With text drawn from some of Blake’s most famous works it is no surprise that Vaughan Williams wanted to create something poignant and intensely beautiful. The poetry and music of this cycle can be considered pastoral, reverent, painful, and contemplative.

Putting this piece together is a new experience for both of us. As an oboist it is rare to have text that informs one’s playing, and a vocalist is rarely accompanied by nothing other than a solo wind instrument. The end result is a thought-provoking piece of music that is exposed to its soul, but courses with obscure poetic meanings that make this piece a unique musical experience.

Your Thoughts and Questions:

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Cello Sonata No. 4 I. Andante-Allegro Vivace  
Ludwig van Beethoven

Beethoven’s sonata for cello and piano No. 4 in C Major is dedicated to his close friend, the amateur pianist Countess Marie von Erdödy. It was written during the time in his life when the composer struggled with deafness and financial instability. Perhaps, the complex harmonic and melodic structure of the music reflects the overwhelming nature of Beethoven’s life at this time.

A gentle cello solo opens Andante followed by an uninterrupted response in the piano. Here, contrapuntal writing, in which two equal voices are moving gradually against each other, indicates the importance of both instruments representing “a dialogue between two parts of [one] personality, complete with questions and hesitation.” The energetic Allegro vivace interrupts an established character with a rapid dynamic change making a clear contrast with the previous section. To make sure that the change has been heard, Beethoven changes not only rhythm, dynamic, and texture, but also tonality (from C Major to A Minor). This tonality ends the movement with an abrupt A Minor chord.

Your Thoughts and Questions:

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The Mechanics by Carter Pann

Carter Pann is an American composer who studied composition and piano at the Eastman School of Music and the University of Michigan. He currently teaches at the University of Colorado in Boulder. The Capitol Saxophone Quartet commissioned The Mechanic's in 2013. It is a six movement work which Pann describes as picturing the Quartet "dressed as old-time auto mechanics, smudged with grit and grease, performing in the middle of my brother's taxicab stand (which is also a full-service auto shop with two hydraulic lifts)". Each movement depicts a different "scene" from the shop floor.

Your Thoughts and Questions:
Space for other notes:

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PENN STATE
COLLEGE OF ARTS AND ARCHITECTURE

School of Music

presents

An Honors Thesis Recital

Tapestry
A Student-Lead Chamber Music Series

Concert No. 2

This program is presented in partial fulfillment of the Schreyer Honors College thesis requirement for Eli J. Campbell.
Dr. Mark Ballora, Honors Advisor
Dr. Jonathan Gangi, Thesis Supervisor

Sunday, February 7, 2016
3:00 p.m.
University Baptist and Brethren Church
Program

String Quartet Op. 51 No.2 in A Minor  Johannes Brahms
  (1833-1897)
  I. Allegro non troppo
    Sylvia Biscoveaunu, violin
    Daniel Friedland, violin
    Joseph Cosgrove, viola
    Emma Ripp, cello

Jazz Selections  To Be Announced From Stage

    JT Hoffmann, saxophone
    Andy Narotsky, bass

Zigeunerlieder Op. 103  Brahms

  I. He, Zigeuner, greife in die Saiten
  II. Hochgetürmte Rimflut
  IV. Lieber Gott, du weißt
  V. Brauner Bursche führt zum Tanze
  VI. Röslein dreie in der Reihe
  VII. Kommt dir manchmal in den Sinn
  IX. Weit und breit schaut niemand mich an
  X. Mond verhüllt sein Angesicht
  XI. Rote Abendwolken ziehn

    Blythe Walker, soprano
    Timmi Williams, mezzo-soprano
    David Schmiche, tenor
    Jared Stufft, bass
    Eric Clayton, piano
Musical Theater Selections      To Be Announced From Stage

C.J. Greer, *soprano*
Michael Belsky, *piano*

Start                Jean-Francois Michel
                     (b. 1957)

Ain't Misbehavin     Fats Waller
                     (1904-1943)

Central Park         David Chesky
                     (b.1956)

The Graduate Brass Quintet
Stephen Mclean, *trumpet*
James Allison, *trumpet*
Caresse Virnig, *horn*
Austin Oprean, *trombone*
Ryan Hayward, *tuba*
Program Notes

Concert No. 2
Sunday, February 7th 2016
At 3:00 PM
University Baptist and Brethren Church
Tapestry’s Program Notes are not like other program notes that you have seen at concerts in the past. There is not only information on the music and performers that you are hearing, but space to write down your own thoughts about these performances as well. In fact, I encourage you to have your pencil in hand during the concert, and to use it as a tool for engaged listening.

For example, you might decide to write down notes on your impressions of the music:

“This cello sonata feels as intense as the 5th symphony!”

Or you might want to write about the type of ensemble:

“Saxophone quartets are awesome! Love the dynamic range.”

Finally, you might want to jot down questions to ask the performers:

“What is some other repertoire that you recommend for Brass Quintet?”

“Did Brahms write any other interesting vocal music?”

“What ensembles or recordings do you like to listen to?”

Remember that we are here to learn and appreciate the music making of our peers and colleagues. Please keep the comments and questions polite and supportive. Enjoy the show!

- Eli Campbell, Director of Tapestry.
String Quartet Op. 52 no.1 in a minor mvt. 1 by Brahms
Avis Ignis Quartet

In *Thus Spoke Zarathustra*, Nietzsche infamously denounced poets of the romantic movement with the statement, “they muddy their water, to make it seem deep.” It is not difficult when faced with the intricate rhythms, disparate themes, and dense harmonies of romantic music to apply this quotation to composers of the same era. This string quartet by Brahms is no exception to such descriptors; Indeed it is a paragon of these qualities. Published at the tender age of 40, the two Op. 51 quartets were the first of 20 attempts in the genre that Brahms did not feel compelled to erase from history. The character of this quartet’s first movement is one of ceaseless motion. A powerful and at times contradictory rhythmic undercurrent makes agogic phrasing or pauses in the themes impossible. However, much of the transitional material has a chorale like simplicity. The work winds its way through a stern development finally coming to the first unison of the work just before a breathless sempre accelerando coda. The opening motif is echoed by all members of the quartet and the first movement is brought to a crashing halt by three distant chords.

Your Notes and Questions:

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Jazz Selections: JT Hoffmann and Andy Narotsky

JT Hofmann is working on completing a Professional Performance Certificate in saxophone with an emphasis in jazz. Andy Narotsky (bass) is a Senior Food Science Major, with music performance and statistics minors.

JT and Andy have been performing together for six semesters at Penn State and their duo has been in the making for almost as long. They have looked to professional saxophone and bass duos—Houston Person with Ron Carter, and Joshua Redman with Christian McBride—for inspiration and guidance.

Today you will hear two standards of the repertoire. “Joy Spring,” written and performed by Clifford Brown and “On the Sunny Side of the Street,” written by Jimmy McHugh. Both of these tunes are being performed in stroll-like swing that is common to a duet between the instruments.

Your Notes and Questions:

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Dichterliebe by Robert Schumann

Robert Schumann began his musical career as a piano virtuoso in Germany. Famously, he devised a mechanism to make his fingers stronger, but it ended up rendering him unable to play at a virtuosic level. In turn, he became an accomplished composer. Initially, he showed little interest in vocal music, but as he found more success in his piano miniatures than in his large-form piano works, his interests shifted. In 1840, he was finally allowed to marry his piano teacher's daughter, Clara, after a bitter fight with her father. During this year, known as his liedjer Jahr or year of song, Schumann wrote 138 songs. Dichterliebe, translated as "a poet's love," is his most famous song cycle from this time. Set to the poetry of Heinrich Heine, the cycle shares the story of a jilted lover through the delicate imagery of flowers, dreams, and fairy tales. It begins with the lover singing of a happier time, but throughout the cycle his emotions spiral out of his control and become dar.

Your Thoughts and Questions:

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Musical Theater Selections: CJ Greer and Michael Belsky

CJ has recently been seen in State College as ‘Morticia in the Addams Family, ‘Mimi’ in Penn State Opera’s production of La Boheme and ‘The Witch’ in Penn State Theatre’s production of Into the Woods. Her professional credits include Broadway & Nat’l Tours: Sister Act, Les Miserables, The Producers; NYC: Ever After, Pamela’s First Musical, Soar Like An Eagle, Capone (w/ Danny Aiello); Regional: Ragtime (Mother-Kennedy Center); Broadway: 3 Generations (w/ Shirley Jones); Chess (Florence-NC Theatre), The Happy Time* (Laurie-Signature Theatre), Annie* (Grace Farrell – Olney Theatre), Camelot (Olney Theatre); I Love A Piano (Denver Center), Saving Aimee (Signature Theatre), Crazy For You (Arvada Center), The Secret Garden (Carousel DT). Other favorites: Songs For a New World, Guys and Dolls (Sarah Brown), WSS (Maria). CJ has performed at Carnegie Hall as both flautist and vocalist, has received national acclaim for her a cappella arrangements and develops shows for cruise ships. She carries a Music Ed. degree from the Univ. of Illinois and is an MFA and MM “2016” Candidate at PSU. CJ is also a two-time Helen Hayes Nominee.

Your Thoughts and Questions:
Graduate Brass Quintet

The Graduate Brass Quintet is the resident brass quintet of the Pennsylvania State University. Its members are: Stephen Mclean and James Allison on trumpet, Grace Shafer on french horn, Austin Oprean on trombone, and Ryan Hayward on tuba. Together, these five musicians perform high quality performances at the University and within the community.

Today, the quintet will be performing three pieces: Ain't Misbehavin', an old jazz standard from Fats Waller, Start!, a high energy piece from the pen of Jean-Francois Michel, and Central Park, a beautiful piece featuring James Allison on trumpet.

For today's performance, Caressa Virnig will be playing french horn as a substitute for Grace Shafer.

We hope you enjoy our performance!

Your Thoughts and Questions:

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Space for other notes:
BIBLIOGRAPHY


Academic Vita of Eli Campbell
Ejc5234@gmail.com

Education:

The Pennsylvania State University
Schreyer Honor’s College
B.M. in Oboe Performance
Minor in International Arts

The University of Edinburgh
Business in the Arts Summer Program 2014

International Studies Institute Florence
Six-Week Summer Program

Work Experience in Performing Arts:

Back of House/Event Staff with Center for the Performing Arts

Administrative Intern – The Pennsylvania Centre Orchestra 2015-16 Season

Orchestra Management Intern - Castleton Festival 2015

Executive Board - Penn State Glee Club 2013-2015
- President 2014-2015
- Secretary/Treasurer 2013-2014 - 125th Anniversary

Front of House/Box Office Supervisor for Sweet Venues at 2014 Edinburgh Festival Fringe

Honors and Awards:

Honorable Mention Undergraduate Woodwind Area Juries:
Fall 2012 and Spring 2013

Director of Tapestry: A Student Run Chamber Music Series

Thesis Title: Tapestry - Report on a Student-Run Chamber Music Series

Thesis Supervisor: Dr. Jonathan Gangi