

*Audience Development*

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# Educating Audiences for Music: Training Performers to Teach

EVA JACOB

**I**n residence in California's Salinas Valley for their second year, the Rackham String Quartet—winners of the Cleveland, Yellow Springs, Coleman, and Carmel chamber music competitions—are teaching three hundred children of Hispanic agricultural workers to play string instruments. The goal is to establish a youth symphony that will serve South Monterey County. This year, the dedicated and bilingual Rackhams are redoubling their efforts with both adult audiences and community leaders. Encouraged by community response to this residency, the superintendent of schools is taking steps to reintroduce a formal music program in area schools.

In rural eastern Kentucky, the Tower Saxophone Quartet is working in the schools to support reforms in music teaching mandated by the Kentucky Educational Reform Act. In south central Pennsylvania, the Amernet String Quartet, winners of the Tokyo Competition, have as one of their goals the development of string programs in selected public schools in the towns of Indiana, Somerset, and Johnstown.

Like seven other ensembles currently living and working in rural areas throughout the United States, these groups are participating in the National Endowment for the Arts' Chamber Music Rural Residencies (CMRR) pro-

gram, which brings young chamber music ensembles of high promise to isolated rural communities for a full school year to perform and teach both children and adults. Administered by Chamber Music America and supported by the Arts Endowment and the Helen F. Whitaker Fund, CMRR has served twenty-four communities in rural Arkansas, California, Georgia, Iowa, Kansas, Kentucky, Maine, Oregon, Pennsylvania, and Texas since 1992. At least half the ensembles' community service time is spent in the schools.

Now in its fourth year, this small program is aspiring to make a dent in a big problem—the dwindling educated audience base for art music in the United States. The loss of music education in so many of the nation's schools, the major factor in the reduced audience base, is compounded by geographic isolation in our rural areas. The enthusiastic reception given to these residencies by many different rural communities, each with its own character and circumstances, has generated a variety of good ideas for bringing classical music and jazz to the thoughtful attention of young and old. To these efforts, the resident ensembles must bring both magic in performance and considerable teaching and social skills.

Giving talented young performers an opportunity to develop and hone such skills is one of the aims of CMRR, but

advance training is important. Some of the ensembles have been better prepared than others to step into educational roles. As project director of CMRR at the Endowment, I was curious to learn what our schools of music are currently doing to prepare their performance majors—as well as their music education majors—for their role in educating present and future audiences. It is clear that we need both to find ways to bring the present generation of trained musicians to the task of rebuilding an educated audience base and to equip them to be effective.

Rebuilding an educated audience base will be essential to the survival of art music as a living, self-replenishing tradition in the United States. I was curious, therefore, to find out more about the extent to which schools of music are themselves engaged in audience education, a matter so critical to their own future and that of their students. As pianist and Mozart scholar Robert Levin, now teaching at Harvard, pointed out by telephone on 21 June 1995,

if we don't work on arts education, on developing in the young an informed, enthusiastic appreciation of our musical heritage, then our training of music professionals is based on illusory assumptions and a cruelty.

It was heartening to learn, from many interesting conversations with their

presidents and deans, that a number of university music departments and independent schools are actively engaged in audience education, whether through policies that encourage non-music majors to take music courses or through imaginative programs that serve the surrounding community. Several leading schools of music have at least begun programs that encourage and train performance majors to undertake the education of audiences, often in connection with the school's own outreach efforts. I thought that a report on what I have learned from four years of CMRR residencies and from those conversations would help encourage the support, spread, and further development of some promising strategies—including sojourns in rural communities by some of our finest young chamber music ensembles.

## Background

Until recently a peripheral concern, the need to address audience education is now recognized as urgent throughout the music field. Today, paradoxically, our schools of music are turning out the best trained musicians in the world, even as the schooling of tomorrow's audiences and perhaps even the next generation of music students is fast disappearing. Already, 35 percent of the music students at the Juilliard School and the Curtis Institute of Music come from abroad, and other major music schools also report growing percentages of foreign students. On one hand, this trend reflects international recognition of the excellence of our professional schools. On the other, it is an ominous consequence of two decades of decline in the music education available to upcoming American students in the nation's public schools.

Recognition of the need for swift action comes at a time when public money for support of the arts is being slashed at the national and state levels. In the private sector, foundation grant-makers and grantees agree that arts education is the most poorly funded category of arts activity.<sup>1</sup> Virtually everyone I spoke to on the subject seemed to feel that, while massive financial support is

needed to address the problem of music education systemically, action cannot wait until increased funding becomes available in the future. If we are not to lose yet another generation, creative thinking and the inspiring efforts of musicians, teachers, and musician-teachers are needed now.

In many rural areas, the cutbacks in school budgets that have reduced or eliminated music in the school curriculum have virtually wiped out the presence of classical music. While jazz has a presence in many of our cities (where it struggles to compete with pop music), it is not to be found at all in too many rural areas. Communities distant from urban centers have virtually no contact with professionally trained musicians and rarely have the opportunity to hear live performances of art music. Radio stations do not play it and music stores do not carry it. There are few instrumental teachers in the public schools to teach the children beyond the most elementary level. And while colleges and universities with music faculty may exist not more than fifty miles away, people living in those communities too often believe that those institutions are not there for them.

In our urban schools and neighborhoods, cultural, economic, and perceived class barriers, rather than geographic obstacles, tend to block participation in classical music. These problems, which are equally serious, can and must be addressed through the imaginative deployment of resources available within the city. In rural areas, those resources are often lacking altogether. While classical music and jazz must compete with many distractions in urban areas, the sheer deprivation of many rural areas also creates an opportunity that ought to be more fully explored.

## The Chamber Music Rural Residencies

Designed specifically to respond to the needs of rural areas, the CMRR program addresses adult and K-12 music education through the same mechanism: the nine-to-ten month presence of splendid and committed young musicians

participating in the life of the community. The program's two-fold purpose is (1) to enhance musical life—teaching, learning, performing, and enjoying music—in rural communities, and (2) to provide emerging ensembles with an opportunity to learn more repertoire and to increase their performing and teaching experience.

Communities in the CMRR program must provide their resident ensemble with a place to live and one-third of the musicians' stipend, currently \$1,000 per person per month, matched two-for-one by the Endowment and the Helen F. Whitaker Fund. Participating communities have the opportunity to stay in the program for up to three years, long enough to lay the groundwork for a lasting impact, which is what the program intends.

The string quartets, woodwind quintets, piano trios, and jazz ensembles in the program work with the schools and local colleges in "their" towns. They play with local bands and orchestras, give workshops, master classes, and private lessons, and perform extensively. All the host communities have shown that there are eager audiences of all ages in rural areas, ready to respond to first-rate performances by young musicians they also know as neighbors and friends.

The opportunity to spend nine or ten months in the community enables the ensembles—together with sponsors and teachers—to plan imaginative programming that responds to community and school needs. For example, in the first two years of the program, the Ying Quartet, which was in residence in Jesup, Iowa, in addition to giving concerts, worked with elementary school classes and with the visual arts, dance, and music classes at the high school. In addition, members of the quartet gave a music appreciation course, together with an area music critic, at Hawkeye Community College; these lecture-demonstrations were communicated to other schools in northeastern Iowa via Hawkeye's fiber-optic system.

The Ying Quartet gave a number of concerts and workshops jointly with the Unified Jazz Ensemble, stationed in

nearby Decorah, Iowa. Among these, an all-day program at the high school demonstrated the common elements and differences between classical music and jazz. The Unified Jazz Ensemble worked in the Decorah elementary schools, organized two jazz bands at the high school (which continue), and taught three courses at Luther College that were open to the entire community. On Tuesday nights, the ensemble jammed at the local pub with high school students, college professors, and anyone else in town who wanted to play with them. Recognizing that jazz had become important to the community, Luther College added a jazz professional to its music faculty at the end of the ensemble's two-year residency.

In their Dodge City, Kansas, residency in the 1993–1994 season, the Battell Woodwind Quintet (successors to the Antares Woodwind Quintet in residence the year before) played for virtually every civic organization in town, taught in the public schools, and worked with many classes in the community college: in the mathematics class, members of the quintet explained Bartok's use of the Fibonacci Series in composition; in the physiology class, they demonstrated their lung power; the physics class designed an acoustic shell for their forthcoming concert at the college; and the cosmetics class did their makeup for what turned out to be an extraordinarily well-attended performance. Many other examples could be cited.

Clearly, the impact of the CMRR program on both communities and ensembles will need to be followed and carefully evaluated over time. The Endowment undertook this initiative in the hope that it would bring long-term benefits to both communities and ensembles. The good experience of four years in two dozen very different communities does suggest some preliminary findings, including the following:

- It can be useful, in a community setting, to undertake both adult and K–12 music education together, as mutually reinforcing endeavors.
- Chamber music, with its great variety and its broad spectrum of playabili-

ty—from easy amateur to virtuosic—is a very effective tool for kindling interest and participation.

- Dedicated and excellent young musicians are perceived as role models throughout the community.

- The young musicians' commitment to excellence, combined with an openness to many kinds of music, can help break down social as well as musical barriers.

- The work of the ensembles in the

program that would enable Tifton students to participate in the Valdosta Youth Symphony one day.

- Experience to date suggests that the partnerships within the community (between the local arts agency and the school district and/or community college, for example) required for financial support of the CMRR residency can also help further long-term educational goals. Broad-based support—interest in and gradual commitment to the effort on

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## Rebuilding an educated audience base will be essential to the survival of art music as a living, self-replenishing tradition in the United States.

community has the potential to continue and develop beyond the residency period. For example, ongoing interest in string teaching, begun in Tifton, Georgia, by the Artaria Quartet of Boston in 1992–1993, has now resulted in a collaboration with Valdosta State College and the Valdosta Regional Symphony to implement a string program in a pilot elementary school in Tifton next term.

Here, as elsewhere, the resident ensemble acted effectively as a *catalyst* to promote change and growth. Once the Artarias had kindled interest in string lessons for the children in this community, where family income averages \$15,000 a year, the Arts Experiment Station at Abraham Baldwin Community College (the local arts agency acting as coordinator for the Georgia residencies) discovered that it was, in fact, possible to rent student violins at affordable cost from a music store in Valdosta, fifty miles away. And because the quartet pointed out that providing string lessons for one year makes no sense unless you plan to continue, the local arts agency, the Tifton schools, and the college and symphony in Valdosta embarked on planning together how to develop a string teaching pro-

the part of diverse elements of the community—is essential to the success of the residencies and the best predictor of the probability that the community will achieve its long-term goals.

For example, in South Bristol, Maine, the residency of the Da Ponte String Quartet is supported by a recently developed organization, Mozart for Mid-Coast Maine, whose board includes the superintendent of schools, the headmaster of the local high school, the publisher of the newspaper serving the coastal communities, the director of the Mid-Coast Children's Theater, the director of communications of the local hospital, and representatives of local business and banking. Youth Music Monterey, which is committed to raising funds to maintain a resident string quartet in south Monterey County after its participation in CMRR is over, is organizing a steering committee of educators and community leaders in the Salinas Valley to help develop the support that will be needed.

These partnerships (further discussed below under "Recommendations") suggest possible forms of useful cooperation among colleges, universities, school systems, arts organizations, and

agencies in the development of networks for education in rural areas, fertile ground for both audience education and for the training of young performers committed to audience education.

The inspiring presence of the ensemble in the community (i.e., really living there for a time) has been an essential ingredient in the program's success. Tim Ying, first violin of the Ying Quartet, observed:

The whole point of music is person-to-person communication. . . . You, yourself are the entrance to music for most people. That is why I think that there can't be something like a mass-produced music education. We can't just have a television program that will suddenly educate America. I think it's going to be people who are willing to go to places where there is no live music, to make friends there, and to build up the musical life of that community. I think that we've gotten a little bit insular in music schools and also in the musical community generally—we forget that there is a whole society out there that does not even care or even know [about its musical heritage].<sup>2</sup>

### Schools of Music

Several of our leading schools of music have in recent years taken steps to counter this insularity. A number of university music departments are paying greater attention to the musical education of non-majors. For example, the University of Michigan's School of Music makes a point of having its most distinguished faculty teach in the 40 percent of its courses that are attended by non-music majors. This is also done at Northwestern University, where more non-majors than music majors now take courses at the School of Music.

Florida State University's School of Music has a music appreciation program that reaches eighteen-hundred students each year and requires attendance at symphony and opera performances. And the Oberlin College Conservatory, recognizing that many non-music majors choose Oberlin because they want to be near music, now provides practice modules in dormitories throughout the college and a brochure informing arts and sciences students about orchestra and wind-group opportunities open to them.

Music schools are also reaching out to their surrounding communities. Several music schools are developing, with other entities, creative partnerships that not only support music education beyond the school but also provide a stimulating environment, as well as performance and teaching opportunities for their students. For example, the New England Conservatory—together with the Boston Symphony, WGBH, and the Boston city schools—has created the Boston Music Education Collaborative, which is now a free-standing organization that currently serves ten elementary and middle schools. Conservatory students serve as assistants to band and choral directors and as classroom aides to teachers using music as a curricular teaching tool. A number of performance majors involved in the program have decided to spend an extra year at NEC to add teaching certificates to their diplomas.

Currently in the planning phase at the San Francisco Conservatory is a collaboration between the conservatory's alumni association and the San Francisco Symphony to extend the benefits of the Adventures in Music (AIM) program by helping classroom teachers prepare classes for this program. The AIM program works with the fourth and fifth grades in seventy-three elementary schools.

Nearly everyone at the twenty schools I contacted felt strongly that, while the professional music training institutions certainly cannot take on the responsibilities of the public schools, they do have an important role to play in educating audiences, present and future. Ronald Crutcher, dean of the University of Texas School of Music, said in a telephone interview on 10 July 1995, "If we don't make the attempt to address audience education in our own arena, we are part of the problem, not part of the solution." Colin Murdoch, president of the San Francisco Conservatory, agrees. In a telephone interview on 8 August 1995, he said:

I firmly believe that one of the answers all serious music schools, each in their individual appropriate ways, can provide is to create programs for the precollege age in the public schools. Many think it's some-

one else's job. But today, I see it in most states as urgent: If we don't do it, where else will it happen?

Joseph Polisi, president of the Juilliard School, observed in a telephone interview on 9 August 1995:

The old ways are waning, but I still sometimes hear it—that the role of the music schools is simply to be good. But, in fact, they must be more than good, and further, they must also provide a bridge to the future—these are not the 1930s!

### Performers as Teachers

It has become clear to many educators and performers that if we are to succeed in educating and engaging audiences for art music, we will need to involve not only music educators but performing artists as well. Robert Freeman, director of the Eastman School of Music at the University of Rochester, said in a 10 August 1995 telephone conversation:

We must encourage young musicians to think of themselves as missionaries, to develop the knowledge and imagination, as well as the performing skills, to be effective. All our students need to understand that the creation of demand is not someone else's responsibility—it is ours, together. Being a teacher of music is a vital part of your commitment to music.

Young performers will need the kind of education and training that will enable them to communicate effectively with audiences in many different environments and provide a context for the music they play. This training begins with a broader education than was once the norm for performing musicians.

### Providing Background

Students in university schools of music have always had to meet the general education requirements required of all undergraduates; today, there is greater awareness that such courses are real opportunities to acquire background that performers will need—not just formalities to get through. To provide a context for the music they play, to help audiences make imaginative connections and, indeed, to enrich their own understanding, students need to look beyond the intellectual framework that the study of music itself provides.

Over the last decade, conservatories that once focused primarily on music have developed various ways to give their students a broader background. For example, the Manhattan School of Music, which has always had a core humanities program, has recently developed a sequential approach that enriches music history with the visual arts, theatre, dance, and social history of each period. Juilliard has added economics and political science to the humanities requirement in its undergraduate curriculum. An exchange arrangement with Columbia University and Barnard College makes additional courses, tailored to individual needs, available. The New England Conservatory's joint program with Tufts University and the Cleveland Institute's longstanding arrangement with Case Western Reserve similarly provide students with opportunities to meet their general education requirements in ways suited to individual needs.

At the Eastman School, with its own humanities faculty, where students have traditionally been encouraged to avail themselves of course offerings elsewhere in the University of Rochester, Freeman is also concerned to make each student's *musical* education as broad as possible: "For the last hundred years, American higher education, including our schools of music, have worked at developing specialists," he explained in a telephone conversation on 10 August, 1995:

Music faculty members are top specialists in their field, concentrated on teaching their specialties. Unless a *force majeure* intervenes with the way the system is set up, it will continue producing specialists.

We need more generalists, musicians who see the field of music whole. Remember that Bach was a composer *and* an organist. He also taught Latin and Greek and was head of a church choir of fifteen-year-olds as cantor of the Thomaskirche in Leipzig. As musicians, we always need to remember our common calling and mission. A thoughtful musician must constantly examine the tension between specialization and wholeness in his or her own life. We want every young musician to be the finest artist he or she can be, but also to be interested in music broadly and able to communicate that interest.

We need musicians who can impart that kind of enthusiasm and knowledge about the music they play to help bring back music to our communities and music education to our public schools.

Several administrators of schools of music whom I consulted spoke of the need to infuse a music teaching agenda throughout the school: to provide performers with the training they need if they are to serve effectively as teachers, and also to maintain high performance standards for musicians who will become specialist teachers in the schools so that they can function effectively and securely as educators and performers.

David Elliott of the University of Toronto, who wrote *Music Matters*, stresses the importance of music making and the active (as against passive) involvement of listeners as a key to revitalizing the music education curriculum and rebuilding a receptive audience. Currently a visiting professor at the University of North Texas, he is bringing this emphasis to the training of teachers and graduate students in all departments at the School of Music.

Paul Boylan, dean of the University of Michigan's School of Music, observed in a telephone interview on 19 July 1995 that many music schools need to consider ways of overcoming turf protection between and among programs:

The principles and pedagogy of music need to permeate *all* music learning. Our Division of Music Learning reaches both performing and music education students. It's not a separate program at all. It provides expertise within each of our departments, voice, piano, strings, etc. so that all our students are better prepared to be advocates and teachers.

### Outreach Programs

In addition to gig offices that make performance opportunities outside an academic setting available to students, all twenty institutions I contacted have outreach programs that give their students opportunities to perform and to try their wings at teaching and verbal communication in a school or community setting. These programs range from performing in concerts at hospitals and

retirement centers to "adopting" one or more area public schools. For example, at the Cincinnati College Conservatory, some 150 students are involved in a faculty-auditioned and monitored student artist program that performs in retirement homes. At the University of Washington, honors ensembles compete for the opportunity to perform at hospitals and conventions, where they must also talk about the music they perform.

At Florida State University, preconcert lectures are prepared by advanced graduate students. All doctoral performance candidates must give a lecture-recital. Each week, all applied music majors meet in the studio to perform together and talk about the music; students also perform in the community. A particularly successful effort has brought concerts to a local restaurant, where faculty and students give special programs (after wine and cheese) in which they talk and play. The Manhattan School of Music has a multifaceted outreach program, Music in Action, which teaches students how to prepare a program tailored for their audiences, provides one-on-one coaching, and includes ongoing programs with schools in Harlem.

Students at Indiana University participate in a program funded by the Indiana Arts Commission that brings concerts and opera performances to rural communities. At Curtis Institute of Music in Philadelphia, student volunteers give instrumental lessons at a number of center-city schools "adopted" by Curtis and invite their students to attend their concerts. At Boston University, graduate students and undergraduates teach students in the Greater Boston Youth Symphony Orchestra and respond to public-school requests for instrumental teachers. At the University of Illinois, the MAP (Music Advancement Program) is run by undergraduate music education students and reaches underprivileged children in Champaign-Urbana. In addition, an ambitious opera program reaches K-12 children and teachers throughout Illinois.

At the University of Texas, as an alternative to recitals for students and faculty, music students may now give a

lecture-recital in the community, for which the student must make his or her own arrangements. (The obstacles are part of the learning.) These lecture-performances must be videotaped for faculty critique. The Eastman School plans to require every student to produce a musical event outside the school before graduation. Undergraduates will participate in the Arts Leadership Program, a series of ten half-semester courses nurturing skills needed to make school residencies work and interaction with audiences successful. The San Francisco Conservatory has for some years had a community service program for which students must register, and for which they get both credit and coaching—in performance and in presentation, that is, dealing with an audience.

Several of the schools provide career development seminars that include, to a greater or lesser extent, some training in talking about the music performed. At Northwestern University, the School of Music has for the last three years been developing a program that brings young ensembles into contact with emerging professionals who have had some experience and success and can help student ensembles understand what kinds of entrepreneurial skills are needed. They become models, a bridge to a possible future, with approaches that have worked. Curtis, Eastman, Juilliard, the University of Michigan, Northwestern University, Yale University, and the music departments of the University of Southern California and the University of Texas, among others, make similar efforts to bring students into contact with professionals.

It is heartening to learn that the awareness of the need for change has already produced so many interesting and thoughtful programs. But, with the exception of a small number of schools that have been at the forefront of the effort, most music schools are only beginning to address the need to involve trained musicians in the education of present and future audiences.

Although the majority of the programs offered are informal and voluntary, they are sought after by highly motivated and enthusiastic students.

Most of the young ensembles applying to CMRR have had some of this experience and training during their undergraduate and graduate studies. The members of these ensembles are the most successful at what they undertake—the least daunted, the most determined, with the most to contribute.

It is to be hoped that programs providing young performers with experience and training in educational program presentation will continue to develop and become increasingly central to the curriculum in institutions that have begun them. Further, one hopes that the good experience of these institutions will encourage other schools of music throughout the United States to join in the effort of involving today's trained musicians in the effort to rebuild an educated audience base for classical music and jazz.

### **Recommendations**

Regarding the future of art music in the United States, I think it is fair to say that we are at a critical moment. Today, our schools of music are still benefiting from two decades of optimism concerning the future of arts funding, during which parents of talented young musicians could envision for them a possible future as performers and thus have been willing to send them to professional music schools. It is clear now that unless we can rebuild an educated, appreciative audience base, there is no future for our young musicians. Consequently, it is also clear that training institutions will need to redouble their own efforts and develop strategies together with other resources now, while we have an abundance of dedicated, splendidly trained young musicians who can help make a better future a reality.

Therefore, I would like to suggest that when music schools plan their outreach programs, they consider communities in rural areas in addition to their programs already in place serving urban schools, neighborhoods, and institutions. Work in such communities can be wonderful training for young ensembles and fertile soil for the growth of appreciative audiences. At a time when the

music job market in cities is flooded, rural areas provide an opportunity for young ensembles to stay together after graduation and to make vital use of their years of musical training. Rural areas provide a variety of opportunities to explore in a community context what music performance might mean if it were restored to the classroom, daily life, and special occasions. For ensembles in the CMRR program, the appreciative and perceptive response to their music by children and adults for whom it was something quite new has been a deeply confirming experience.

For example, schools of music might consider “adopting” one or more rural communities in which to foster the presence of music in response to local needs. There are myriad opportunities for potential student and/or faculty involvement, for ensemble residencies during summer vacations or term breaks, and for practice teaching for music education students. Schools of music could work in partnership with local resources—such as nearby universities, community colleges, local arts agencies, small symphony orchestras, presenters, and school districts—to devise approaches that respond to the needs of individual communities and to act together to realize shared goals.

Such partnerships offer the best prospects for sustaining initiatives begun by programs like CMRR. For example, in Bowling Green, Kentucky, the Department of Music of Western Kentucky University—hosting the Lindsayian Quartet this year—is collaborating with other forces in the community to create demand for string teaching in the public schools and at the college level: the Bowling Green Western Symphony Orchestra, the school systems, Capital Arts, the presenting organization, and the local Arts Alliance. In addition to performing as a quartet, the members of the Lindsayian Quartet are playing principal positions in the symphony orchestra, where they have already encouraged an increase in the number of resident players in the community. On campus, they are teaching in the String Development Program, which brings elementary, junior high, and high

school students to the music department for lessons. The quartet is also working with children in the public schools to generate interest in classical music and string instruments. The Department of Music's goals are to expand its own string faculty; to develop, together with the symphony, a fund-raising plan that will support an ongoing string quartet residency in the community; and to create a level of demand that will justify the reintroduction of a string program at the middle school level in the public schools.

CMRR is a small program that will only be able to assist a limited number of rural communities directly. The hope is that success in these endeavors will help spark interest elsewhere and that other institutions and communities will develop their own ways to expand this effort. In places in which it makes sense geographically, I would also like to suggest that schools of music get in touch with communities that have participated

in CMRR and want to build on that experience. Communities with CMRR ensembles currently in residence could provide very interesting one- or two-week residency experiences for student ensembles, which would have the opportunity to observe the resident group in action and to participate in residency activities. Chamber Music America is working with all these communities and would welcome inquiries from schools of music.

I hope that initial steps such as these will pave the way for further exploration of a promising territory. As Robert Freeman put it:

The old paradigm was that if you can play well, you will play in Carnegie Hall and disdain Jesup, Iowa. The new paradigm is that the way to have an international career is by becoming vitally involved in teaching Americans all over the United States. Not only in rural communities but in urban ghettos, on college campuses, in churches, in prisons, in hospitals, wherever you can play and teach. People who are

really good as performers *and* make it their business to teach music and communicate their enthusiasm and love of it to anybody they come in contact with are the ones who will succeed. . . . There was never a better opportunity than the present, in the United States, to make a positive difference as musicians.<sup>3</sup>

#### Notes







The opinions expressed in this article do not necessarily reflect the views of the National Endowment for the Arts nor those of the government of the United States.

1. Nathan Weber and Loren Renz, *Arts Funding: A Report on Foundation and Corporate Grantmaking Trends* (New York: The Foundation Center, 1993), 107.

2. In "NEA Rural Residency Program" (Transcript of panel discussion, Eastman School of Music, 13 April 1994), 13-14.

3. *Ibid.*, 59.

**Eva Jacob** created The Chamber Music Rural Residencies Program at the National Endowment for the Arts.

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