

**APPLICANT:** Chamber Music Raleigh, Inc.

City/State: Raleigh, North Carolina



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## Grant Application: Reverón Piano Trio

### ORGANIZATION INFORMATION

<b>Year Founded</b>	1941
<b>Mission Statement</b>	The mission of Chamber Music Raleigh is to enrich and connect individuals in the greater Raleigh community through intimate and exceptional chamber music experiences.
<b>Operating Budget</b>	\$153,331

### PROJECT OVERVIEW

<b>Brief Description</b>	The Reverón Piano Trio will conduct a three-day residency, with two master classes, a senior outreach performance and a public concert at the North Carolina Museum of Art.
<b>Dates</b>	May 11, 2024 through May 13, 2024
<b>Total Project Cost</b>	\$16,580
<b>Request Amount</b>	\$6,000

### COMMUNITY SERVED

<b>Brief Description</b>	Urban (50,000 people or more)
<b>Reaches Underserved</b>	Yes

### ARTIST DETAILS

<b>Name</b>	Reverón Piano Trio
<b>City, State</b>	Baton Rouge, Louisiana
<b>Website</b>	<a href="https://www.reverontrio.org/english">https://www.reverontrio.org/english</a>
<b>Fee</b>	\$12,000

### ENGAGEMENT INFORMATION

3	<b>Number of Days of Artists Services</b>
2	<b>Number of Public Presentations</b>
440	<b>Projected Number of Public Presentation Participants</b>
3	<b>Number of Educational Activities</b>
150	<b>Projected Number of Educational/Community Engagement Participants</b>

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## Schedule of Activities

*List the chronological schedule of activities during the project including what, when, where, who, with/for whom; include ticket prices where applicable.*

**NOTE:** *If your schedule is not complete at this time, provide as much detail as is known about how many activities will take place, and which community members or groups will be involved.*

Saturday, May 11, 2024 2:00p.m. Senior Outreach Concert - Cardinal Assisted Living & Memory Care

Sunday, May 12, 2024 2:00p.m. Public Concert - North Carolina Museum of Art (filmed)

Monday, May 13, 2024 11:00 a.m. Educational Outreach Performance, Marbles Kids Museum

Monday, May 13, 2024 5:00 p.m. Master Class - United Strings of Color

Monday, May 13, 2024 6:30 p.m. Master Class - NC Chamber Music Institute

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## ARTISTIC EXCELLENCE (20%)

*Evaluation on this criterion is based on the submitted:*

- 1. Artist's work samples (i.e., audio, video, film footage, images, and written work)*
- 2. Support material (i.e., ensemble/company history, artist biography, or writer's resume/biography)*
- 3. Description of artistic excellence for the artist.*

### Work Sample

*Work samples should represent the quality or type of work the artist/company will have presented during your engagement and should be no more than three years old.*

**Description:** The attached work samples show video samples of performances of the Reverón Piano Trio performing programs in 2021 and 2022 similar to the Latin American composer program they will offer in Raleigh.

[Work Sample Link](#) (Note: links in this sample application have been deactivated)

Password:

Artist/Company/Writer Support Material

[Support Material Link](#) (Note: links in this sample application have been deactivated)

### Artist Excellence Description

The trio has been in residence at the University of Michigan, Michigan State University, University of Wisconsin, Dickinson College, Lawrence University, Louisiana State University, the Westfield Center for Historical Keyboard Studies, the Collaborative Piano Institute, and various other universities in the U.S. and abroad.

Violinist Simon Gollo has served as the Founder and Artistic Director of various music festivals in Venezuela, Aruba, and the United States intended to educate and edify young musicians. He was the conductor of the New Mexico State University Philharmonic from 2016-2022 and resides and teaches in South Carolina.

Venezuelan cellist Horacio Contreras holds a Masters and a Doctorate degrees from the University of Michigan. He is the author of the cello adaptation of Ronald Vamos' Exercises in Various Combinations of Double-Stops, published by Carl Fischer, as well as the co-author of the Sphinx Catalog of Latin-American Cello Works.

Venezuelan pianist Ana María Otamendi is the Janice Harvey Pellar Associate Professor of Collaborative Piano at Louisiana State University, where she is the head of the collaborative piano program. She is the Artistic Director of the Baton Rouge-based Collaborative Piano Institute, an intensive three-week summer program devoted to collaborative pianists.

### BIPOC COMPOSERS

The Reverón Piano Trio's main goal is to introduce audiences to underrepresented music from Latin America alongside contemporary and standard repertoire. The trio continues to commission and perform new works: recent collaborations include La Hamaca (2021) and El Ventilador (2022), written for the trio by renowned Venezuelan-American composer Ricardo Lorenz, and the world premiere of Barroqueada

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(2020) by Grammy-nominated composer Miguel del Águila. Their program of Latin composers will include Joaquín Turina, Astor Piazzolla, Ricardo Lorenz and Grammy-winning Uruguayan composer Miguel del Aguila.

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**PROJECT'S ARTISTIC MERIT (40%)**

1. *Describe the project; include a detailed description of the presentation and explain why this artist/company was chosen.*
2. *Explain why this project is important to your community.*
3. *The educational/community engagement component\* requires that participants be engaged in learning activities that have a lasting impact. Describe the educational and community engagement activities.*

*\*An educational/community engagement component is a learning event that has a lasting impact on the audience (e.g., workshops, lectures, and master classes) and is not limited to student participants. The educational/community engagement component is integral to the engagement and should be carefully planned. A meaningful component should involve concentrated preparation by the artist(s) and presenter. The artist(s)/company must conduct the activity.*

The Reveron Piano Trio will offer a program of all-Latinx composers for a public concert at the North Carolina Museum of Art which will also be recorded and broadcast on WCPE and filmed as a multi-camera webcast to stream on-demand for one-week. This same program will also be performed the previous day at the Cardinal at North Hills, Raleigh's largest assisted living and memory care community. The final day will include a morning youth and family performance at the Marbles Kids Museum and two evening Master Classes for CMR's music education partners.

The trio was selected to be a part of CMR's 82nd Season after being showcased at Chamber Music America's conference in New York in January 2023. The company's program committee chair had also seen their performance with NC clarinetist Oskar Espina Ruiz at Louisiana State University in Baton Rouge in November.

Educational outreach with all members of the ensemble are specifically targeted to reach students with varying skill levels and socio-economic backgrounds. They are promoted through the statewide network of music teachers called the North Carolina Music Educators Association. Participants are middle and high school public, private and home-schooled music students and undergraduates of local universities.

Students use a free online registration portal and agree to complete surveys about their experience. Students can opt-in to be considered for solo performances to be studied by the participants and critiqued by the professional artists. In most cases, the end of the master class includes a piece selected by the artists which allows all participants to play their instrument. CMR also has a unique, long-term relationship with the North Carolina Chamber Music Institute which allows for a multiyear intensive relationship with its students, deepening the extent of the personal engagement and effectiveness. An ongoing partnership with the United String of Color also ensures that low-income and minority students are included in these unique learning opportunities. In a master class, all the students (and often spectators) watch and listen as the master takes one student at a time. The student (typically intermediate or advanced) performs a single piece which they have prepared, and the master offers advice on how to play it, often including anecdotes, demonstrations of how to play certain passages, and admonitions of common technical errors. The student is then expected to play the piece again, in light of the master's comments, and the student may be asked to play a passage repeatedly to attain perfection. Master classes for classical instruments tend to focus on the finer details of attack, tone, phrasing, and overall shape, and the student is expected to have complete control of more basic elements such as rhythm and pitch. The value of the master class setup is that all students can benefit from the teacher's comments on each piece.

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Finally, the artists will travel to Cardinal Assisted Living & Memory Care for a free performance in a lovely assembly hall at the capital city's largest senior living community. The performance will feature more banter from the musicians than the public performances offering more information about the Latin composers.

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## AUDIENCE DEVELOPMENT & COMMUNITY INVOLVEMENT (20%)

*Audience development includes assessing audience and community needs, cultivating audiences, creating an engagement plan, and developing effective partnerships.*

1. *Describe the audiences and community segments you are targeting and engaging with this project.*
2. *Explain why they were selected for this project, how they are involved in planning, and what community partners are involved.*
3. *Describe any plans to broaden or diversify your audiences, any additional efforts to reach those lacking access to arts programs, services, or resources, or how your organization addresses diversity, equity, and inclusion.*
4. *Describe your marketing plan for target audiences.*

Chamber music concerts have always served a predominantly 60+ audience, which are considered an underserved population by most grant making agencies. This organization decided years ago to celebrate that fact and take proven measures to target and actively engage this market. All concerts in this project are in daytime hours, since older audiences have indicated a preference for avoiding night driving. Also, there is an ongoing relationship with assisted living and senior communities in which bus and van transportation is provided for attendees. Venues are ADA-compliant and conveniently accessible to free parking. Listening devices and large-print programs are available at all concerts. Prior to each concert, a direct mail postcard is sent to the entire patron list as reminders and we still advertise in printed newspapers appropriate for this demographic.

For the educational component, participants are middle and high school public, private and home-schooled music students and undergraduates of local universities. CMR also has a unique, long-term relationship with the North Carolina Chamber Music Institute which allows for a multi year intensive relationship with its students, deepening the extent of the personal engagement and effectiveness. An ongoing partnership with the United Strings off Color also ensures that low income and minority students are included in these unique learning opportunities. Master Classes are promoted through the vast, statewide network of music teachers called the North Carolina Music Educators Association.

The chamber music genre, of course, dictates an intimate setting of non-amplified musicianship, so the concert venues seat just over 200 people. The cultural complexion of the concert series is predominantly white and Asian while the master classes are much more diverse. The most recent master class, for instance, was 38% African-American, 13% Latino, 11% Asian and 37% white. One thing the pandemic introduced to the presenting world is the permission to film the concerts for a webcast that can substantially broaden the impact beyond the capacity of the performance hall. CMR will have the 1:00 NCMA concert recorded in a multi-camera setting and shown during a one-week webcast event, joint marketed by all of the partners. The most recent CMR-produced webcast received over 10,000 views.

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## ACCESSIBILITY (10%)

*Grantees are required to ensure accessibility to funded programs to people with disabilities.*

- 1. Beyond meeting the minimum ADA requirements, describe actions to ensure programmatic and communications accessibility. Activities can include and are not limited to planning/advisory committees include people with disabilities, large print programs/labels, American Sign Language interpretation, audio description, and specific marketing strategies.*
- 2. Provide specific details on how you will reach those without access to the arts due to disability for this specific project (not your organization's work in general).*

- Free ADA-compliant parking is available.
- Curb cuts are located at all entrances to the Museum.
- Motorized and regular wheelchairs of standard size as well as rollators are available free of charge and may be checked out at the information desks in both buildings.
- Noise cancellation headsets are available from the Box Office.
- Elevators are available to all floors of East Building. West Building is a single story.
- Accessible restrooms are available in West Building and on the top three levels of East Building.
- Family restrooms are available in the Education Lobby of East Building. Please ask a guard for assistance to access the family restrooms in West Building.
- Museum entrances have automatic doors.
- Service animals are welcome.

### Hearing

- Assisted listening devices are available
- Auditorium features a hearing loop to provide improved accessibility for visitors with telecoils.

### Vision

- Braille is on all museum directional signs and elevators.
- Large-print programs are available at all performances and braille programs are available by request.

And, of course, the senior outreach component of the residency specifically targets audience members with disabilities and limited mobility. By taking the concert experience directly into the assisted care facility, residents have the assistance of the staff and neighbors to attend the world-class concert without leaving the property.

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## ORGANIZATIONAL CAPACITY & EVALUATION (10%)

1. *Describe your organization's ability to carry out the proposed project.*
2. *Provide a summary of your organization's presenting/programming history.*
3. *Describe the method(s) you will use to evaluate the project's success.*

Organized in 1941 as Raleigh Chamber Music Guild, and temporarily suspended during World War II, it has presented a concert series of 4 to 12 ensembles each year since 1947. It was incorporated in 1971 as a tax-exempt non-profit 501(c)(3) organization. An endowment fund was established in 1972 to help provide basic support for the annual series.

Historically, the company works with sister cities and chamber music presenter consortia to route the world's top touring ensembles in the genre to make it affordable and keep the ticket prices low. Education programs are always free.

CMR's Executive Director, Kaine Riggan, will serve as the production coordinator for the project, handling travel logistics for the artists and event planning for the venue. Riggan has served as tour coordinator for the National Symphony Orchestra's American Residency Tour and managed large performing arts venues in Tennessee and North Carolina. He served as Director of Performing Arts for the TN Arts Commission and currently serves as a grant panelist for foundations and state and federal agencies.

The abbreviated program goals include:

- Providing free music education opportunities in Raleigh by exposing students to the top professionals in the chamber music field.
- Promoting and sharing music, especially with those who have difficulties obtaining it.
- Promoting change in educational programs for young outstanding musicians.
- Creating synergies and strategic partnerships among institutions in the classical music, higher education system and social institutions.
- Evaluating these programs and communicating the findings to key partners.

Concert attendees receive a survey by email after the concert using the ticketing software, Tix.com. Evaluation factors address the above goals and include patron satisfaction with the concert experience, the program selection, accessibility, customer service and artist engagement. The Executive Director presents a report of the results to the organization's program committee and key partners.

Students and teachers who attend each master class are required to complete a survey on a five point Likert scale. The survey is one that was developed by a past CMR residency with the Juilliard Quartet. It measures the achievement of the above goals as well as participants' perception of the session's effectiveness in matters such as easing performance anxiety, identifying learning barriers, and developing technical mastery.

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**SUPPLEMENTAL MATERIAL**

[Supplemental Material](#) (Note: links in this sample application have been deactivated)

End of Application