

Proposal Abstract:

Cramped Spaces Ensemble was co-founded by four ISU School of Music Faculty members (Beverly Simms and William Hughes, pianists and Jimmy Finnie and Sharon Jackson, percussionists) in 1997. Between 1997 and 2011 the ensemble performed concerts of two-piano, two-percussion music at in-state and regional venues. In 2002 it was selected via competitive audition to perform an hour-long lecture recital on George Crumb's "Music for a Summer Evening" at the Music Teachers National Association Conference in Cincinnati where it received a standing ovation from the full-house audience. Subsequent to this performance, the group made a professional compact disk recording of this work. Unfortunately, the repertoire for this instrumental combination is limited, and by 2011 the ensemble had performed all available published (and some unpublished) works. In 2012 it commissioned ISU faculty member, Daniel Powers, who composed "Auspicious Light," a 35-minute work for the group. This work has been performed in a number of venues, but has not yet been recorded. We would now like to commission another Indiana composer, Caroline KyungA Ahn, to write a large work for us, thereby providing another important multiple piano and percussion work not only for Cramped Spaces Ensemble but also for other groups like us.

Describe the significance of project.:

The repertoire for two pianos and two percussionists includes two important large works by Bela Bartok (Sonata for Two Pianos and Percussion) and George Crumb (Music for a Summer Evening), both composed in the mid 20th century. Since Bartok and Crumb wrote their masterpieces, there has been a dearth of significant works for this combination. Through commissioning works for two pianos and percussion, Cramped Spaces Ensemble will support the addition of substantial works to this genre. We also seek to support talented Indiana composers seeking to write for piano and percussion.

Describe the final product and method of dissemination:

The final product will be a full score and individual parts for a 30 minute work for two pianos and two percussionists by composer Caroline Ahn. Upon receiving the score and parts, Cramped Spaces Ensemble will begin rehearsals to learn the piece, and also schedule several performances to be given when the piece has been polished. We anticipate needing about 3 months of preparation before the piece will be performance-ready. The premiere will be held at Indiana State University, with subsequent performances to be given at other colleges and universities in Indiana, including Vincennes University, DePauw University, and Ball State University. We will also submit audition proposals to perform at the Indiana Music Teachers Association state conference, the Music Teachers National Association Conference, the Indiana Day of Percussion, and the Percussive Arts Society Conference. Cramped Spaces Ensemble's long-range plans include the commissioning of a third work by another Indiana composer, which when combined with our other two commissioned works would yield enough music to make a professional recording entitled, "Music for Two Pianos and Percussion by Indiana Composers."

Describe why Arts Endowment funds are needed to make project successful:

Cramped Spaces Ensemble needs \$3000 of these funds to pay the composer, Caroline Ahn, her fee for writing this large work for us. Without these funds it would be impossible to

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I have the opportunity to direct a devised piece of theatre to be performed by ISU theater students at Saint Patrick's Cathedral in Dublin, Ireland in October, 2016. The performance, which will be presented at ISU before traveling abroad, will be part of the Fifteenth Dublin International Jonathan Swift Symposium.

The invitation was extended to Dr. Chris Berchild, Chair of ISU's Department of Theater, who in 2007 traveled to Dublin with ISU theater students to present Denis Johnston's *The Dreaming Dust* – the first play ever to be performed in Saint Patrick's Cathedral, the most significant Anglican church in all of Ireland –as part of the 2007 Swift Symposium. Dr. Berchild has asked me to assist him with this project because of my interest in devised theatre. Devised theatre is a form of theatre where the script originates not from a writer, but from collaborative work by all the people involved in the production, and so my part of this project would be to create, with the students, a piece of theatre that would center around their responses to Swift.

This grant asks for partial support of this project, and also for partial support for my attendance at a devising workshop in January, 2016 at Pig Iron Theater School in Philadelphia that will allow me to further develop my devising skills.

Describe the significance of project.:

The successful completion of the project would result in ISU students performing internationally at Saint Patrick's Cathedral in Dublin, Ireland. ISU's 2007 production *THE DREAMING DUST* was the first play to perform in this historically significant cathedral. This production will be the second.

This production supports ISU's Strategic Plan by significantly enhancing student experience. It also supports experiential learning as students will gain firsthand knowledge of a touring theatrical production by engaging in all aspects of production, regardless of their discipline.

This project is significant for me because it allows me to pursue devising theatre. I've devised two previous projects, and devising theatre empowers young theatre artists. Many of the Department's students come to ISU unexcited about academics. At the same time, however, they love performing and are passionate about many things. I'm interested in devising as a way of empowering students to create a piece with a vision that is relevant and important to them. In learning to do that, they learn to engage with the academic aspects of theatre in a way that excites them.

Describe the final product and method of dissemination:

At ISU, the final product of this project will be the performance of a double bill: a currently untitled devised project and *THE WORDS UPON THE WINDOW-PANE* by W. B. Yeats, directed by Chris Berchild. The performance of these plays will be the first in ISU Department of Theater's 2016-17 season. There will be five performances, total. Performances will be free to ISU students and \$10 for the general public.

In Dublin, Ireland, the final product of this project will be the performance of that same double bill at Saint Patrick's Cathedral as part of the 2016 Swift Symposium. Details of the

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Revised 09/02/2014

(Approximately 200 words, double spaced)

With the support of UAEC, David J. Valdez will bring a myriad of firsts to Indiana State University's students and community. In his ISU directoral debut, Valdez has chosen MMF, a new acclaimed play by David L. Kimple about an unconventional relationship, to introduce students to a new and exciting experiential learning experience: immersive theater (designing and staging the action of the play among audience members in an intimate space). Grant funds will allow Kimple to visit ISU for the first time, providing master classes for students, and offering priceless insight into professional playwrighting and the business of theater.

The action of MMF will be staged among audience members in an intimate (perhaps a non-theater) space; MMF deals with emotional and intimate themes - themes that serve the directorial and design concept well. MMF, which was recently a hit at this year's NYC Fringe Festival, follows three characters in a polyamorous relationship, and the emotional consequences that unfold. Theater and the themes it introduces, like those in MMF, inherently engages a community and sparks a dialogue.

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Commissioning new music is one of the most vital ways to have a lasting impact in the field of music. Performers of contemporary music have three primary outlets for making advancements in their field: (1) commissioning new works, (2) performing new music in diverse venues, and (3) recording compact discs. This project will accomplish the first two of these three outlets and will advance the repertoire needed to pursue the third.

This grant application seeks assistance in commissioning composer Frank Felice to write a composition for saxophone and cello. Dr. Felice is an established Indiana composer of electroacoustic and acoustic music whose music has been performed in the U.S., Brazil, Argentina, Japan, Greece, Italy, the United Kingdom, the Russian Federation, Austria, the Phillipines, the Czech Republic and Hungary. His commissions have included funding from the National Endowment for the Arts, the Omaha Symphony, the Indiana Arts Commission, The Indiana Repertory Theatre, Dance Kaleidoscope, Music Teachers National Association, the Wyoming State Arts Board, the Indianapolis Youth Symphony, Kappa Kappa Psi/Tau Beta Sigma as well as many private commissions.

By supporting the commissioning of this new piece for saxophone and cello, the University Arts Endowment Committee would be making an invaluable contribution to the cello and saxophone communities as well as to the world of music in general. Moreover, Indiana State University's name would forever be linked to this composition by one of Indiana's leading composers, Frank Felice.

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Revised 02/04/08

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Participate with members of Trio Bella Voce from the Shenyang Conservatory of Music in China to rehearse and perform a program of music for horn, violin, and piano. Rehearsals and first performances will be in Shenyang in June, 2015. In Fall of 2015, the members from China will travel to the US to engage in Community Engagement performs: performances at ISU for the 49th Contemporary Music Festival, Capital University, and one more university to be arranged. The ISU residency will include experiential master classes for ISU student and a visit to at least one Vigo County public school. The last concert will take place at Capital University Conservatory of music and will be immediately followed by several days of recording with the goal of creating a compact disc. Repertoire will include "Vedana" by Thai composer Narong Prangcharoen, "Shallow Streams" by Ithaca College Faculty Dana Wilson, "Trio for Horn, Violin, and Piano" by the Julliard School Faculty member Eric Ewazen, and a premier of a work by composer Sue Dellinger, currently being completed.

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This multi-year project involves bringing a play about Polish World War II hero Jan Karski to Mannheim, Germany, for the HERE AND NOW FESTIVAL, then to Warsaw in May 2014. The play chronicles Karski's heroic actions as courier for the Polish Underground, reporting about the Holocaust after observing it firsthand and risking his life multiple times. My play "Coming to See Aunt Sophie" has already been invited to Mannheim to kick off the FESTIVAL; performance opportunities in Poland are still being sought afterwards through Polish-American film-documentary director Mary Skinner. The play is directed by IU professor/Crossroads Rep director Dale McFadden, with actors including ISU professors Julie Dixon (Theater Department) and Brad Venable (Art Department), and ISU theater undergraduate Charles Adams as Stage Manager. So I can return to Europe in 2015 to direct this play with Hungarian actors in Budapest, I will travel there, hopefully after performing in Poland, to meet actors, translators and producers operating spaces for potential rehearsals and performances. I will then return to the US to coordinate an ISU Holocaust Awareness Week in which to perform the play, show drawings by Jewish children killed in the Holocaust, and arrange lectures. Coordination with CANDLES has already begun.

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For this project I intend to develop and apply emergent design technologies and production management techniques within the context of International theatrical touring. The purpose of this project is twofold in nature: first, to collaborate on the development of an innovative new production that highlights the strengths of the ISU Theater Department (and the Interdisciplinary Center for Media Technology in the Arts) employing multi-media design techniques and lighting design processes; and second, to create a system allowing the facilitation of managing a multi-media theatrical tour to Liaoning University in Shenyang, China. In my work as production manager I am responsible for overseeing the successful realization of the tangible elements that make up the fabric of a theatrical production. This project would allow me to develop the processes necessary to facilitate the deployment and successful transfer to China for a Department of Theater project that will tour in May 2014. Further, in my creative work as lighting designer I have recently explored how emergent technologies affect the visual narrative employed in theatrical storytelling. This project will allow me to build on my previous investigations while developing a multi-media production with students and colleagues from the Department of Theater.

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This summer project, "The One Life: Poems," will entail writing and revising about fifteen poems; this batch will form part of an evolving book collection, which comprises poems I have written since my last collected volume, *The House with the Mansard Roof* (2009). The new book will divide into five parts: *One Life*, poems of memory and moments of perception intimating the unity of nature; *Liber Amoris*, poems about love, including a sequence focusing on British Romantic critic William Hazlitt; *Still Life*, a group of ekphrastic poems (poems about art works); *Elegiac*, a group of elegies; and *One World*, which features works about travel, geographical and imaginative. I plan to write new poems, and revise some older ones, to fit into all five categories. As I complete the poems, I will send them to journals (the convention in poetry publishing is first to bring out new works in journals and then to collect them, sometimes revised, in a volume. The initial approbation by multiple editors is seen as validating a poet's collection.) By fall I plan to be able to begin searching for a publisher. Backwaters Press of Omaha, the publisher of my last collection, *The House with the Mansard Roof*, will be my first choice. If this venue doesn't work, I would try the publisher of my verse narrative, *The Sea-Crossing of Saint Brendan* (2008)--Birch Brook Press of New Dehli, NY.

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An Aging in the Wabash Valley photography competition will culminate in a permanent art display (also to be called Aging in the Wabash Valley), which will be housed in the Arena Building at Indiana State University and loaned out in the local community upon request. The competition, created and run by Tina Kruger, who is an assistant professor in the Department of Applied Health Sciences, links art (photography) and aging in an effort to foster more positive views of aging in society. The creative work of the competition will result in the dissemination of a significant body of work in the form of the art exhibit and, ideally, a publication on the community engagement and experiential learning involved in the project. This project is relevant to the applicant's discipline as Tina Kruger has a PhD in gerontology and was hired to develop a gerontology program at ISU.

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ISU's Crossroads Repertory Theatre (CRT) and Chicago's Quest Theatre Ensemble are collaborating on a world premiere musical, ABRAHAM'S FAMILY. Drawing from the Old Testament and Qur'an, the show retells the story of Abraham, Father of three faiths, as a potential symbol for peace and understanding between Jews, Christians and Muslims. Playwrights Andrew Park, Rohina Malik and I, each representing our respective religions, are collaborating on the writing of this inspiring, timely musical to remind us of our shared heritage and renew hope. The piece features music by Madison-based composer Scott Lamps. In between scenes about the life of Abraham are stories about contemporary Jews, Christians and Muslims, told through monologues, short scenes and songs.

This grant is to support a development workshop during the last two weeks of the CRT 2013 season (July 13-27). The playwrights and composer will join ISU Professor Mark Carlisle from the Music Department and local accompanist Kurt Perry to work on script and music in intensive daily sessions, culminating in a Read-through/Sing-through for an invited audience at the end of the CRT season. This is to prepare for the musical's premiere at Quest in September, 2013, followed by its inclusion in the 2014 Crossroads Rep summer season.

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Crises can have subtle, long-term effects on individuals and societies. Media coverage can normalize perceptions and recollections, making it more difficult to understand these long-term consequences. "Connect" is a far-reaching project that will interpret these effects. The aim is to create an art installation through the collection and interpretation of varied media and data types - geographic location, video, audio and photographs. The project will investigate the mutual influences of historical events, politics, geography, urban planning and everyday life.

In the summer of 2011, I was awarded an artist residency in Tokyo, Japan for an art project entitled "Lost & Found in Tokyo." With the success of this previous project, I am returning to Tokyo to expand upon the scope of my research and engage in new techniques in visualizing and interpreting visual materials related to unexpected events that occurred in the midst immediately before and during my residency. The Tōhoku earthquake and nuclear disaster, which occurred just months before my residency began, overshadowed much of my research; due to the nature of the residency program and my proposal, however, it wasn't possible for me to address it directly in my work. With this proposed new project, I want to focus on the aftermath of this disaster which has changed the lives of people in terms of how they relate to their immediate environments. The realization that a moment of crisis has lasting effects on the ways in which people perceive their homes has inspired me to expand the scope my recent work, and this serves as the basis for my proposed project.

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Recording projects continue to be one of the most universal and vital methods for establishing a lasting impact in the field of music. This project will provide the opportunity to create a calling card for the two faculty wind chamber groups, allowing its distribution to be used for four primary outlets: 1) as a recruitment tool, 2) as a means of documenting new and rarely performed literature, 3) re-establish an ensemble that will go into the local community schools (community engagement) to perform and 4) by extension, provide an example for present students to emulate their professors (modeling) through the creation of their own chamber ensembles and through experiential learning. This grant application seeks assistance for the faculty to go into a professional recording studio to record 75 minutes of repertoire for chamber wind quintet and brass quintet, plus related works to include saxophone and percussion. By supporting this project to record the ISU faculty ensembles, the University Arts Endowment Committee would be taking great strides in helping to establish a tangible document for future use, both as historical archival material and more specifically as a signature sampling of the high artistic achievement of the wind portion of its music faculty. The disc would be used primarily for local and regional distribution but may also be used to apply for performance opportunities at statewide, regional, and/or national conferences, bringing a more widespread exposure and recognition to the ISU School of Music.

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Commissioning new music is one of the most vital ways to have a lasting impact in the field of music. Performers of contemporary music have three primary outlets for making advancements in their field: (1) commissioning new works, (2) performing new music in diverse venues, and (3) recording compact discs. This project will accomplish the first two of these three outlets and will complete the repertoire needed to pursue the third.

This grant application seeks assistance in commissioning composer Alexis Bacon to write a composition for saxophone and cello. Alexis Bacon is quickly establishing herself as a leading composer of electroacoustic and acoustic music. She has been the recipient of numerous prizes and awards, including 1998 Fulbright Grant to study music composition in Paris, a 2007 ASCAP/SEAMUS award for her work Cradle for alto saxophone and tape, and the 2010 Ossia International Composition Prize.

By supporting the commissioning of this new piece for saxophone and cello, the University Arts Endowment Committee would be making an invaluable contribution to the cello and saxophone communities as well as to the world of music in general. Moreover, Indiana State University's name would forever be linked to this composition by one of this country's up-and-coming American composers, Alexis Bacon.

Sherry McFadden
FY12, Theater

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The ISU Theater Department will collaborate with the Quest Theater Ensemble from Chicago, Illinois to put together a show inspired by Howard Zinn's *The Peoples History of the United States*. Quest Artistic Director (and ISU alumni) Andrew Park will be in residence for 3 weeks in the spring 2012 semester to develop the work with a group of ISU students and faculty. Mr. Park will work with faculty member and department chair, Sherry McFadden. The process will be attached to a class for which all students will have to sign up. As a component of this class, the show will travel to Chicago the weekend after it closes here for two performances in the Quest Theater Space for their Chicago audience. The show will follow previous Arts Endowment projects using masks, puppets, and movement to put together a piece of meaningful story telling. This production will cover a wider spectrum of storytelling by using the history of the United States as experienced by common people and interpreted by their experiences. Storytelling is the ultimate record of history and history is the ultimate story.

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This grant application seeks assistance in commissioning Indiana composer Daniel Powers to write a work for two pianos and percussion to be premiered and performed by Cramped Spaces Ensemble, a chamber group founded in 1998 by ISU faculty Jimmy Finnie and Beverley Simms. Mr. Powers is a well-known and respected composer whose works have been performed across the United States and abroad. He has attended a number of performances by Cramped Spaces Ensemble and is eager to compose a piece for the group.

Commissioning new music is crucial for performers of contemporary music. Chamber groups such as Cramped Spaces Ensemble have very limited repertoire to draw upon, as there is not yet a large body of standard works for the piano-percussion combination. To date, Cramped Spaces Ensemble has performed all existing published works. We have also produced, with the help of a 2002 University Arts Endowment Grant, a professional compact disc recording of two of these works. It is essential that new composers be given incentive to add to this repertoire in order to keep the tradition healthy. With this commission we seek to add a major work to the piano-percussion genre which would be performed in a variety of venues.

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This project, titled "Virtual Scenographic Environments: Shakespeare's Titus Andronicus," is geared toward the research for and execution of a new and innovative production of Shakespeare's tragedy. Using this traditional text, I intend to apply a historical and socially relevant concept, which places the play in the Paris of World War II. In order to achieve this objective, as well as my own research goals of the development of new media and projection technology for the live stage, I will need to transport the audience into an immersive 2.5D (often referred to as planar animation) representation of the play's location—a theatre in the heart of Paris. Essential to this end is a research trip to Paris to photograph the architecture and monuments of the city, an investment in new technologies and materials, and the brief hiring of a guest member of our production team to allow me to complete the research and build of the media and projections. This project will achieve a number of university, departmental, and personal research goals—including experiential learning for our students in innovative and emergent technologies, raising the bar for the technological capacities for our department, the chance for Terre Haute and ISU audiences to see exciting new uses of stage technology, and the opportunity for me to develop new theories of the relationship between the live stage and media technology.