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## An internship report

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UNIVERSITY OF NEW ORLEANS

AN INTERNSHIP REPORT SUBMITTED TO  
THE ARTS ADMINISTRATION GRADUATE COMMITTEE  
IN CANDIDACY FOR THE DEGREE OF  
MASTER OF ARTS

DEPARTMENT OF ARTS ADMINISTRATION

BY

MICHELE ROBERT POCHE  
NEW ORLEANS, LOUISIANA

MAY 1997

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REPORT  
1997  
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*To my family  
especially my mother*

*For the endless hours of help you gave me during all of my school days  
There is no way I could have done it without you*

*Thank you all for your time, love, and patience*



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Founded in 1909 by Professor Leon Maxwell, the Newcomb Department of Music endeavors to provide a broad liberal arts education as well as personalized learning to each of its students. The program offers them the opportunity to investigate the many fields of musical performance, composition, history, and theory through intensive, specialized instruction administered by an experienced faculty. As a small school, the department is able to give individual attention to the many students that pass through its halls each semester. Of course, while the average number of music majors and minors is usually about fifty in any given semester, the number of students simply enrolled in a music class each semester can be as high as two thousand. So, the school is equipped to provide both small, private instruction courses and larger, lecture-style classes.

Graduates of the program have gone on to become not only professional composers and performers but also physicians, engineers, lawyers, business persons, and patrons of good music. The primary mission of the department is, of course, the education of university students, both music majors and non-majors. As a secondary function, the music school also serves the surrounding community. As one of the largest

presenters of concerts in the area, the department brings in a number of local, regional, national, and even international artists each year to perform for the students as well as for the many musical aficionados in and around the Greater New Orleans area.

The Newcomb Department of Music falls under the auspices of H. Sophie Newcomb Memorial College, founded in 1886 through a gift given by Josephine Louise Newcomb to establish a college for women in memory of her daughter. As such, Newcomb became the first degree-granting women's college to be established as a coordinate division of a men's university in the country. Instituted as part of Tulane University, now celebrating 150 years of academic excellence, Newcomb was originally separated from its brother school by geographic location, curriculum, and faculty. However, this separation ended when the women's college moved adjacent to the Uptown campus in the early part of this century. The growing school currently has a full-time student enrollment of 1,850 students and is the largest of the eleven schools and colleges at Tulane University. In addition, Newcomb now shares a curriculum and faculty with Tulane College, the liberal arts college for men. Fortunately, unlike

many other women's colleges that were absorbed by men's institutions in the twentieth century, Newcomb's identity as a women's college has been maintained by the provision of separate academic advising and related services and programming for women.

As a substantial part of the overall non-profit entity of Tulane University, the department's organizational structure is similar to that of most academic institutions. In addition to a large faculty of ten regular professors, the department also boasts an adjunct faculty of twenty-five music professionals and theorists, each specializing in a very particular discipline of musical instruction such as the viola, flute, or recorder. A member of the regular faculty as well as chairman of the music program, Dr. John Baron oversees the four-member administrative staff that serves as the backbone of the department. This core staff consists of an office manager, a production manager, and two coordinators of departmental activities. There are also a number of student workers that function as a secondary support staff to the above personnel.

As the chief administrator of the music school, John Baron has been at Newcomb College since 1969, was tenured in 1973, became a full professor in 1984, and was named Chair of the Music Department in 1993. Earning both his B.A. and M.A. degrees from Harvard University, he later completed his doctoral studies at Brandeis University. An active leader in university affairs, he has served on the Honor Board, Graduate Council, Academic Performance Committee, Summer Grants Committee, and Newcomb College Executive Committee. In addition, his interests stretch beyond the university walls to the community. Regarded as an expert in his area, he has hosted lectures and music programs at WWNO-FM, New Orleans Opera Association, and New Orleans Symphony support groups; he also served as a critic for the *Vieux Carre Courier* and as a free-lance writer for *New Orleans Magazine*. He truly understands the importance of public relations and preparing for the next millennium, but is not always certain of the best means to achieve this preparation and change. Therefore, he is open to ideas and opinions of other industry professionals and faculty members. It is the intention of the departmental faculty to present its programs to as large and diverse an audience as possible. This exposure can help not only in developing and cultivating stronger, more permanent

support but also in demonstrating that music should be much more than merely a hobby. Rather, the audience can take listening to the next level so that the music can be better understood and appreciated deeply for its intent and emotion.

Among the annual professional programs presented by the department are the Concert Piano Series, the Classical Guitar Series, the Maxwell Vocal Music Series, Music at Midday (varied program), Friends of Music (chamber music society), and Spectri Sonori (contemporary music program). Occasionally, the school is fortunate enough to present workshops and master classes led by these visiting artists. In addition, the school also boasts a number of concerts and recitals presented by Newcomb student groups throughout the year including the Concert Band, Jazz Ensemble, Orchestra, Choir, Gospel Singers, and Opera Workshop, all of which welcome non-majors, minors, and double majors. The degrees available to these students are *Bachelor of Arts* and *Bachelor of Fine Arts* (undergraduate majors); *Music History*, *Music Theory*, *Music Composition*, and *Music Performance* (undergraduate minors); and *Master of Arts* and *Master of Fine Arts* (graduate level).

In the Newcomb section of Tulane's campus, the Music Department is located in the Brandt V.B. Dixon Performing Arts Center where most of the classes and lessons are held. This building houses *Dixon Hall* auditorium offering a seating capacity of 1,000 concertgoers. With an ample stage area and choice equipment, Dixon Hall hosts the piano and guitar series as well as some of the larger student recitals and ensembles. (Currently, the department is involved in a massive fundraising campaign to finance much-needed renovations for this distinguished but somewhat dilapidated structure. Unfortunately, this project should prove to be a very slow one for, while the campaign does *involve* the department, it is primarily *coordinated* by the Tulane development office, also responsible for all **other** fundraising activities of the university.) The newer wing of the building, usually referred to as Dixon Annex, offers *Dixon Recital Hall*, which is best suited for smaller performances. With a 180-seat capacity, the recital hall houses the student recital hour, choral performances, and other special presentations. The hall features state-of-the-art sound equipment and a large projection television for multi-media presentations making it ideal for class lectures and instruction. For outdoor



concerts, the facility offers the Weinmann Patio Theatre, which is primarily used for one-time events. Recent additions to the Dixon Performing Arts Complex have provided the Dixon Reception Hall, the Bass Choral Hall, the band and orchestral rehearsal hall, teaching studios, and practice rooms for the students. An added performance venue for the music school is the Myra Clare Rogers Memorial Chapel that can accommodate up to 200 patrons. Originally created to provide a place of non-denominational prayer for Newcomb students, the chapel houses the weekly Music at Midday series offering exceptional acoustics, a superior chamber organ, and a warm, intimate atmosphere ideal for small events.

In addition to its performance facilities, the Newcomb Department of Music is the proud proprietor of the *Maxwell Music Library*, often considered the foremost music research collection in the Southern part of the country. As one of the eight collections located in the University's Howard Tilton Memorial Library, the facility is well equipped with the latest technology for listening, viewing, reading, and private study. At present, the reserve contains more than 19,000 books and periodicals, 20,000 musical scores, 19,000 records, audio tapes and compact discs, and

several hundred video discs and tapes. To enable the instructors to better use these valuable materials, many of the department's classes are held right in the Seminar Room of the library. Another of the eight collections in the Tilton Library is the William Ranson Hogan Jazz Archive, one of the world's most important centers for the study of jazz, blues, gospel, and other popular American music of the past hundred years. Internationally renowned as *the* center for New Orleans jazz research, this special reserve includes vintage and contemporary literature, oral histories and interviews, recorded music and orchestrations, and actual memorabilia including original manuscripts, clippings, and other bibliographic references. Additionally, the Hogan library publishes *The Jazz Archivist*, a semi-annual newsletter including articles by its past scholars along with news of the archive, its collections, and programs. Clearly, the department's research facilities are of an excellent quality and have proven to be an invaluable commodity not only for the students but for the faculty and outside enthusiasts as well.

Intrigued by an impressive program rapidly gaining national recognition for its academic merit, my interest in fulfilling my internship

requirement with the Newcomb Department of Music is easily understandable. My deepest appreciation in the humanities has always been in the area of the performing arts, particularly music and theatre. Because the department offers a broad spectrum of performance groups ranging from the orchestra to the musical theatre workshop, my work with Newcomb can provide me with satisfaction in both fields.

During my introductory interview, the professional duties outlined to me included a broad spectrum of areas. I would be responsible for coordinating all components of the production and presentation process, handling such intricate details as the payment of the performers and the design of the program to the scheduling of security personnel and the maintenance of departmental instruments. It would also be my responsibility to serve as the reservation agent for all departmental facilities by coordinating both on and off campus bookings for Dixon Hall, Dixon Recital Hall, Dixon Reception Hall, The Weinmann Patio Theatre, and the Myra Clare Rogers Memorial Chapel. Most importantly, it would be my responsibility to actively promote and seek media coverage and audiences for all events of the department. (Only through this exposure can the

department expect to fill its house and maintain its academic reputation thereby ensuring the continued financial support of the public.)

At the time I began work with Newcomb, the department was in the process of instituting a change in the division of responsibilities in the office's core staff. The positions of office manager (responsible for personnel and general administration) and production manager (responsible for organizing and manning all departmental events) would remain the same. On the other hand, the job descriptions for the two coordinator positions would be changed. Previously, **Position A** handled the planning and publicity of *all* music activities and **Position B** handled all ticket sales and facility bookings. Basically, this task assignment meant that **Position A** was busy year-round, especially during the spring and summer semesters when coordinating events for *both* the department and Tulane Summer Lyric Theatre (TSLT), a separate entity from the department's regular calendar. Each of these responsibilities represented a full-time obligation, and therefore this person was filling two positions during these semesters. **Position B**, on the other hand, handled facility bookings and ticket sales for a maximum of two to three concerts in the fall semester, representing only a

part-time obligation. This coordinator did not get busy until spring and summer when the obligation of TSLT ticket sales was added to the bookings responsibility. (TSLT ticket sales is such a large obligation that an assistant is usually hired to help the primary person, resulting in the fulfillment of two full-time positions for this large task.) In addition, **Position B** still held the part-time responsibility of facility bookings, usually about twenty to twenty-five per week, each requiring its own series of phone calls, faxes, mailings, etc. Therefore, this second person was filling one-and-a-half positions in the latter semesters. In effect, the fall semester was only marginally busy for each position, whereas the spring and summer proved to be very hectic for both parties.

The division of labor and time obligation of the two positions in the old format is reflected the following breakdown:

<i><b>Position A</b></i>	<u><i><b>FALL</b></i></u>	<u><i><b>SPRING</b></i></u>	<u><i><b>SUMMER</b></i></u>
	Dept. events (1)	Dept. events (1)	Dept. events (1/4)
		TSLT events (1)	TSLT events (1)
	<hr/>		
	1 position	2 positions	1 1/4 positions

<b>Position B</b>	Dept. tickets (1/4) <b>Chp/Dix bkgs (1/4)</b>	Dept. tickets (1/4) <b>Chp/Dix bkgs (1/4)</b>	TSLT tickets (1) <b>Chp/Dix bkgs (1/4)</b> TSLT tickets (1)
	-----	-----	-----
	1/2 position	1 1/2 positions	1 1/4 positions

So, the solution to this unbalanced schedule required the re-distribution of tasks. The work would still need to be performed at the same time of year, but, by re-assigning responsibility, the department hoped to better balance out its calendar. As suggested by the faculty, the re-apportioned positions reflected the following breakdown:

	<u><b>FALL</b></u>	<u><b>SPRING</b></u>	<u><b>SUMMER</b></u>
<b>Position A</b>	Dept. events (1) Dept. tickets (1/4) Dix bkgs (1/4)	Dept. events (1) Dept. tickets (1/4) Dix bkgs (1/4)	Dept. events (1/4) Dix bkgs (1/4) TSLT evts/tkts (1)
	-----	-----	-----
	1 1/2 positions	1 1/2 positions	1 1/2 positions
<b>Position B</b>	TSLT events (1)	TSLT events (1) TSLT tickets (1)	TSLT events (1) TSLT tickets (1)
	-----	-----	-----
	1 position	2 positions	2 positions

When I first took the position, the change had just been put into place, and the faculty seemed pleased with the new system. The job division looked great on paper. One position dealt only with the department and the

other only with TSLT. However, the burden on these parties remained heavy at certain times of the year and the overall plan still required a little attention. **Position B** was easy to correct. As mentioned earlier, an assistant is hired to help during the active months (spring and summer semesters) of TSLT ticket sales. Therefore, at the times the revised chart requires twice the labor to get the job done, two individuals are actually filling the positions. So, while the workplace does become busy, no employee is ever required to hold more than one position.

The modification of **Position A** (of course, *my* position) was not so simple. As seen on the second breakdown above, this individual held a one-and-a-half position demand year-round. Furthermore, all of the work assigned to this person still needed to be completed according to the regular schedule, and the only assistance available was the office's shared student employees. No new personnel could be hired, but a change was definitely in order so that the departmental events would get the proper attention they demanded. In this case, the best solution required a little more creative thinking. Concerning the responsibilities for **Position A** in the revised chart, the one constant for all three semesters was bookings, equal to about a

one-fourth time obligation. While this duty did not require a large percentage of time, it would greatly relieve **Position A** if it were in the hands of more appropriate personnel.

In regard to the booking responsibility, the facilities handled by this position included the Myra Clare Rogers Memorial Chapel, Dixon Hall, Dixon Recital Hall, Dixon Reception Hall, and the Weinmann Patio Theatre. With the exception of the chapel, all of the aforementioned facilities are housed within the Dixon Performing Arts Complex. Therefore, it is easy to understand why these Dixon facilities are handled by Dixon personnel, namely the music department. The chapel, on the other hand, is an entirely separate entity from the music department or the Dixon building, and yet is still coordinated through our offices. Upon inquiring about this added responsibility for the department, I learned that we had (foolishly) offered to coordinate it years ago to gain the advantage of another performance venue for our students and guest artists. Incidentally, we used the chapel only to house our weekly Music at Midday series on Wednesdays. In return, I coordinated lectures, poetry readings, initiations, graduations, convocations, religious services, organizational meetings, and



weddings for the entire university --- all on music department time. I could be right in the middle of coordinating a Russian piano concert with an expected audience of 1,000 people and would be interrupted by having to answer a phone call about a troublesome parishioner at the Sunday Catholic service. Needless to say, the situation needed to change ... immediately.

The Newcomb chapel for Tulane University should be coordinated by the religious community, Newcomb College, or the University Center --- anywhere but the music department. Of course, handing over this responsibility was not going to be easy. As is the case with most university systems, Tulane offers one of the finest systems of "red tape" in the business. So, to begin the transition, Dr. Baron and I first approached the chaplains. Although concerned with the maintenance and future of the facility, none of the ministers seemed interested enough to take on this onerous responsibility. They all avowed to having full schedules already and being unable to take on this added task. The chaplains are a good-hearted bunch, but a little naive in their thinking. Although they had a large debt that was growing each year, they chose to remain very selective about the parties permitted to use the chapel. Instead of marketing the facility for

its one revenue source - weddings, the group elected to keep the chapel open only to university-affiliated individuals (often a very gray area) and double the price of rental from \$200 to \$400. Obviously, the chaplains had much to say in the areas of improvement and operation, but no one was actually willing to assist in the implementation of such ideas.

Having exhausted the possibility of relocating the chapel headquarters with the religious staff, we decided to go above the usual channels to a higher level of administration. At this point, Newcomb College, the original coordinator of the chapel, was brought into the equation. We intended to emphasize the need for solid, written policies and administration for the chapel's operation as well as immediate action to resolve the debt. Newcomb was, of course, interested in the project, but, much like the campus ministry, unable to provide either the personnel with the time available to take on the job or the funding to hire a new employee. Newcomb College is only a small part of the overall university, an institution that is certainly large enough to sustain its one and only religious facility. Therefore, the next step in this tedious project was to approach the

administration of Tulane University, particularly the administration of finance.

Before visiting the university's chief financial officer, Dr. Baron and I organized our monetary records and files and discussed our approach for this meeting. At the time, the chapel had a mounting debt of about \$5,000 (and growing about \$1,000 each year) that could be best reduced through the income from weddings. On the expense side, there was really only one item - personnel. The chapel was basically run by two individuals. The first of the two was the reservations agent (my position), paid for by the music department, and therefore not a financial drain on the chapel. The second staff person, paid by the chapel account, was responsible for the physical building. This individual locked and unlocked the doors for events, communicated with the maintenance crew concerning necessary cleaning and repairs, and handled all property equipment (which was very minimal). Because of the nature of evening and weekend events, this part-time position demanded dependability and a flexible work schedule. Of the three individuals I saw hold the position, the second was the most independent and reliable. The first person missed appointments regularly,

resulting in a great deal of complaints and a growing quantity of work for the reservations agent. The third person, in her defense, held the position only for a short time under my direction, and therefore I did not witness her full potential. The second individual, however, was truly a God-send. She was perfectly willing to handle events almost entirely with only occasional reports back to me. She was independent, capable, and very dependable. I knew it would be a problem when she left the position.

Although the third individual had already begun as the physical overseer, it was the suggestion of the department that the chapel hire a part-time (twenty hours a week) person to coordinate *and* staff all events. This combination of tasks would enable consistent service for the university and cut down on any communication problems between the parties involved in the planning process. The new position would work with incoming callers and serve as an on-site representative at all events for liability purposes and the protection of the facility. To cover the cost of this individual, we would have to demonstrate the need for the university to provide some sort of financial stipend to the chapel to help ensure its continued operation. Having seen months pass since the beginning of this project, I was not

necessarily optimistic about this meeting, but I knew that for anything to occur, I would need to be well-versed and prepared to discuss the problems and share my ideas and suggestions with the university's financial officer.

I was simultaneously delighted and nervous to learn that Dr. Baron and I would be meeting with the right hand to the President and second in command for all of Tulane University, Vice President of Finance and Operations Yvette Jones. I had not realized that our problem was finally beginning to attract some large-scale attention. After all, Tulane was very grateful that the music department had taken on the task at all. We had no real vested interest in the project, and could have simply abandoned the chapel with no real loss to our organization.

When we met with the chief financial officer, we were fortunate enough to be able to convince her immediately that the responsibility of the chapel belonged somewhere other than the music department. Of course, she also agreed that it would be difficult to find some person or department willing to take on more work. For this reason, she understood the need to establish a budget for the organization to run self-sufficiently under the

auspices of the University Center (UC). Actually, the religious organizations and campus ministers all worked from and reported to the UC, so it seemed the natural place to “locate” the chapel. With that decision made, she made arrangements to have a complete inspection of the facility to familiarize herself with the building and its physical capabilities and needs. Once completed, she first enacted an intermediate plan for the chapel whereby Newcomb officials were responsible for its policies and operations until it was moved into its permanent spot with the UC. She also worked to acquire funding for the chapel so that a continuous, part-time staff person could be hired to maintain the reservations as well as the grounds. Truly, it was a momentous experience to see how quickly things could be done once contacting the right, well-connected person.

With the chapel responsibility eliminated, my professional duties for the majority of the calendar year now include the booking of only Dixon facilities as well as the *complete* coordination of all departmental events including their ticket sales (*see chart on bottom of page 12, position A*). My primary allegiance, according to the music faculty, should be in the latter, the departmental events, which is what I was hired for in the first place.

Fortunately, the number of concerts now being offered free to the public is growing so that they may attract a greater student audience. Therefore, the responsibility of ticket sales is decreasing to an almost nonexistent level. It really does not interfere with my ability to gain publicity and exposure for the department. The Dixon bookings, on the other hand, are *increasing* in number with every week of the semester. Both on and off campus calls are flooding in to book one of our many facilities for graduations, final exams, fundraisers, performances, etc. A small portion of these calls have requested the facility to present a visiting performer or musical group, but the majority have little or nothing to do with my job at Newcomb. In addition, the department already employs a production manager who, much like the chapel's physical overseer, was actually hired to run these outside bookings as well as the departmental events. He is responsible for preparing the room for the events, operating all lighting and sound equipment, working with the university's physical plant to coordinate other needs such as tables and chairs, etc.

Because this person often works without a staff, he is quite particular about both the quality and quantity of groups reserving the Dixon facilities.

Of course, there are times when he may be too selective in his decision-making, thereby costing the department the potential income it so desperately needs to maintain the building. However, this responsibility marks his area of control. So, he makes choices freely and somewhat arbitrarily based on his schedule and past experience. To complicate matters further, he is also very difficult to reach. While he does have a voice mailbox on his phone extension, he is not prone to return the calls so the responsibility of handling these calls has fallen into the hands of another individual --- me. As strange as this situation may seem, the reason behind this logic goes back to the original office structure (*see chart on top of page 12, position B*). When the person in **Position B** is responsible only for ticket sales, a task that is concentrated primarily during the late spring and summer months, there remains plenty of time to handle phone calls, mailings, and faxes for the rest of the year. However, when the office structure is revised to the newer system (*see chart on bottom of page 12*), the time availability for the persons in both **Positions A and B** becomes very limited and unable to carry this extra load. (Notice that when the office structure was revised, the booking responsibility shifted **from Position B to Position A**. While my responsibilities are always reflected in **Position A**, the duties of **Position**



**B** now entirely revolve around Tulane Summer Lyric Theatre, a very limited and defined entity. Unfortunately, my position is more vague and tends to fall under the “everything else in the department” category.)

Until recently, every time a call came in to book the hall for an event, I would ask a few questions and check my calendar but still need to “confirm availability” with the production manager based on his schedule and preferences. In addition, he is the only individual in the office capable of answering any questions of a technical nature, which usually represent the majority of inquiries about our facilities. Again, in this case, the booking party would either call me directly about this information that I could not supply *or* first call the production manager repeatedly, get no returned phone calls, then call me to take a message and get an answer. This process was ridiculously tiresome and indicated a secretary-boss relationship, when in actuality the two positions were peers. An obvious change was needed so that both parties could operate more efficiently.

Rather than this long and unnecessary chain of communication, the production manager himself should be the party responsible for the full

coordination of these extra-departmental events from the initial phone call to the final billing. The time wasted blowing smoke signals between the music offices could be better spent getting the actual work done. There are pianos to be moved and tuned, custodians and security personnel to be job ordered, tables and chairs to be set up, etc. etc. etc.

At present, this awkward situation is being addressed. According to the production manager, he is more than willing to take on the added responsibility of booking the Dixon facilities as well as all of the other small jobs that accompany this duty. In the four years he has held the position, his job requirements have remained the same, making for a very monotonous working environment. For this reason, he seems to welcome the chance to demonstrate his abilities in a new area. However, because he is so difficult to contact, the departmental administration is reluctant to transfer this job to him. An obvious solution would be to supply a pager for him to make him totally accessible. Much to my surprise, I learned that this solution was attempted years ago, only to have the pager returned because he was resentful of his requirement for twenty-four hour access. Rather than argue

the need for such a service, the department simply surrendered and went along with his wishes.

Currently, there is also a possibility that the contract for this employee may not be renewed. The production manager and the department are negotiating new terms by which both parties would be more satisfied with the relationship. If this discussion results in the production manager's staying on with the department, Dixon facility bookings will become his responsibility. In addition, he *must* make himself reasonably accessible for incoming inquiries and questions. If the negotiations result in his departure, the department has already consented to re-define the position's job description to include this responsibility. In my opinion, under either outcome, my working conditions will improve and *my* job description will be limited to include only the items for which I was hired.

So, with a streamlined position responsible only for promotion and publicity, I am finally able to concentrate on my principal goal for the department - to fill as many seats for as many productions of as many performances as I can. With a brief but solid public relations background, I

understood and accepted these duties when I was hired and even looked forward to growing in this position. Of course, with all of the frustration, backbiting, and unmet promises in the office, I also understood that this department was greatly in need of organization, re-structuring, and a new way of thinking.

The most difficult obstacle of this goal would be introducing and re-training the members of the faculty, who are often very resistant to changes of any kind. For matters to be managed more effectively, the faculty members would need to learn to respect departmental policies and deadlines. Without these guidelines, there is simply no way that everything can be done. Overlooking enough important details can result in a negative downward spiral, whereby the current project as well as future projects suffer and fall short of everyone's expectations. Instead, when ample time is provided for each project and its inevitable problems, a better, positive precedent is set and the department can operate much more efficiently.

Working in a university atmosphere has been very enlightening and certainly never boring. It seems that, when we are not amidst a huge crisis

demanding every bit of every staff members' time and attention, we are just treading water between catastrophes. I have heard this management technique called a reactive strategy. When operating this way, the department deals with situations only as they surface and become problematic. In other words, rather than thinking things through, the staff members jump right in and fight the many fires that will inevitably arise. A more practical approach would be to employ the opposite technique, a proactive strategy. When using this style, the department can see projects through to their completion *on paper* so that any obstacles can be overcome *on paper*. Only once all the details have been worked out is the job actually implemented. Rather than plunging into a project and hoping everything will work itself out, the department must plan ahead. According to Bill Rudman, author of the "Essentials of Effective Public Relations" chapter in *Market the Arts*, "The public relations job is to identify and address misunderstandings every day, not just during the annual sustaining drive."<sup>1</sup> The bottom line here is prevention. With careful preparation and attention to details in advance, the project can have a smoother, healthier transition into action.

Not surprisingly, I came into a department unaccustomed to having anything ready in advance. As a matter of fact, it was often unusual to have the concert program completed even as early as the morning of the performance. Therefore, my job was not going to be easy. To get started, I needed to make a few small changes to introduce some of the more profound innovations. By simply making things more available to the faculty and students, I could better ensure early completion of projects with a higher incident of accuracy while also lessening the workload and constant interruptions for myself.

Among the first small changes I made was to place all forms for the faculty and students in an organized and accessible receptacle on my shelf. The paperwork is now arranged in a labeled, automated style that enables me to work without so much human interference. It also ensures that forms are completed in my absence and that both parties have all information in writing. One of the many projects affected by this new approach is the student recital hour. Under the changed circumstances, when a student wishes to participate in the weekly recital hour, he can now come to my office, walk directly to the sign up table, and make all the arrangements for

his performance himself. This new system is greatly improved from the previous question and answer sessions that used to occur. With as many as twelve students coming in each week to sign up, it is not time-efficient for me to take all performance information from the student orally, remind them I need the composer's dates, advise them to schedule an appointment with the accompanist, provide instructions on how to contact her, etc. The department presents an ever-increasing number of concerts and specialized programs each year, so speed and the elimination of myself as the middle man can make a huge difference.

As the public relations coordinator for the department, my principal responsibility is marketing. Every day I go to work, I strive to obtain promotion and publicity for the school's many music programs. Because there are so many different series and recitals, it is often difficult to attract media attention for all of them. Certainly, events are never scheduled simultaneously, but it is still a challenge to persuade an audience to attend more than once a week. Creative thinking and target marketing can be beneficial to me. If a concert caters to a specific music type such as jazz, I try to emphasize jazz groups, writers, and radio stations in my promotion.

Then, when promoting the orchestra concert the following night, I approach a different sector of the market, and so on. It is not always easy, but I attempt to get the best promotion I can for each of the events presented by the department. Among the many academic programs for which I am responsible are the following activities:

- the concert piano series
- the classical guitar series
- the orchestra
- the concert band
- the jazz band
- the choir
- the musical theatre workshop
- the opera workshop
- the music at midday series
- the Spectri Sonori contemporary music series
- the Music from Maxwell vocal series
- the student recital hour
- the recitals of individual students and performance studios
- the special, one-time events presented by the department

Each event acquaints me with a different component of the department and requires its own customized approach to marketing. In addition, I have come to learn that working with one faculty member can be entirely different from working with another. Therefore, I must be prepared to adapt my ideas and suggestions to those of the faculty representative and be open and flexible to his or her opinions. This flexibility can be challenging though,



particularly when a faculty member insists on doing something that is clearly a mistake. However, I was hired to work for the faculty and simply provide recommendations and guidance where needed.

The **concert piano series** can provide a good illustration of this situation. For this program, I am required to work with the department's chair of the piano division. Each year, she invites several international artists to perform at Newcomb's Dixon Hall for the students, faculty, and other local music patrons. She does an excellent job of attracting top-notch performers to travel to the university and share their talents with audiences from in and around the city. Unfortunately, these invitations are typically where her productive involvement ends.

For each annual piano program, she insists that the department produce a separate first-class brochure (see appendix A) advertising the series and its subscription sales. No other series has its own printed literature. Instead, I assemble a comprehensive, department-wide piece (see appendix B) to be sent to *all* mailing lists advertising *all* concerts. This all-inclusive booklet has proven to be very popular with our audiences and a

much more effective marketing vehicle overall. However, the department yields to her wishes and the extra, redundant brochure is produced exclusively for the piano series, costing the music school more money for design time, printing, and postage. To make matters worse, this second brochure brought in only *two* subscription sales for the entire series this year. While the program does manage to draw a respectable audience from walk-up sales and Newcomb music students admitted free of charge, it could increase its number of attendees that much more by eliminating the eight dollar admission fee completely.

In past years, the department has attempted to convince the Piano Chair of the merit of a free concert on a university campus, but she has always been concerned with the integrity and credibility of her program and its reputation. I can certainly understand her feelings, but I think we must consider the profile of the entire department first and foremost. After all, reputation or image is “the total impression someone has of your organization - and image is to be reckoned with. The way our institutions are perceived has as much to do with how many tickets we sell, and to

whom, and how many contributions we receive, and from whom. Image leads to our survival and growth, or to our failure.”<sup>2</sup>

All of the department’s other regular series are offered free of charge to the public, so they attract a greater number of not only Tulane students but also other university students from around the city. Since the series is credited with existing for the purposes of educating and enlightening young musical minds, removing the admission fee would ensure a stronger adherence to the program’s mission, thereby guaranteeing its survival and success. It could also increase the possibility of attracting some sort of underwriting or other outside assistance for the program. Either way, the department could see increased support both physically and financially for the series.

Of course, besides the brochure production and ticket sales, there are still accommodations to be arranged, pianos to be tuned, media to be informed, flyers to be produced, etc. Occasionally, I receive a little help from this piano professor with some of the smaller details following the booking but never with such attention and interest as the initial invitation. I

have, therefore, made an effort to try to work things out earlier with this individual so that no details are overlooked. From the beginning, she is now asked about the visiting artist's travel plans and professional fees so that arrangements can be made enough in advance to be handled properly. I am also sure to request that all biographical and performance material be submitted to me by a certain deadline so that the media information and program can be ready on time. Of course, there are always instances when materials arrive late due to slow mail, last-minute changes, etc., but providing as large a time window as possible can help make the office environment much less chaotic for everyone. Planning ahead for printer problems, copier jams, and other such obstacles can be absolutely critical in getting the final product completed.

As mentioned earlier, working with one professor can be an entirely different experience from working with another. So, while it has not always been easy getting the necessary materials to promote the piano concert, coordinating the **classical guitar series** (which also offers four concerts a year) has proven to be a fairly simple process. In addition to his very pleasant demeanor, the professor charged with planning the guitar concerts

is very organized. He always submits his schedule of performers for the entire school year in advance, requests the author's biographical information and performance program, and inquires about the payment procedures himself. Often times, he has even accommodated the artists at his own home and expense. For these artists, their checks were waiting for them at the concert, if they had not already been mailed to them in advance. Truly, it has been a delightful contrast to the rushed, last minute situations I handled for other divisions of the music department.

Promoting these concerts this past season was simplified in that I had more time to get creative with the media. For example, when the professor invited a Spanish artist to perform, I had time to contact specialty, Hispanic publications and columnists to advertise the concert. The programs often reflected more care and attention simply because there was more time for imagination. It is easy to see the contrast in program covers for a piano concert (see appendix C) and a guitar concert (see appendix D) that occurred only about a week apart. This comparison of covers represents just one of the ways that the entire series can be affected with a little attention and organization. Just taking the time to work out the minor points early

enabled both of us to spend more time on the principal goal - to fill the house. We must have been doing something right because the last guitar performance attracted almost four hundred people, up from a usual one to two hundred.

In coordinating the school's **orchestra** concerts, I am fortunate enough to work with a very gracious and helpful professor. He is always willing to explain himself and the needs for the concert patiently. Unlike many other professors in the department, he does not make assumptions and demands on my time. Instead, he brings me flyers that his children have designed to promote his concerts and provides phone numbers and contact names to help get things done. He is so unobtrusive and agreeable that it would be easy to forget my obligations to the orchestra. However, his courtesy and authenticity endear him to me and make me want to help him that much more. He never requests much from me and most of it is very routine. Once he schedules his concert, he makes a determination of what areas of the orchestra should be supplemented and informs his student orchestra manager. He also communicates this information to me so that I can hire these union musicians to perform at the concert with the students. I

must call the union liaison so that she knows all performance information as well as the local union to arrange for these musicians. I then send a letter to the union that serves as a contract for these musicians (see appendix E).

Because they abide by strict union rules, I must make all performance and rehearsal times clear in all of my correspondence. By the time the concert arrives, I already have a check made out to the union who in turn pays each of its musicians. Again, it can be very advantageous to take care of these matters early so that promotion of the concert via the newspapers and local radio can take precedence in the later weeks.

The school offers a considerable number of other large ensemble groups of instrumentalists including the university's **concert band** and **jazz band**. I have chosen to discuss these groups together because they are handled by the same faculty member in the same fashion. This professor is often a big help to me because he does possess some computer skills. Instead of supplying me with a series of notes and small scraps of paper, he always submits his performance information in a completed, typed layout which greatly reduces the number of times we must go back and forth with proofs until both parties are satisfied. He, unlike many of the other

professors, is also very interested in change and making things look different each time. He understands that, being part of the music department, our budget and time is limited. Therefore, he is willing to take on certain responsibilities himself to bring his event up a notch or two. For example, rather than having the clean but relatively plain program I could give him for his concert, he met with the university printing office and purchased his own paper for this piece as well as the flyers. The result was a much higher quality edition than what is standard for the school's concerts (see appendix F). He also considers varied performance venues whenever possible to attract different audiences. For one of the upcoming performances, he is planning an outdoor concert (with an indoor location available as a backup in the event of inclement weather) on a Friday afternoon to try to attract a larger student crowd. Overall, he is easy to work with, flexible, and willing to take the initiative whenever possible.

One may wonder what I would do if all professors were so willing and able to assist me or even take on the work themselves. Of course, this situation is not the norm. While many professors may be perfectly cordial in their interpersonal relationships, they are still entirely dependent on me to



do anything that requires creativity or the use of a computer. The two professors responsible for the vocal student performance groups fit this description perfectly. Together, they assist me in the coordination of the **university choir**, the **musical theatre workshop**, and the **opera workshop**. All three of these performing organizations are available to the students for course credit, so they usually get a pretty good participation response. The first group, the choir, is offered to music majors and non-majors in the fall and spring semesters and therefore is scheduled to perform at least two concerts a year. The latter two, the workshops for musical theatre and opera, are offered a little less frequently, so their performance schedules vary.

I especially enjoy promoting the performances for these three groups because it is so simple to stimulate public interest. In the time I have spent with Newcomb, I have come to learn that vocal music is appreciated by the largest audiences. It requires less formal knowledge and education about the performance medium, and therefore, right or wrong, tends to appeal to a greater number of people. The media is more apt to carry the publicity

information. Students (not to mention community members) are more likely to attend.

Of course, getting to the point of presenting the concert can be very difficult. So far, the department's vocal performance of the largest scale has been the production of the musical revue *Tintypes*. Originally, this show was scheduled to occur in November of 1996 to a very interested and excited public. With turn-of-the-century songs like *You're A Grand Old Flag* and *Bill Bailey, Won't You Please Come Home*, calls poured in every day, particularly from the older, WWII generation anxiously awaiting this event. Unfortunately, as the date approached, the two faculty administrators of the production decided to postpone the event until the following semester with the explanation that they just did not feel ready. In addition to informing a very disappointed audience about the cancellation, I also dealt with a group of very disgruntled students who disagreed with their faculty directors and wanted the show to go on. Besides the negative spirit hovering over the project, I had to contact the media immediately about the new February date so that they could print a retraction early enough for our audience members to read it. In addition, I had to make arrangements to

extend our rental agreement with Music Theatre International, the owner of the *Tintypes* copyright, to cover the postponed performance schedule.

Furthermore, with the show changed at nearly the last minute, the department paid not only to extend its agreement but also to cover a series of late fees and penalties based on missed deadlines with the organization.

Now planned for February, the students were working harder than ever to convince the two professors of their dedication and preparation for the performance. According to the few with whom I spoke, they avoided asking questions or showing any signs of apprehension for fear that the event would again be postponed. One student even confided in me that he was not looking forward to the performance anymore. He said that it was taking up too much of his time, and he was anxious simply to get it behind him. Apparently, he was not the only student who felt this way. The situation had deteriorated into something with which the majority of the students did not want to be affiliated, simply because the show's directors were too concerned with their reputations as professors. They should instead have considered the students and their drive and willingness to keep the original performance date. They should have understood their roles as

mentors to the students. Best stated by Fred Silver, author of *Auditioning for the Musical Theatre*, "A voice teacher trains, places, and exercises the voice in such away that the student sings freely and healthily, and produces a free and honest sound. ... God alone gives you a beautiful voice, not your voice teacher; but a good voice teacher *can* strengthen what you have been given and teach you to use it to best advantage."<sup>3</sup>

Getting the materials necessary to put the promotion information and program together is also extremely difficult. I attribute this difficulty partially to the fact that I am dealing with two very different individuals. It is much harder to get approval on my designs when I am forced to answer to two, typically inaccessible people. The first of which is the easier party to locate; unfortunately, he is also the more apathetic about the details I coordinate. His concerns are primarily in the performance. He does not want to bother himself with co-designing a program or proofing a news release. For this reason, the production of *Tintypes* mentioned above was billed as the Newcomb-Tulane Choir for months before someone finally explained to me that it was actually the Newcomb-Tulane Musical Theatre

Workshop. Therefore, only the pieces printed near the performance were properly attributed.

The other professor with whom I work to coordinate the choral groups is quite the opposite. Although difficult to reach, she is actually very interested in being involved in *every* aspect of creation and design. In the past, I have been delayed in the promotion of events around campus because she has been obsessed with finding the right font for the flyers. The programs have been late because she is not satisfied with the paper selection I have made available. Consequently, I have had to limit them to a one-sided sheet because of copier problems and time constraints preventing us from working with the university's copy center. For *Tintypes*, the result was a clean, but very compacted program for the event (see appendix G). Important areas such as the publicity of the concert have suffered because she is too bogged down in petty technicalities. It is often at this point that the other director steps in to get things moving. I suppose in some ways they are quite complementary, but they are certainly contributing to a very unproductive working environment.

The program that requires the least amount of my time is the **Music at Midday** series, but it is not because the concerts lack attention and promotion. Actually, the main reason for my virtual absence in the program's coordination is the driving force behind it. The professor who coordinates the Music at Midday series takes a whole different approach to planning his concerts. He takes ownership of the series and wants to ensure its success. Therefore, he feels more in control when he is responsible for assembling his own flyers and programs. Occasionally, he will request help from the music office and the student workers with the copying and posting, but he is basically a one-man operation.

At the beginning of each semester, he provides me with a listing of all featured performers for the series that I can use when designing overall departmental pieces. From there, he is willing to take any phone calls and field any questions from the public concerning the performers, program, etc. With a perspective unlike any other professor in the department, he views my role as one of support and uses my services only as needed. The most interesting comparison of his approach to that of the other professors is that his concerts are presented *every week* for the *entire* semester. So, when

other professors can barely tread water for one production, he is simultaneously juggling three or four concerts at a time to see that everything gets done. In return, I appreciate his independence and am happy to help whenever I can.

One of the smaller programs presented by the department is the **Spectri Sonori** contemporary music series. Although it is not always as popular as the other programs, this exposure to contemporary music is a vital part of the learning and growing process essential in any reputable music school. Of course, it is difficult to convince the community of this need. They have come to appreciate Beethoven's *Fifth Symphony* and Pachelbel's *Canon in D*, and are usually a bit resistant to today's unconventional styles.

I am challenged from the beginning to attract an audience for the uncharted waters of a contemporary music program, and the challenge increases when the program is disorganized. In this case, it is not that the relevant professor is apathetic about the program, but simply that events are not initiated early enough. As the faculty member charged with inviting

artists to perform in the series, she should initiate contact sufficiently in advance of the series to ensure that the invitees are given enough time to respond and make their travel arrangements. However, because the project receives insufficient attention, the school often has no contemporary music concert offering for the whole semester. Furthermore, I have been forced to delay production and promotion for the entire department because I am waiting on information for this one program. Just this semester, the departmental event calendar (that had been completed in early December) went out a month late, past some of its featured concert dates, because I was waiting for information on the contemporary music series. When I finally received permission to go to press, I learned that she would not be having a concert at all that semester. So I (and the department) waited for nothing.

On the other hand, when an event is actually scheduled, very consequential details are frequently overlooked. As a result, the department struggles to get everything organized. For the most recent Spectri Sonori concert last fall, accommodations had not been secured for an ensemble of nine musicians who had traveled from Memphis, and we were within a week of the concert. Thinking creatively with another staff member, we



were lucky enough to rent the four-bedroom apartment of a music student who lived nearby to house the artists. Without this bit of good fortune, we could definitely have found ourselves in a very unfavorable situation.

Another one of the smaller programs presented by the department is the **Music from Maxwell** Vocal Series, named for the department's founder Leon Maxwell. Usually offering one production per semester, these concerts are very popular with all of the voice students as well as the vocal ensemble groups. In contrast to the contemporary music coordinator, the professor responsible for this program is very diligent in acquiring performers for the series. With a good response from the university and local community for this small series, I have no complaints about this program. I do, however, hope to see it grow a bit during my time with Newcomb. Because the vocal division of the music department represents a fairly substantial portion of the school and the local community responds well to performances of this discipline, the program should be developing more rapidly. I think a little extra attention to obtaining publicity and audience members could be just the necessary stimulus for Music from Maxwell.

Coordinated by the same professor as the vocal series are the weekly **Student Recital Hour** performances. Designed to provide performance experience to students of all music disciplines, the recital hour is offered every other Thursday at four o'clock in the recital hall. As described earlier, students of the department's private instructors can sign up to perform in the recital and must supply all performance information including the selections, composer, and duration of their presentation. The coordinating professor checks the sign-up station daily and closes the recital when it has reached a maximum length of fifty minutes. She then prepares the performance sequence of the students and gives all of the materials to me so that I may create the recital program. In the time I have spent with Newcomb, I have seen recitals on the verge of cancellation with a mere three or four performers (see appendix H) and others she has had to close in advance because the student demand is too great (see appendix I). Of course, typically the earlier the recital hour is in the semester, the less likely students are to participate. I suppose, much like the majority of the professors in the department, the students are prone to procrastinate in the

hopes of achieving some closer level to excellence by delaying their performance a week or two.

With a cross-section of students and professors represented at every recital, it is efficient to deal with the one party that the department has established as my liaison. If there is one thing I find extremely difficult about this job, it is the number of "bosses" to whom I must answer. I use the term loosely because I actually report only to one party - the department chair. However, because he also teaches a few courses and is often unavailable, I am required to deal with each professor individually with no helpful intervention by a supervisor. This multiple boss situation can be very frustrating to both parties since no one really knows my workload or the expectations and demands that each other professor has placed on my time. It is imperative, then, that I report to only one boss. When placed in a situation where I must answer to a number of individuals, conflicting instructions and impossible demands on my time are inevitable, and I must choose which direction to take. I can only handle a certain quantity and should not be chastised for falling short of this incredible amount.

For this reason, I sympathize with the professor who coordinates the student recital hour. As mentioned previously, I am certainly appreciative of her efforts with the department and would not want the chore of assembling all of these performances. The process is a very time-consuming one, littered with egos and unsolicited opinions. First, she must review the performance information submitted by each student for accuracy, timing, and content. If any errors exist in the submitted information, she must either correct it with the student or pertinent professor or make the revisions herself. Then, she must also carefully monitor the projected duration of performance submitted by each student. The student recital must fit within a fifty-minute time frame, so she must be aware of not only the *estimated* durations of the selections as submitted by the students, but also the *actual* durations as she has come to know them in her experience.

Once gathered, the coordinating professor uses all of the above information to assist her in assigning a sequence to the recital. Because of various production demands including the movement of large instruments, she is somewhat limited in determining the student performance schedule. Even after she assigns the order for the recital, she is subject to argument

from the professors for various reasons. I have heard piano instructors complain that their students should not open a performance because the material is often more advanced. Conversely, I have also heard vocal professors complain that their students should not close because, if performing musical theatre, the material is too light. Much to the dismay of the recital's coordinating professor, I have even experienced recitals in which other professors have taken advantage of the coordinator's occasional absence to change the sequence of performers five minutes prior to the curtain - despite the fact that the audience members are holding a program with the original schedule. This lack of consideration and respect from one professor to another is one of the most unprofessional aspects of the whole department.

Of course, the students can also be troublesome in coordinating these weekly concerts. Careless completion of the sign-up form can result in an entirely incorrect listing in the program, yet students still complain. Some make many demands concerning their rehearsals and performance spots. (I suppose I could attribute this behavior to their instructors.) Fortunately, the coordinating professor has less difficulty in dealing with the attitudes of the

students. She simply tries to accommodate each performer to the best of her ability and takes the grumbles and protests in stride.

I lack the advantage of a “middle man” when coordinating **the recitals of individual students and performance studios**. For these concerts, I must deal with each student and/or professor separately in planning and organizing the program. The schedule is lighter in the fall, with only a few late semester performances by the various voice and piano studios. The spring semester is quite the opposite. With the majority of the students graduating in May, there are numerous junior, senior, and graduate recitals during the months of March and April. In addition, all private instructors of the larger studios must hold a final recital of all of their students. For each of these solo and ensemble performances, there must be a program, some of which are more complicated than others. The vocal programs, in particular, require translations of any foreign language in a piece and therefore tend to be longer and more detailed (see appendix J).

The final area in which I serve as a coordinator is **the special, one-time events presented by the music department**. While I am sometimes

notified in time to get these items listed on the departmental calendar, information about the concerts typically becomes available only about two to three weeks prior to the performance. Therefore, the promotion is scaled down to include only a small collection of daily newspapers and radio stations. Often times, these performances are coordinated and presented to appeal to a specific audience, so the marketing efforts are more focused. A good example of this target marketing involved the recent recital of Mirta Gomez, a Cuban-American pianist who performed in Dixon Recital Hall. Notice of this concert came to my attention only two weeks before her arrival date, but I sensed the production of this event could be very beneficial to the department. After all, we had been trying to attract the local Latin American audiences to our halls for some time now, usually without much success.

In planning the event, the department learned that this special performance was to be held on the first anniversary of a very significant (and recent) military mission for Cuban America. Only one year prior to this projected performance date, a legion of soldiers had lost their lives while trying to defend their beliefs and political opinions. It was a very

emotional subject for Mirta Gomez as well as other Cuban Americans, and, consequently, this performance was being dedicated to the memory of “Hermanos al Rescate” (see appendix K).

With the little time available before the concert, the event was widely publicized among Latin American organizations on campus and in the surrounding areas. The Hispanic community is growing in New Orleans, and we have been searching for the appropriate manner to attract and invite this particular ethnic group to our programs. Advertising the concert and the special meaning behind it generated an even greater response than I expected. The news traveled fast in the Latin American circles, and before I knew it, articles were being printed in magazines I had not even solicited. Representatives from various groups around town sought me out to request flyers and programs to bring to their organizations. As a result, the actual concert was very well attended. Ms. Gomez performed selections from a broad range of Hispanic composers and provided educational insights and historical information as the evening progressed. Of course, the most significant part of the event was in the last few minutes of the recital when she played the national anthem of her home country. With tears in their



eyes, the audience members rose and sang along to the music they shared with one another and kept close to their hearts. It was a powerful moment, and one in which I felt the two weeks of promotion to this new market was well worth every minute. However, I do not intend to halt my efforts with this performance. The Newcomb Department of Music has made a connection that I want to keep alive. "Marketing success comes from solid exchange relationships. Like all healthy relationships, these develop over time and require ongoing care and attention. One of the biggest mistakes people make in marketing is thinking it's a one-shot deal. Good marketing is the exact opposite. It's a sustained effort."<sup>4</sup> With the success and impressive attendance of this concert, the department wants to schedule a greater number of Latin American artists to perform for the students and community. In addition, I plan to promote the Classical Guitar Series to the Latin American circuit to a much greater extent. Because the coordinating professor of this program is of Spanish descent, he has many connections with this community and frequently books Hispanic performers from all over the world for his program. Through this vehicle, I have been introduced to several Latin American publications and even a small radio

station in which we have successfully promoted the guitar program. With any luck, these promotional outlets can help us to continue reaching and attracting this new audience to our concerts, whether or not they are culturally specific. In any case, I feel we have only begun to develop this audience. A more permanent effort could entrench ourselves in this community.

Of course, I must employ the appropriate promotional tools for any project. With a background in journalism as well as public relations, I feel I have an added advantage in my media-related skills. Studying about what makes news from the journalist's perspective has been very helpful to me. I am not so far removed that I do not remember how news editors and reporters want to receive the information and, even more importantly, what type of information they can actually use. I recognize that the piano concert at Dixon Hall is not going to be the headline story (if it is even covered) on WWL or in the Times-Picayune. I also understand, however, that I must endure and continue trying to develop relationships with these individuals and convince them why the event has merit and should be shared with their audiences. According to William Jawitz, author of *Understanding Mass*

*Media*, there are certain characteristics that determine the priority of coverage for all of the information submitted to news stations. These characteristics can all be found in the “five criteria of newsworthiness: timeliness, significance of the event, closeness to the audience, importance of people involved, and drama or human interest.”<sup>5</sup>

The first, timeliness, is easy to understand. “News should be new. There is no such thing as old news - only history. Instant news has become the standard.”<sup>6</sup> If I cannot get the information to the targeted media on time, I would rather not get it there at all. It seems that in the past the department was notorious for scrambling to get everything in to the newspapers only hours before the deadline. As a result, we were regarded as unreliable and disorganized, usually submitting information with typographical errors or considerable omissions. Instead, my goal is to get everything in early enough that all text can be perused by the writer a few times so he can extract what he needs and make sense of the project. For newswriters and broadcast journalists, I aim to have everything sent out a week before the event. For monthly publications with less frequent deadlines, I aim for at

least six weeks. Incidentally, I do think that there is such a thing as sending out this news information *too* far in advance. For example, after working in a television news station for a while, I would not dare send information to the broadcast media at the same time I was sending to the magazines. This amount of time is too lengthy for the broadcast mindset, and my news release is likely to end up in the assignment editor's waste basket.

The second criterion used by journalists to determine news worthiness is significance of the event. "This news value demands the most personal judgment on the part of the news editor. News events must be events that are important in some way to the audience."<sup>7</sup> From the very beginning, I am challenged with this criterion ... by the very nature of what I am promoting. Whether perceived as art or merely entertainment, most journalists regard my subject matter to be fluff, perhaps fit for a human interest story at the end of the newscast or a calendar of events listing in the back of the publication. My challenge is, therefore, to give the story an extra spin, to try to set it aside from the many other goings-on in the city of New Orleans. Many of our concerts are just straight concerts, so finding this angle is not always easy. One of the more attention-getting projects we

presented last fall was a concert featuring a restored 1814 fortepiano, the predecessor to the modern piano. In addition to an accomplished local pianist who demonstrated the unique sound of the instrument, the concert also featured a discussion of its history and restoration by the party responsible for the work. Indeed, this concert offered more than the usual instrumental performance fare and was therefore covered by more than one local television station in the evening newscasts - not a small accomplishment considering we are not always successful in even getting on events calendars.

The third criterion that can determine the newsworthiness of the story is its closeness to the audience. If the media feels its audiences will be particularly interested or affected by a story, then it is more likely to cover it. In the case of the Cuban American piano concert cited on page fifty-three, it was easy to obtain coverage with the Hispanic columnist because all of her stories cater specifically to the audience I was trying to reach. The regular entertainment writer was more difficult. His columns appeal to the community as a whole and, therefore, I am competing with the Louisiana Philharmonic, the Jefferson Performing Arts Society, and all the other

organizations offering similar performances. The best thing I can do is to know my audience members and try to reach them directly by tying my story into their lives in some way.

The fourth criterion of newsworthiness is the importance of the people involved. I can certainly use this parameter to my advantage, considering the very crux of my position is to promote the international artists that grace our performance halls. Of course, I must take into account that George Winston (the pianist and contemporary composer) will never be as well known as Madonna and, consequently, not perceived so widely as a celebrity. However, within the circles of true music aficionados, the performers and content of all of our concerts will be appreciated. Still, advertising that we are presenting the New York Philharmonic with a special appearance by cellist Yo-Yo Ma is a little different from advertising our presentation of the student orchestra of Southeastern University, and it draws very different responses from the public. The key is to use whatever advantages may exist for any given performance.

The final determinant of newsworthiness is drama or human interest. "The news has to be interesting (some say entertaining) or the audience will not read or watch it."<sup>8</sup> These stories "often appear in the news because they have human interest, an emotional and personal appeal that draws our attention."<sup>9</sup> I always aspire to capture this attention in whatever way I can. Every event I promote for the department is different. For the larger, all-encompassing events, my marketing efforts can be more broad. When promoting the recent first annual departmental concert for example, I used every resource imaginable to fill the house. Because the concert incorporated numerous disciplines including the orchestra, band, and choir within the department, I was able to simultaneously promote multiple divisions of the music school. For anyone interested in seeing what the department has to present, this concert provided an excellent opportunity to experience several of our offerings. Furthermore, to hit on an added human interest angle, I was sure to include information about our scholarship student performing in the concert. As the recipient of the only scholarship available in the entire department, the Chessworth piano scholarship student for this term is only sixteen years old. A musical prodigy, she was able to

enter college early thanks to her technical ability and talent. For the departmental concert, she performed George Gershwin's *Rhapsody in Blue* with the Tulane University Band. While all of the participants in the performance that evening were worthy of publicity and promotion, this young student provided me with an excellent means to promote the concert (see Appendix L). Sure enough, we got a very positive response for the performance. Actually, according to Chair John Baron, we got a bigger audience for this concert than any other student concert the department presented in the past - more than six hundred to be specific!

In addition to the good attendance we had from the surrounding neighborhoods, the Tulane community was well represented at the performance. Coinciding with the concert was the university's Board of Administrators annual meeting. In advance of this date, I prepared a special insert that was sent out to this group of Tulane VIPs informing them of and inviting them to the concert (see Appendix M). With the audience in mind, I chose to accentuate the concert's performance offering of *Rhapsody in Blue*. A very well known piece by a very beloved composer, this selection could definitely serve as a draw for this clientele.



The result was quite positive. Dr. Baron could not have been more pleased. Besides the impressive numbers attending the concert, there was an excellent representation of high-ranking university officials and administrators present for the event. These important individuals determine budgetary decisions and provide much-needed funding to the department for building renovations, program expansion, etc. Therefore, the First Annual Departmental Concert proved to be very powerful for the music school in its efforts to attract new students as well as additional assistance and financial aid from the university. With the clear success of this year's event, the music department will certainly employ this valuable tool again and again in the years to come.

All in all, I like to think the Newcomb Department of Music is much better prepared for the future than it was prior to my time with the office. Of course, there is *always* room to grow, but I think the department has made progress with my guidance. With all of the technological advancements and growth society has seen in the last decade, the department must be competitive, or at least compatible, with other

university systems. So, changes to increase the efficiency and effectiveness were introduced to the music school, but were not always welcomed by the recipients.

One of the first improvements we made was to improve the space planning for the department's offices. When I came into this position, the three administrative offices were all independent islands separate of each other, making communications difficult. Two of the offices were near each other, but a noisy, student-and-faculty-filled mailroom was between them, making it hard to concentrate and actually get work done. My office was located down the hall. This situation saved me the distraction of loud voices and commotion, but also isolated me from the remainder of the administration. It was a poor design that had to change. So, with the support of the faculty and help of the staff, we switched my office with the mailroom. Thus, I was now located between the two other departmental offices and the noisy mailroom was situated by itself at the end of the hall. With the number of students and adjunct faculty members, the transition took a little time to catch on, but everyone seemed quite pleased with the new arrangements.

The situation worked out well until about March when there was a need for a TSLT box office. There was no way that the student workers, faculty, music students, TSLT staff, and TSLT customers could all operate out of one room. Recognizing the impending problem, the office manager, the TSLT coordinator, and I decided that another change would be needed to avoid this disaster. Fortunately, we had a vacant office available to us to help with this decision.

Early on, we decided that the TSLT box office could not be moved to this upstairs room. There were too many older customers coming to the box office in a building with no elevator. Clearly, it was not a feasible choice. On the other hand, we did not want to send the student workers upstairs because the separation from our offices would make it difficult to adequately supervise them. So, the decision was made to keep our human resources downstairs but to move the inanimate equipment to the second floor space. It seemed to make perfect sense. The faculty would no longer need to enter the TSLT box office to check their mail, make copies, or send faxes. The music students would no longer need to enter to check out

practice room keys or leave notes for their professors. The only people in the box office would be the TSLT personnel and the departmental student workers who could be near our offices when we needed them or assist the box office in their down time.

We did not foresee the resistance to change that we would receive from the faculty. They simply did not want to have to climb the stairs repeatedly to conduct their everyday affairs. In an effort to accommodate these dissatisfied individuals, we took several steps to pacify them including putting mail bins on their office doors (downstairs) so that students could leave messages and we could leave mail right at their fingertips. It helped, but several parties still complained, so we are still working on it. Interestingly enough, the leader of the grumblers has one of the largest offices downstairs. One solution for relocating the office equipment downstairs may be to divide his office in half, making a space available for the mailroom. The boisterous individual does not know about this possibility as of yet, but it will be interesting to see what happens.

Many of the other small changes I helped introduce to the department involved developing our communication capabilities. Until this point, the office manager did not have voice mail on her phone line. The faculty had argued that they wanted her to be available to them at all times, and did not want to have to leave a message on a machine. Of course, when she was unavailable, they had no opportunity to communicate with her or anyone else. It was a ridiculous situation that could be very annoying if you were trying to work in the office next door. It had been years since the faculty had made this demand on her, so I suggested she again try to have voice mail installed on her extension. She was perfectly willing and looked forward to not being a slave to her phone. So, she now has voice mail and answers her messages promptly to satisfy the faculty. Best of all, other office members and student workers need not be interrupted from their own phone calls and work to jump up and answer her phone. It was a very small change that made a very big difference.

In order to make the student workers more available to us, I suggested we look into the possibility of a departmental pager that they could bring with them on errands. Since I have come into the office, there have been

many times the students have left to make deliveries only to have the department receive a phone call for an important pick-up somewhere else. If the pick-up was important enough, one of the core staff members would need to leave the office to take care of it. If the errand was less pressing, we could wait for the student to return and send him or her back out again, if enough time remained in his or her shift. Either way, the situation was a nuisance that wasted a lot of time. By providing a pager to students who leave the office, we are able to reach them en route from one place to another to see that everything gets done. In addition, I think it makes the students feel more responsible to us knowing that they could be paged at any time to return to the office. They seem to be more efficient now.

One of the biggest innovations with which I have assisted is the departmental web page. With the help of Dr. Baron and the university's computer personnel, I have assembled an internet web page for the Newcomb Department of Music. It is still young and I am still new to the process, so it will certainly improve with age. Most importantly, it is available to high school students considering music programs for their college educations, to higher level students considering a transfer or

graduate study, to faculty considering a change of employment, or even just to music patrons who want to read our events calendar to see what is happening in the department. I update the page on a regular basis so everything stays current. I have also gotten an e-mail address that our readers can use to contact me about the department with any questions or suggestions for the web page (see introduction panel of web page - Appendix N). With the year 2000 just around the corner, the internet is a matchless promotional tool for the department and an invaluable educational tool for me. Truly, coordinating this page has been one of the biggest advancements for the department and myself that has taken place during my internship.

Since I have come into the department, I am constantly amazed at the effect that small changes can make in the office. Even more, I am amazed at the response I have received from Dr. Baron and the rest of the staff. It is as if no one has considered these easily available options and innovations ever before. I suppose coming out of a sound administration program in this field has provided me with insights that seem like common sense, but are actually not always so obvious to others.

Although, like most jobs, the position has had its ups and downs, I have for the most part enjoyed my time with the Newcomb Department of Music. **By no means** do I think it or I have finished learning and growing. I still have ideas that I hope to introduce to the department with the help and cooperation of other staff members. For example, the department has only begun to explore the many ways that computer technology can be utilized. In the future, I hope to see the following areas of the office become computerized:

- (1) the box office and ticket program
  - to ensure greater accuracy
  - to prevent the growing number of tickets used for unauthorized complimentary purposes
- (2) the office manager's correspondence
  - to retire the old-fashioned dinosaur of a typewriter from her office
  - to prevent the need to re-type an entire document due to an error
  - to save her the time of typing the same letter repeatedly with a different heading at the top of each letter
- (3) the fax machine
  - to avoid writing a separate cover sheet to every recipient
  - to save the time involved in standing at a fax machine to send the same information to thirty different places



These changes are not impossible. Even now, we have begun discussing several ticket programs we are evaluating for the TSLT box office for 1998. Other arts organizations like the Jefferson Performing Arts Society are using these new programs with increased efficiency for their patrons. Also, I have offered to assist the office manager in learning a basic word processing program that could greatly speed up her day to day operations. Finally, with the help of a very computer-literate student, I am now looking into a fax program for my computer to facilitate my communications. Because I typically use the fax machine to get information out to the media, hastening this process even further should prove very beneficial in my departmental event promotions.

So, changes have been implemented, are now in progress, and are still being discussed for the department. Great strides have been taken to improve the somewhat poor working conditions of the office. Best of all, I can begin to get past these smaller, petty obstacles and begin to focus on the job for which I was hired - marketing the department. It is my intention to make the music school much more than it is now. Presently, its primary audience includes those already entrenched in the world of academia. I

hope to expand this audience and show the city and its many communities how much we can offer. I hope to continue making a difference in the department and enabling its future growth and expansion. In the words of Gary J. Stern, author of the *Marketing Workbook for Nonprofit Organizations*, “Effective marketing makes things happen - funding increases, an empty hall fills with people, the phone rings like crazy, human needs are more powerfully met. There’s a spirit to it that says ‘Anything is possible!’ and inspires a *marketing mind* that is always on the lookout for ways to bring a vision into reality.”<sup>10</sup> And it is my hope that I can someday make most of my visions become reality for not only my workplace, but for my career as a whole.

# APPENDIX A

## CONCERT PIANO SERIES BROCHURE

### Newcomb Department of Music

proudly presents its 1996-97

### Concert Piano Series

in Dixon Hall



*Philippa Bianconi*  
October 22, 1996  
8:00 p.m.

"extraordinary exhibition of musicianship and technical control lends the music a freshness, immediacy and conviction one all too seldom encounters"  
- *The Times*, London

*Alexander Tsolyakos*  
December 3, 1996  
8:00 p.m.

"a great talent. The virtuoso technique produces richness of sounds"  
- *Corriere della Sera*, Italy

"a phenomenal pianist"  
- *Kölnischer Zeitung*, Germany



*Solmaz Zakerian & Vaino Lushtrak*  
Duo Piano Concert  
Monday, February 3, 1997  
8:00 p.m.



Zakerian



Lushtrak

"a contemporary pianist in the best sense of the word" ... *The Washington Post*, Washington D.C.  
"This is piano playing of the highest sort: not even Richter or Horowitz excels her in this Russian Music. Nor is Beethoven, Chopin and Debussy less attractive" ... *The New Yorker*

"powerful, direct performances... an incisive clarity remained her hallmark" ... *New York Times*  
"performance was excellent."  
- *The Piano Teachers Congress of New York*

*International Young Stars Showcase*  
Four Winners of Major International Competitions  
Wednesday, March 12, 1997  
8:00 p.m.

*Tamara Gurevich, Alexander Korsantia*  
*Maksim Mogilevsky & George Vatchnadze*



#### TICKET INFORMATION PLEASE INDICATE NUMBER OF SUBSCRIPTIONS AND INDIVIDUAL TICKETS ORDERED

Angel: \$500+  
Includes 4 series tickets and a program listing  
Special Contributor: \$250+  
Includes 2 series tickets and a program listing  
Patron: \$150+  
Includes 2 series tickets and a program listing. \$70 tax deduction

\*\*\* All students, piano teachers, Tulane faculty and staff are eligible for a 50% discount

Sponsor: \$500+  
Includes 1 series ticket and a program listing. \$26 tax deduction  
Supporter: \$40+  
Includes 1 series ticket and a program listing. \$13 tax deduction  
Subscriber: \$20 Includes 1 series ticket (savings of \$6)  
Individual Ticket Buyer: \$8 per performance

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City/State/Zip \_\_\_\_\_  
Phone (H) \_\_\_\_\_ (C) \_\_\_\_\_  
Total Amount Enclosed \_\_\_\_\_

PLACING YOUR ORDER: Please mail to Newcomb Department of Music, Room 102, Dixon Hall, Tulane University, New Orleans, LA 70118-5698. All checks should be made payable to CONCERT PIANO SERIES. Be sure to include a self-addressed, stamped envelope with your order to receive your tickets before the first concert.  
For more information or to order by phone, call 805-5200.

APPENDIX B  
1997 SPRING EVENT CALENDAR

NEWCOMB  
DEPARTMENT  
OF MUSIC

*Spring 1997  
Calendar of Events*

*Your complete guide  
to the events of the  
Newcomb Department of Music*

Tulane

APPENDIX C  
CONCERT PIANO SERIES PROGRAM (MAR. 1997)

*The Newcomb  
Department of Music*

*presents*

*The Concert Piano Series*

*featuring*

*The International  
Young Stars Showcase*

*Dixon Hall 8:00p.m.  
Wednesday, March 12, 1997*

**Tulane**



APPENDIX D  
CLASSICAL GUITAR SERIES PROGRAM (FEB. 1997)

The Newcomb  
Department of Music

*presents*

The  
Classical Guitar  
Series

*featuring*

ANTIGONI GONI

---

Dixon Hall  
Saturday, February 15, 1997  
8:00 p.m.

**Tulane**

APPENDIX E  
ORCHESTRAL MUSICIAN'S UNION LETTER

*Newcomb Department of Music*

February 19, 1997

Ms. Karen Lutz  
Musicians' Union #174-496  
2401 Esplanade Ave.  
New Orleans, LA 70119

Dear Ms. Lutz,

The Newcomb Department of Music at Tulane University would like to request Music Performance Trust Funds for 12 union musicians to perform with the Tulane Orchestra. The two-hour performance will take place on Sunday, April 13 at 8:00 p.m. in Dixon Hall on the Tulane/Newcomb campus. The program is free and open to the public.

Connie Fricken will serve as contractor/leader and Sojiro Yamada will be conducting. There will be two 2 1/2 hour rehearsals to fall on April 6 and April 12. The first will be held from 7:00 p.m. to 9:30 p.m. and the second from 1:30 p.m. to 4:00 p.m.

If you have any questions about anything, please feel free to give me a call at 862-3214. Thanks in advance for your cooperation.

Sincerely,

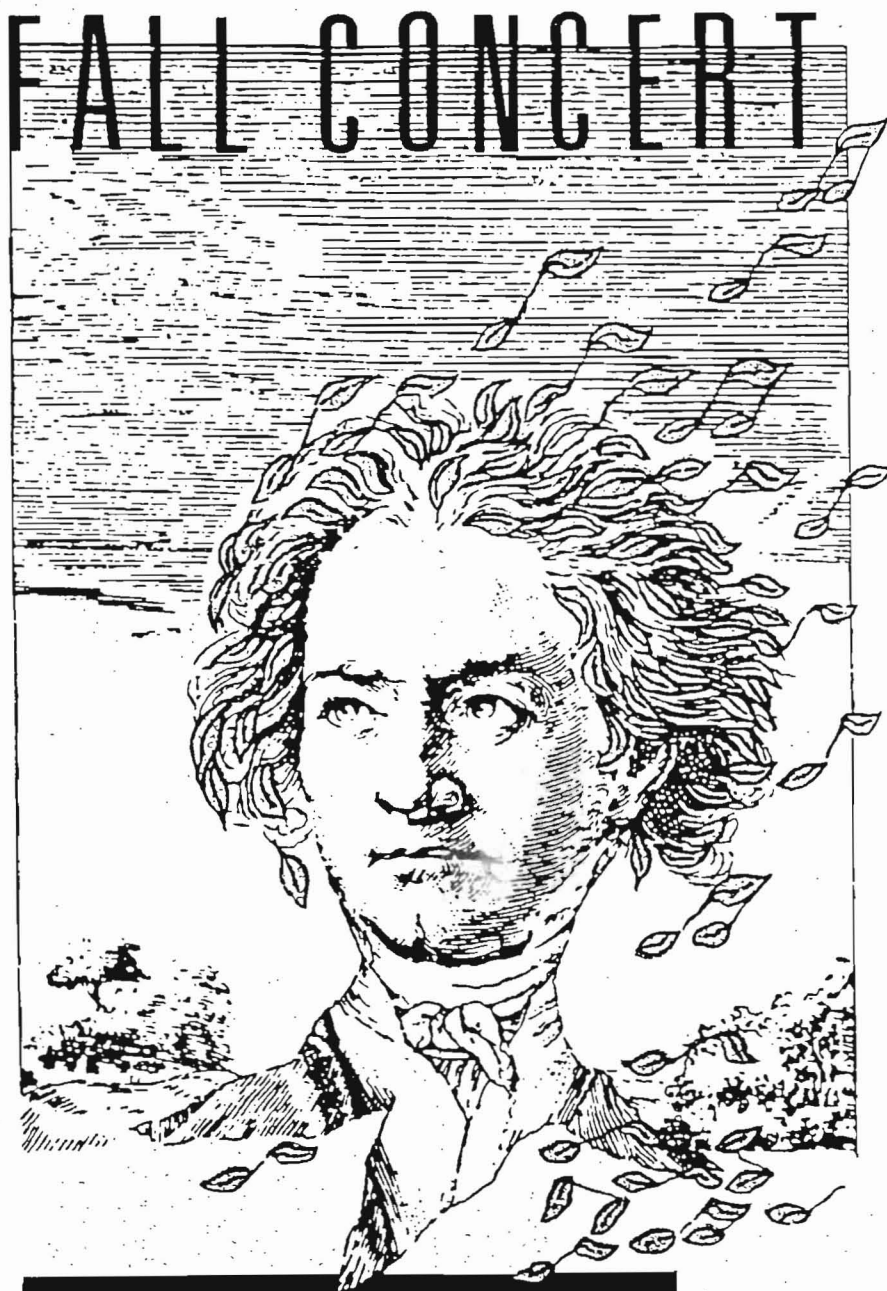


Michele R. Poché  
Public Relations Coordinator

Tulane

Dixon Hall New Orleans, Louisiana 70118-5683 (504) 865-5267 FAX (504) 865-5270

APPENDIX F  
TULANE UNIVERSITY BAND PROGRAM (NOV. 1996)



Tulane Concert Band - Fall Concert  
Thursday, November 7, 1996 8:00 p.m.  
Dixon Hall Auditorium Free Admission

Tulane



APPENDIX G  
MUSICAL THEATRE WORKSHOP PROGRAM (FEB. 1997)

# Tintypes

Conceived by Mary Kyle  
and  
Mel Marvin and Gary Pearle

Michael Howard	Pamela Legendre	Elizabeth Parent	John Hecker
<i>Director</i>	<i>Music Director</i>	<i>Costume Coordinator</i>	<i>Set/Lighting Designer</i>

## Musical Theatre Workshop

Aaron Allen  
Lisa Anselmo  
Jamilia Barton  
Sarah Christ  
Melanie Conrad  
Michelle Conrad

Carmie Dickman  
Ellen Ezekiel  
Katherine Galian  
Sharon Haddad  
Jill Hirsch  
Anne Hughes

Patrick Rickerlor  
Matthew A. Rota  
Arthur Shulman  
Brian Silengo  
David Stem  
Christopher Tarnigi

## Evening Program

### ARRIVALS

Hagburn, Nodding & Co. *at G.M. Cohen*, 1904  
The Yankee Doodle Boy *at G.M. Cohen*, 1904  
Ta-Ra-Ra Boom-De-AY *at F. Savoy*, 1901  
Lionel Lincoln *at F. Savoy & H.C. Smith*, 1905  
Come Take a Trip to My Apartment *at F. Savoy & H. Smith*, 1904  
Kentucky Hake *at H. Hark & A. Gilbert*, 1900  
A Hot Time in the Old Town Tonight *at Haydn & F.A. Metz*, 1890  
Stars and Stripes Forever *at F. Savoy*, 1907

### INGENUITY AND INVENTIONS

Electricity *at H. Smith & K. Hirschman*, 1907

### WALTZES

Pastime Rag *at Matthews*, 1920  
Meet Me in St. Louis *at Sterling & K. Mills*, 1904  
Solace *at S. Taylor*, 1909  
Waltz Me Around Again *at W.D. Cobb & H. Smith*, 1900  
In My Merry Oldsmobile *at Edwards & V.P. Hyatt*, 1905

### THE LULLABY

Wandering Stranger *(D. Harkness)*  
Sometimes I Feel Like a Motherless Child *(D. Harkness)*  
Aw, Lye, Lye Lye *(D. Harkness)*  
I'll Take You Home Again *Kathleen at P. W. S. Harkness*, 1870  
America the Beautiful *(K. Harkness & S. Harkness)*, 1910  
Wait for the Night *(D. Harkness)*  
What is Takes to Make Me Love You *You've Got It at W. Johnson & H. Europe*, 1914

### ANNUALITY

The Maiden with the Dreamy Eyes *(W. Johnson & H. Cole)*, 1901  
If I Were on the Stage *Kiss Me Again at Blossom & V. Herbert*, 1905

### OUTSIDE LOOKING IN

Shannon Wead *(D. Harkness)*  
Nobody *at Rogers & B. Williams*, 1905

### PUTTING IN

Put Goin' to Live Anyhow *The Little (S. N. Edmunds)*, 1900

### THE LADIES

It's Delightful to be Married *at Harkness & V. Scott*, 1907  
Fifty-Fifty *at Harkness & C. Smith*, 1914

### VAUDEVILLE

The Bird in a Gilded Cage *at F. Smith & H. Von Trier*, 1900  
Bill Bailey, Won't You Please Come Home *at G. Cohen*, 1902  
You're a Grand Old Flag *at G.M. Cohen*, 1900  
The Yankee Doodle Boy *at G.M. Cohen*, 1904

### UNSAT

Travels *at MacDonough & V. Herbert*, 1901  
Smiles *at W. Giddens & L. S. Roberts*, 1910

APPENDIX H  
STUDENT RECITAL HOUR PROGRAM (MAR. 6, 1997)

# STUDENT RECITAL HOUR

THURSDAY, MARCH 6, 1997      DIXON RECITAL HALL      4:00 P.M.  
BETTY SCHWARZ, ACCOMPANIST

---

- |   |  |
|---|--|
| Concerto for Piano & Orchestra, no. 2 in B $\flat$ Major<br><i>Kenta J. Bacas Hosaka</i>                              | Ludwig van Beethoven (1772-1827)   |
| Go 'Way From My Window<br>It Might as Well be Spring<br><br><i>Lisa Anzelmo</i><br><i>Michael Howard, accompanist</i> | John Jacob Niles (1892-1980)<br>Richard Rodgers (1902-1979)<br>& Oscar Hammerstein (1895-1960) |
| La Separazione<br><br><i>Julie Baron</i>  | Gioacchino Rossini (1792-1868)   |
| Frühlingsmorgen (Spring Morning)<br>Che farò senza Euridice?<br>from ORFEO ED EURIFICE<br><br><i>Sharon Haddad</i>    | Gustav Mahler (1860-1911)<br>Christopher Willibald von Gluck (1714-1787)                       |

APPENDIX I  
STUDENT RECITAL HOUR PROGRAM (NOV. 21, 1996)

# STUDENT RECITAL HOUR

THURSDAY, NOVEMBER 21, 1996      DIXON RECITAL HALL      4:00 P.M.

Victorious my heart is! Anyone Can Whistle	<i>Brian Silengo</i>	Giacomo Carissimi (1605-1674) Stephen Sondheim (1930- )
Pieta, Signore!	<i>David M. Stein</i>	Alessandro Stradella (1645-1682)
Allerseelen Sure on this Shining Night	<i>Allison Hall</i>	Richard Strauss (1864-1949) Samuel Barber (1910-1981)
Girl's Chorus from EUGENE ONEGIN	<i>Michelle Atteburg &amp; Carlos Navarro</i>	Peter Tchaikovsky (1840-1893)
Polonaise in G Minor	<i>Samantha Pulans</i>	Frederic Chopin (1810-1849)
Intermezzo, Op. 76 #7 in A Minor	<i>Audrey Le</i>	Johannes Brahms (1833-1897)
Hungarian Dance No. 2 Hungarian Dance No. 3	<i>Julia Carey &amp; John Schlortz</i>	Johannes Brahms (1833-1897)
Prelude, Op. 11 no. 13 Prelude, Op. 11 no. 14	<i>John Schlortz</i>	Alexander Scriabin (1872-1915)
Sonata in G Minor for Cello & Piano I. Largo II. Allegro con Spirito III. Adagio IV. Vivace	<i>Catherine Seppanen Accompanist, Dan Wheeler</i>	Henry Eccles (1670-1742)
Truckin' Through the South Sicilienne	<i>Barbara Opul Accompanist, Laura Robson</i>	Aaron Minsky Gabriel Faure (1845-1924)
Madrigal Ländler March	<i>Renee Wilson, Steven White, Melissa Dubitsky</i>	G. Palestrina (1525-1594) Mollie O'Meara (1934- ) G.F. Handel (1685-1759)

# APPENDIX J

## STUDENT VOICE RECITAL PROGRAM (MAR. 20, 1997)

### NOTES - continued

Der Nussbaum (The Nut Tree) - A nut tree grows in front of the house. Its leafy boughs and blossoms whisper of a girl thinking of her future bridegroom. As she listens to the rustling, she is lulled into sleep and dreams.

Allerweien (All Soul's Day) - Bring fragrant blossoms and red asters to the table. Speak again of love as once in May. Let everyone see you give me your hand, your sweet glance. Every grave blossoms with flowers today - the one day that belongs to the dead. Let me hold you once again.

Es muss ein Wunderbares sein - It must be wonderful when two hearts are as one in love, through joy and pain, from first love to death.

Frühlingemorgen (Spring Morning) - The linden tree taps at the window, its branches laden with blossoms. Arise! The sun is up, the lark is awake, the bees are humming. Arise!

Le Secret - I want the morning not to know the name I have spoken into the night. I want the day to proclaim it, but the sunset to carry it in the folds of her pale robe.

Barcarolle - Radiant night! O night of love, smile on us. Sweet zephyrs, softly caress the boughs bending over us.

La mi sola, Laureola - I am sad, distracted, and hurt by the only hand in the world for me.

Corazon, porque pasas? - Heart, why do you spend the lovely night awake while your lover sleeps in the arms of another?

El maru celoso - The jealous woman night after night through the ornate grill covering her window. She knows her lover is with others who are dressed in silks and satins. But she will not let her passion consume her.

De los alamos vengo, madre - I have been by the beautiful poplars. Mother, and I have seen my beloved.

DON'T MISS TONIGHT'S VOCAL PERFORMANCE  
Melanie Conrad, Graduate Voice Recital  
Dixon Recital Hall, 7 pm

## PROGRAM

C. F. Handel (1685-1759)  
"Love's Peace" (from Julius Maximilian)  
Miss Haddad and Miss Hall

C. W. von Gluck (1714-1787)  
"Che faro senza Euridice"  
(from Orfeo and Euridice)  
Miss Haddad

Giovanni B. Pergolesi (1710-1736)  
Excerpts from Stabat Mater  
"Cum animam gementem" - Miss Hall  
"Quae moerens et dolens" - Miss Haddad  
"Quando corpus morietur" - Duet

Robert Schumann (1810-1856)  
Richard Strauss (1864-1949)  
Franz List (1811-1886)  
Gustav Mahler (1860-1911)  
"Der Nussbaum"  
"Allerweien"  
"Es muss ein Wunderbares sein"  
"Frühlingemorgen"  
Miss Hall  
Miss Haddad

Gabriel Faure (1845-1924)  
Jacques Offenbach (1819-1880)  
"Le Secret"  
"Barcarolle" (from Les Contes d'Hoffmann)  
Miss Hall  
Miss Haddad and Miss Hall

Fernando O'Rourke (18\_\_-19\_\_)  
"La mi sola, Laureola"  
"Corazon, porque pasas?"  
"El maru celoso"  
Miss Haddad

## The Newcomb Department of Music

presents

Sharon Haddad  
Mezzo-Soprano &  
Allyson Hall  
Soprano

in recital

with  
Elizabeth Schwarz, piano

Dixon Recital Hall  
Thursday, March 20, 1997 4pm

Tulane

Van Kester (Love) (from Larghetto)  
Kirk Meschen (1935- )  
"Three Little Dreams" (from Pennino)  
Stephan Szendheims (1943- )  
"Loveless of Trees"  
John Duke (1894-1964)  
"My Life's Design"  
Roger Quilley (1857-1953)  
"Muen' When 7. At Voices Die"  
Ernest Gold (1914- )  
"De los alamos vengo, madre"  
(from Guerra Madrigales Amatepec)  
Joaquin Kodjoko (1903- )  
"Vila" (from The Merry Widow)  
Franz Lehár (1870-1948)  
Miss Hall  
Miss Haddad

Finale: Play a Simple Melody  
Irving Berlin (1888-1989)  
Miss Haddad and Miss Hall

Miss Hall is fulfilling a requirement to present a junior recital  
♦ ♦ ♦  
Miss Haddad is fulfilling an elective to complete a music minor

## NOTES

Che faro senza Euridice (What will I do without Euridice?) - The opera is based on a Greek legend. The gods have allowed Orfeo to lead Euridice out of Hades and back to life, under the condition that he never look at her during the return journey. Unable to resist her, he turns and looks at her, and she dies. In this aria, Orfeo bitterly accepts that he has lost her forever and questions how he can live without her.

Cum animam gementem - Through her heart, his sorrow sharing, all his bitter anguish bearing, now at length the sword has passed.  
Quae moerens et dolens - Christ above in torment hangs, she beneath beholds the pangs of her glorious son.  
Quando corpus morietur - While my body here decays, may my soul thy goodness praise, safe in paradise with Thee.

NOTES - continued on back

## APPENDIX K

### MIRTA GOMEZ PIANO PROGRAM (FEB. 24, 1997)

**JOSE ECHANIZ (1905-1973)** began his musical studies at the age of seven under the tutelage of his father. At fourteen, he toured Cuba playing on the major cities. In 1920, he made his debut in New York City and remained in the United States for most of his life. *The Cuban Rhapsody*, a poem of national art, is the only piano work composed by Echaniz.

**JOAQUIN NIN-CULMELL (1908- )** was born in Berlin, the son of the Cuban pianist and composer Joaquín Nin. He studied piano first in Barcelona, then New York City, and finally at Schola Cantorum in Paris. His instructors were Alfred Cortot and Ricardo Viñes. Nin-Culmell made his debut in Havana in 1935 under the auspices of the "Pro-Arte Musical." He went on to teach at Williams College and is now Professor Emeritus at UC Berkeley, where he has taught for twenty-five years. The Cuban dances being presented were written in Paris in 1935.

**TANIA LEON (1943- )** began her musical studies in Havana with her teachers Alfredo Díaz Nieto and Edmundo López. She left Cuba in 1967 for New York City. Leon is a founder of the Dance Theater of Harlem as well as an accomplished conductor. In February of this year, she made history by becoming the first woman to conduct the New York Philharmonic Orchestra.

**ERNESTO LECUONA (1896-1963)** is the best known composer of the 20th century. He was a piano prodigy, writing his first piece at eleven and hundreds of compositions thereafter including several operettas. He has performed extensively as a pianist in the Americas, Europe, and Asia. His music is still beloved throughout the world.

#### UPCOMING EVENTS FOR THE NEWCOMB MUSIC DEPARTMENT

<p><b>Wednesday, February 26</b> <b>Music at Midday</b> <i>Alexander Likhner, piano &amp; Raymond Gutz, piano</i> Rogers Memorial Chapel, Noon Admission is free</p> <p><b>Thursday, March 4</b> <b>Violin &amp; Piano Recital</b> <i>Yorgo Athanasiadis, violin &amp; Joseph Carter, piano</i> Dixon Recital Hall, 8 p.m. For information, call 548-0270.</p> <p><b>Wednesday, March 5</b> <b>Music at Midday</b> <i>Joseph Carter, guitar</i> Rogers Memorial Chapel, Noon Admission is free</p>	<p><b>Friday, March 7</b> <b>Departmental Concert</b> <i>Orchestra, band, choir &amp; more!</i> Dixon Hall, 8 p.m. Admission is free</p> <p><b>Monday, March 10</b> <b>Friends of Music</b> <i>Jonathan Presser, pianist</i> Dixon Hall, 8 p.m. For information, call 895-0490</p> <p><b>Wednesday, March 12</b> <b>Music at Midday</b> <i>Matt Van Deren, horn &amp; Jean O'Neil, violin</i> Rogers Memorial Chapel Admission is free</p>
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#### THE NEWCOMB DEPARTMENT OF MUSIC

PROUDLY PRESENTS

## MIRTA GÓMEZ

IN

### A CLASSICAL PIANO RECITAL & LECTURE

FEATURING

### CUBAN-AMERICAN MUSIC OF THE 19TH AND 20TH CENTURIES

MONDAY, FEBRUARY 24, 1997

6:00 P.M.

DIXON RECITAL HALL

Tulane

## EVENING PROGRAM

DEDICATED TO THE MEMORY OF "HERMANOS AL RESCATE"  
FEBRUARY 24, 1996 - FEBRUARY 24, 1997

<p><b>Contradanzas</b> Los ojos de Pepa El panadero de Pepa El sombrero La guineína La suavecita La leonesa</p> <p><b>Danzas</b> Solidad Me me requiero El zapato Adios a Cuba Los tres gopos</p> <p><b>Danzon</b> Las aliteras de Limpopo - 1879 (the first danzon)</p> <p><b>Son and montuno</b> Perfume (son) Locales (montuno)</p> <p><b>Potpourri</b> Rapsodia cubana</p> <p><b>From Doce danzas cubanas</b> El Malicón La Somborilla El guano La negra respondona</p> <p><b>Ritual 1987</b></p> <p><b>Diary of a Child</b> Good Morning The Peppercorn Dance Merry-Go-Round Whirl The Phone Lights Up The Dicks Have a Party</p>	<p><i>Manuel Saumell (1817-1870)</i></p> <p><i>Ignacio Cervantes (1847-1905)</i></p> <p><i>Miguel Failde (1852-1921)</i></p> <p><i>Carlo Borbolla (1902-1990)</i></p> <p><i>Jose Echaniz (1905-1973)</i></p> <p><i>Joaquín Nin-Culmell (1908- )</i></p> <p><i>Tania Leon (1943- )</i></p> <p><i>Ernesto Lecuona (1878-1963)</i></p>
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## ABOUT THE ARTIST

Cuban-American pianist Mirta Gomez has established herself as a significant exponent of 19th and 20th century Latin American music. Winner of several awards, including the San Francisco Symphony Foundation Career Grant, the Juilliard Honorary Scholarship, and the Michigan International Competition, she has performed in the United States, Europe, and Latin America. She has been a soloist with the Monterey Symphony, the Chamber Orchestra of St. Gallen, Switzerland and others. Ms. Gomez, who recently performed for Mayor Giuliani, has recorded for Radio France and Radio Suisse Romande, and is presently the consultant for the Westchester Philharmonic in Latin American music. She is a graduate of the Juilliard School, where she studied with William Marcellus and German Dietz.

## PROGRAM NOTES

**MANUEL SAUMELL (1817-1870)** After Haiti became independent, many of its French planters went to live in Cuba, and they brought all their dances (minuet, gavotte, passepied), but the contradanza became the most popular, and it was later transformed into the Cuban contradanza. All the Cuban composers of the early 19th century cultivated them. The contradanza also originated the danza, the habanera, and the danzon in the later part of the century. Habaneras were also composed by Alvar, Baret, and others, and Cuatrecasas used the danzon in his *Danzon Cubano*. Saumell's more than fifty contradanzas contain the first elements of the Cuban national style.

**IGNACIO CERVANTES (1847-1905)** was the most important composer of the 19th century. He studied piano and composition at the Paris Conservatory, and had a successful career as a pianist in Europe, but later returned to Cuba. He lived on exile in the U.S. from 1875 to 1900. Although he wrote an opera, several operettas, and many other works for orchestra, he is best known for his twenty-three danzas (many others were lost) for piano, composed between 1875 and 1895. They can be compared to the mazurkas of Chopin or the Norwegian dances of Grieg in the way he incorporated folkloric elements. The first dance in this program was written when he was ten.

**MIGUEL FAILDE (1852-1921)** composed the first danzon entitled *Las Aliteras de Limpopo*. He was born into a musical family with his father as his first instructor. In 1871, he established himself as a composer and conductor, acquiring his own orchestra. Prodigy in his writings, Failde left a vast work of danzas, danzones, waltzes, pasodobles, and mazurkas. His last performance was in 1920.

**CARLO BORBOLLA (1902-1990)** was born and raised in a family of musicians. The composer and organist learned to play the piano at an early age and basically was self-taught. In 1918, he left Cuba to continue his studies at the Paris Conservatory. His compositions are based on Cuban folklores (e.g. *Perfume* - son and Rumbá folklores), *Locales* - Montuno (Melody and harmony combine creating the Montuno rhythm, Cuban folklore).

- continued on reverse -

APPENDIX L  
FIRST ANNUAL DEPARTMENTAL CONCERT NEWS RELEASE

FOR IMMEDIATE RELEASE

**For more information, call  
Michele Poché  
at 862-3214.**

**Newcomb Department of Music  
103 Dixon Hall  
Tulane University  
New Orleans, LA 70118  
(504) 862-3214  
(504) 865-5270 (FAX)**

Newcomb Music Department to Showcase Best Student Talent

New Orleans, LA --- On Friday, March 7, the Newcomb Department of Music proudly presents its first annual Departmental Concert in Tulane's Dixon Hall at 8pm. Available free to the public, the music school invites members of the community to come experience some of its finest budding performers. The audience will be treated to performances by the student orchestra, band, and choir, not to mention a special appearance by the department's Frances Louise Diboll Chessworth piano scholar, Laura Robson, who is only sixteen years old. The concert offers general admission seating, so music fans should get here early!

The Newcomb Department of Music is an accredited college in the Liberal Arts School of Tulane University. With a faculty of more than thirty music professionals from all over the world, the music department produces some of the finest musicians and music theorists of any university in the country. In addition, the department also presents a number of annual music programs, including the Concert Piano Series, the Classical Guitar Series, Music at Midday, and Spectri Sonori (contemporary music), presented not only to the university but to the surrounding community as well.

###

APPENDIX M  
FIRST ANNUAL DEPARTMENTAL CONCERT FLYER

**Come hear our best!**

**Student orchestra, band & choir**

**featuring**

**George Gershwin's *Rhapsody in Blue***

**NEWCOMB MUSIC'S**

**1ST ANNUAL**

**DEPARTMENTAL**

**CONCERT**

**Friday, March 7, 1997**

**Dixon Hall at 8pm**

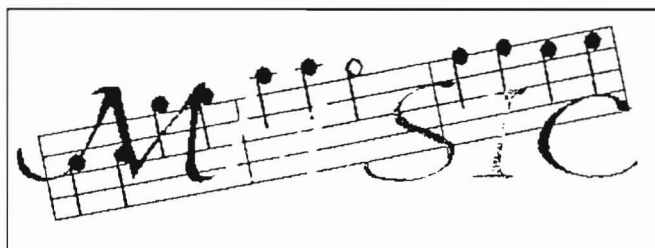
**Admission is Free**

## APPENDIX N

### INTRODUCTION PANEL OF DEPARTMENTAL WEB PAGE

Tulane University Department of Music

<http://www.tulane.edu/~music>



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For questions and comments concerning the Music Department or this Web Page,  
contact the office at (504) 865-5267 or [mboche@mailhost.tcs.tulane.edu](mailto:mboche@mailhost.tcs.tulane.edu).



## NOTES

<sup>1</sup> Bill Rudman, "Essentials of Effective Public Relations," in *Market the Arts*, ed. Joseph Melillo and Patricia Lavender. (Brooklyn, NY: Arts Action Issues, 1995), 89.

<sup>2</sup> Ibid.

<sup>3</sup> Fred Silver, *Auditioning for the Musical Theatre*. (New York, NY: The Penguin Group, 1985), 149.

<sup>4</sup> Gary J. Stern, *Marketing Workbook for Nonprofit Organizations*. (St. Paul, MN: Amherst H. Wilder Foundation, 1994), 11.

<sup>5</sup> William Jawitz. *Understanding Mass Media*, 5th ed. (Lincolnwood, IL: NTC Publishing Group, 1996), 420.

<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

<sup>9</sup> Christine Beckert, *Getting Started in Mass Media*. (Lincolnwood, IL: NTC Publishing Group, 1992), 22.

<sup>10</sup> Stern, 3.

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- Silver, Fred. *Auditioning for the Musical Theatre*. New York, NY: The Penguin Group, 1985.
- Stern, Gary J. *Marketing Workbook for Nonprofit Organizations*. St. Paul, MN: Amherst H. Wilder Foundation, 1994.

A native of New Orleans, **Michele Robert Poché** earned her Masters Degree in Arts Administration from the University of New Orleans. Prior to that, she earned her undergraduate degree in broadcast journalism with a minor in psychology at Louisiana State University in Baton Rouge. Her professional work experience includes various marketing and public relations positions in both the non-profit and private sectors. She is a strong advocate of the arts, particularly of the performing arts, having played the piano and guitar and been involved in community theatre for many years. She has been married to David, an architect, since 1994. She credits her family and friends for where she is today.

## EXAMINATION AND THESIS REPORT

Candidate: Michele Robert Poché

Major Field: Arts Administration

Title of Thesis: An Internship Report Submitted to  
The Arts Administration Graduate Committee  
In Candidacy for the Degree of  
Master of Arts

Approved:

Deany Morrison Oton  
Major Professor & Chairman

Robert C. Cash  
Dean of the Graduate School

EXAMINING COMMITTEE:

Elizabeth M. Williams  
Steve Mills

Date of Examination:

April 18, 1997