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"Being able to play for a wider audience": Student musician perspectives on performing in the library

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"Being Able to Play for a Wider Audience":

Student Musician Perspectives on Performing in the Library

Gisele Schierhorst and Christine Fena

INTRODUCTION

The Galleria of the Melville Library at Stony Brook University (SBU) has featured student musicians in informal concerts for several years. The Galleria space serves as the main lobby of the library building, an informal place to gather, and a thruway for people scurrying between reading rooms, classrooms, and the stacks. Its brick floor and high ceiling full of skylights provide both reverberant acoustics and beautiful lighting, making it an unusual and inviting performance space. In this space, undergraduate and graduate students have performed a mostly classical repertoire spanning multiple centuries, featuring instruments such as the piano, violin, clarinet, percussion, and voice. Although concerts in libraries have long been lauded as wonderful ways to educate patrons, build community, and contribute to intercultural understanding, little to no research has investigated the role libraries might play in expanding the performance opportunities of music students at colleges and universities. After providing a brief literature review and introducing the history and logistics of these concerts, this chapter uses content analysis

to examine and discuss the perspectives of SBU student musicians, many of whom are now alumni, who performed at the library from 2013 to 2021. Ultimately, we show that informal student performances within a highly trafficked library space not only bridge academic and practitioner worlds but also widen and enrich the creative lives of student musicians on campus.

LITERATURE REVIEW

Throughout the past several decades, library concerts have evolved as an ideal way for libraries of all types to build partnerships and create community, while providing free, educational shared experiences for patrons. In the United States, the library-as-concert-space has a substantial history, including the well-known "Concerts from the Library of Congress" series, which originated in 1925,[1] as well as the variety of free concert experiences often offered by public libraries featuring local or touring musicians seeking new audiences.[2] As Deborah Robertson explains, if libraries have "the space and acoustics," offering concerts "can tap into many new audiences."[3] Furthermore, Scott J. Simon explains that as spaces "free from market demands, free from popular constraints," libraries provide an ideal setting for a "freely expressed musical performance."[4] Matthew Moyer asserts that the public library is the "great leveler for experiencing classical music," since there are no intimidating concert halls or season ticket holders and "the setting is intimate enough to allow both novices and devotees a close-up perspective on musicians practicing their craft."[5] Public libraries may also offer particularly accessible and/or inclusive concert spaces, as did Rochester Public Libraries when they offered sensory-friendly performances in a fall 2021 concert series.[6]

Specifically within the academic library, librarians have discussed the value of concerts as unique forms of outreach to the surrounding community,[7] collaboration with the music department,[8] and even information literacy instruction.[9] Bonnie Biggs describes how at San Diego State University, North Country Library "doubled as a concert hall" to host over 100 musicians between 1987 and 1991 and highlights the success of the concerts in bringing well-known artists to campus and reaching community members from all over San Diego County, "including several civic leaders."[10] Catherine M. Brown details UCLA College Library's experience hosting concerts in a resonant space of the second-floor rotunda, "under a Romanesque dome," with particularly successful performances featuring faculty or "very motivated students" from the music department.[11] And Scott Stone focuses on how his own performance on the euphonium provided an experimental way to discuss library resources and provide library instruction, resulting in an "increased amount of interaction with faculty."[12] Further examples of successful community-building concerts in the university setting include performances by "surf guitarist" Dick Dale at University of California, San Diego, and a series of Appalachian music concerts at Eastern Kentucky University.[13]

Librarians, then, have recognized that concerts in libraries are a proactive way to build community. Less discussed and documented, however, is the impact that regular and informal concerts might have on student musicians who perform in academic library

spaces. In a typical undergraduate or graduate music program, student musicians are required to perform well-rehearsed repertoire in concert or recital halls for an audience that consists of their peers, teachers, family, and friends. These formal performances are part of the curriculum, with credit and grades often given for preparation and execution. There may be little opportunity, however, for students to experience what it is like to perform for an unknown audience or try out new repertoire or "works in process" in a less formal setting that is both familiar and unpredictable. As Melissa Forbes has described, "informal learning within small groups" has tremendous potential to create value and "positive experiences" for music students.[14] Opportunities to take chances, experiment, and share one's craft with a wider community are a central component of an artist's creative life, and the library is well-positioned to provide such opportunities to student musicians.

HISTORY OF THE CONCERT SERIES

Stony Brook University has a large and established music department, offering BA, MA, MM, DMA, and PhD programs, and the campus has a full-scale performing arts facility, which has a main stage and a recital hall, both of which regularly feature student ensembles and solo student recitals. A dedicated music library run by one faculty librarian and supported by student and professional staff supports the music program. The relatively small, informal, and intimate library concerts, then, provide a counterpoint to more formal music department venues and offer a way for music students to venture into a space where they can connect with the campus community as a whole.

In March 2013, the University Libraries' Research and Instruction Services/Outreach Strategist Kathleen Maxheimer (now retired) organized a student concert in the library in order to feature an award-winning graduate student percussionist in collaboration with Michael Hershkowitz, the Music Department's Director of Concerts and Community Music Programs. It was well received by an audience that included students, faculty, and staff. The following year, a music class asked Hershkowitz if they could perform in a public area, and he suggested they contact Maxheimer. The class instructor said they "needed a space where they would be performing in a setting much like the era of the music they were studying," a space that was "public and impromptu with crowds and people going about their day."[15] With the success of the percussion concert from the previous year, Maxheimer suggested that she'd like to "think about doing something on a regular basis (if we can work out the logistics) and open it up to students and staff for scheduling mini performances."[16] The donation of a piano to the library in 2014 further accelerated the momentum for a regular performance series. Although there had been scattered concerts featuring music students in years prior to 2013, in 2014 the series was more formally established.

The plan was to give two student concerts per month during what is known as "Campus Life Time," a period on Wednesdays between 1 p.m. and 2:30 p.m. when no classes are scheduled and student life activities are encouraged and organized. Such occasions facilitate interactions among students, faculty, and staff in the midst of rigorous academic schedules. The concerts have provided exposure and experience to student musicians and

bring the sunny, attractive space of the Galleria to life for those working and studying in the library, creating a mutually beneficial experience. Although the original goal of two concerts per month proved too arduous, the library has planned, hosted, and promoted thirty-seven of these informal concerts between March 2013 and April 2021. Although most concerts have featured student performers, some have also included music faculty and library faculty, either performing alongside their students or performing on their own. Despite taking a brief hiatus due to COVID-19, the concert series has supported an average of two performances per semester since spring 2013. When the series started, organizers distributed programs and sometimes biographical profiles of the musicians to passersby. There was not yet a formal seating area for a prospective audience. In time, however, with publicity and as the popularity of the events grew, the set-up for the concerts would include approximately ten to twenty chairs for those who came specifically to attend the concerts, as shown in figure 9.1. The audience has typically been a mixture of those who pass through and those who stay for various periods of time.

FIGURE 9.1

Photograph of the Art of the Violin concert setup
from December 8, 2021.

Special challenges include the need to move and tune the piano before each performance. Building temperatures and humidity, along with movement of the piano across the building make it vulnerable to falling out of tune easily. The library pays for the tuning and maintenance of the piano before each concert. Staff members respond to calls for volunteers to move the piano, as well as the chairs, music stands, stanchions, and signage needed for each concert. Promotion is handled through the library's established workflow, which includes creating a banner on the library website, listing on the library events page, listing in a weekly campus announcements email, social media posts, and listing on campus-wide events calendars and apps.

METHODS

In order to capture performer perspectives and experiences, we used a survey (see appendix A) sent to those who had performed in a library concert between fall 2013 and spring 2021. In all, from Schierhorst's records of concert programs and email correspondences, we identified 121 performers or teachers. Out of the 121 participants we identified, we located possible contact information for and sent the survey to 107 individual performers, all either via email or via Facebook messenger, and reached out personally via email to six individuals involved in teaching or administering to students who performed, asking similar questions to those on the survey. As shown in figure 9.2, the majority of those identified were students, most of whom were alumni at the time of outreach. Names were obtained from Schierhorst's archive of concert programs, each of which had the date of the concert, names of performers, and pieces performed. In addition to helping us identify potential respondents, the archived concert programs were useful in determining which performers performed on which dates and with what instrument. This concert data is also included in our analysis below.
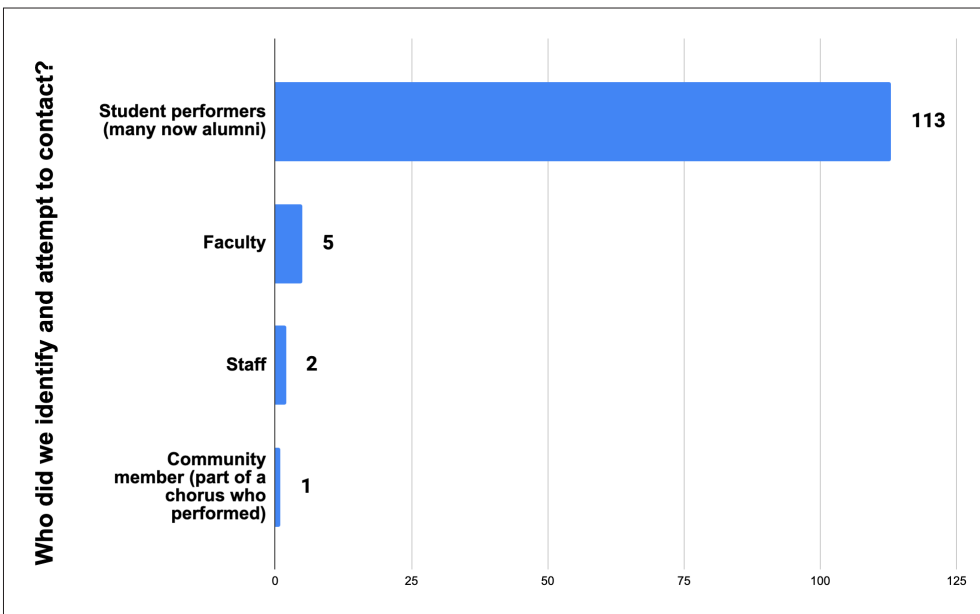

FIGURE 9.2

Whom did we identify as possible respondents?

Out of the 107 individuals to whom we sent the survey, fifteen individuals responded, a response rate of 14 percent. We also interviewed six individuals via email, of whom four responded, a response rate of 67 percent. Through these methods, we collected the thoughts and ideas from nineteen individuals, including music students, alumni, faculty, or administrators.

To analyze the free responses, we used content analysis, which allowed a qualitative approach that provided the opportunity to thematically categorize and quantify the results. We coded the free responses of the nineteen respondents, assigning the ideas that appeared in the responses to the first question to eight different thematic categories, in the second question to four different thematic categories, and in the third question to eight different thematic categories, as shown in figures 9.5, 9.6, and 9.7 (see Survey Results). Any given response to a question could be coded into as many themes as were appropriate for that response. Thus, many responses were coded into multiple thematic categories. Answers to the survey's multiple choice and checklist questions were analyzed quantitatively.

RESULTS

Concert Data

We have concert data for thirty-seven concerts that occurred between spring 2013 and spring 2021. As shown in figure 9.3, these concerts had anywhere from one to twelve performers per concert. Some performers, then, took on the weight of designing and performing the entire program on their own, while others performed as part of a larger studio effort.
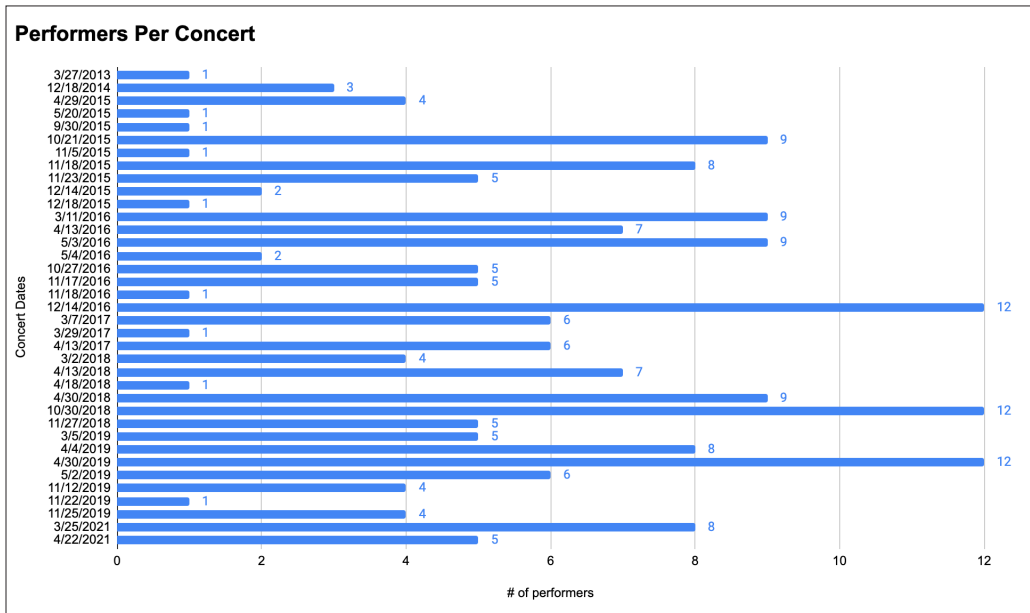

FIGURE 9.3

Performers per concert.

For many of the student performers, the library concerts were not a one-time-only experience. Figure 9.4 shows that 39 percent of student performers returned to the library for multiple concerts during different semesters. Out of those who returned, students

performed at anywhere from two to seven different library concerts during their time as SBU music students. This suggests that, for some students, performing at the library was gratifying enough that it was worth doing multiple times. It also shows that the list of student performers was varied and frequently changing. There wasn't the same small group of dedicated students performing semester after semester, but a variety of new students combined with returning students.
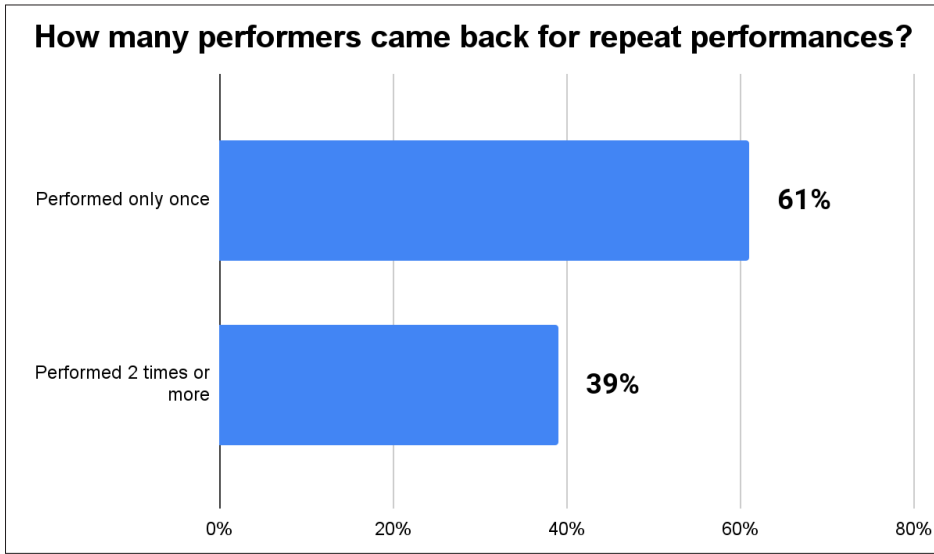

FIGURE 9.4
How many performers came back for repeat performances?

Most performances featured music from a variety of classical genres and time periods, from the Renaissance through the twenty-first century. The thirty-seven concerts showcased eighteen different instruments, with violin and piano being the most heavily represented. Other well-represented instruments included clarinet, voice, and viola. The majority of instruments represented were played three times or fewer, and include guitar, theorbo, bassoon, and percussion. Some students performed on multiple instruments in a single concert.

Survey Results: Performer Perspectives

These results reflect fifteen responses to the survey and four responses to emailed questions that were similar to the free response questions on the survey.

Table 9.1 shows that survey respondents, who selected as many choices as they wanted, most commonly indicated that they performed at the library because of "Suggestion / opportunity from your teacher (but not a requirement)," "Trying out new repertoire / works in process," "Like the idea of performing for a new and diverse audience," and "Like the idea of the performance being ambient for passersby."

Category	# respondents who selected (out of 15)
Suggestion / opportunity from your teacher (but not a requirement)	11
Trying out new repertoire / works in process	9
Like the idea of performing for a new and diverse audience	9
Like the idea of the performance being ambient for passersby	8
Interested in the acoustics of the space	3
Studio / course requirement	3

TABLE 9.1

Reasons to perform at the library.

All respondents said they would recommend performing at the library to others. Two qualified their response by indicating that they thought all performers should be adequately prepared for the challenges involved in performing in the library space.

After qualitative analysis of the question, "What did you enjoy about performing at the library?," eight themes emerged as the most common (figure 9.5). Examples of responses represented by each theme are shown in table 9.2.
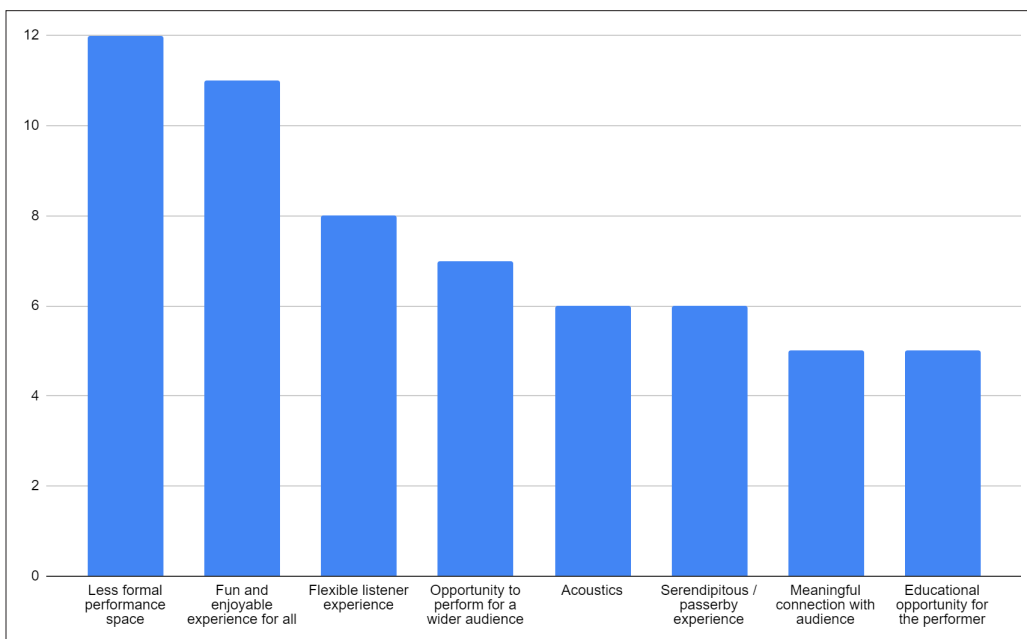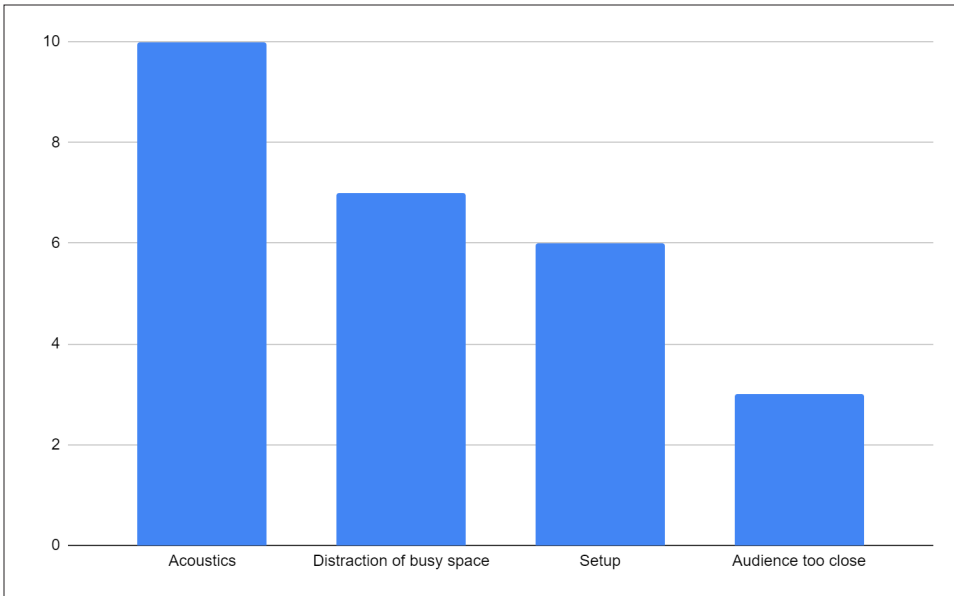

FIGURE 9.5

Themes that emerged in responses to the question, "What did you enjoy about performing at the library?"

Category	Examples of Responses
Less formal performance space	"It felt like a more organic environment where the audience could engage and stay, or enjoy as they proceeded through their day." "Taking classical music to the masses who don't know the snide customs of the dark recital hall."
Fun and enjoyable experience for all	"I was more comfortable and enjoyed the time compared to a set up hall and audience of what I was used to play[ing] in." "...people would smile and wave and applaud from all corners of the galleria."
Flexible listener experience	"I loved that people could walk by and listen for however long they wanted."
Opportunity to perform for a wider audience	"I think all too often we treat classical music as a country club. Why not reach out to new audiences? We need to invite more people in, and leave the doors open. Everyone benefits from this."
Acoustics	"I loved the acoustics!" "Sound carries well." "That is a unique thing about the space -- that it is vibrant and alive and inviting."
Serendipitous / passersby experience	"I enjoy performing in public areas because it can brighten many people's days as they're just passing by. If they have a moment to stop and listen for a few minutes, it can be a spontaneous and memorable moment in their day."
Meaningful connection with the audience	"This library concert felt like I was more engaged with the audience." "...There are hardly any audience members at graduate recitals. So to mingle in such a vibrant spot … made the making of the music more meaningful- because there were ears to hear and spirits to appreciate."
Educational opportunity for the performer	"It's a wonderful opportunity to play repertoire we don't ordinarily get to play…" "The ability to test new repertoire in a more relaxed environment."

TABLE 9.2

Examples of responses in each thematic category.

Seventeen respondents answered the second free response question, "What were some challenges you encountered when planning or during your performance?" In our analysis of these responses, we found four categories emerged most frequently (figure 9.6), with examples of responses in each thematic category shown in table 9.3.

FIGURE 9.6

Themes that emerged in responses to the question, "What were some challenges you encountered when planning or during your performance?"

Category	Examples of Responses
Acoustics	"I didn't warm up in the space so it took a moment to adjust to the acoustics, but once I did it was wonderful to hear my sound echoing back at me." "The acoustic is a bit unusual and it can get a bit loud."
Distraction of busy space	"I found the situation a bit distracting, as passers were unaware of the need to keep the noise of chatting and even walking to a minimum in the echoey library environment."
Setup	"I wish there was more space in the atrium to have a proper performance platform and student traffic can still get by."
Audience too close	"Even though the space was casual, I felt very nervous about playing in so much close distance with the audience."

TABLE 9.3

Examples of responses in each thematic category.

More ideas emerged in response to the third free response question, "How did the library venue—as a physical space, concept, audience, or collection of people—impact your experience as a performer?," which was also answered by seventeen respondents. Eight main themes emerged (figure 9.7), with examples of responses for each thematic category shown in table 9.4. Many responses to this question echoed themes that emerged from the two previous questions, especially the emphasis on the informal nature of the concert experience and the exposure to a wider audience.
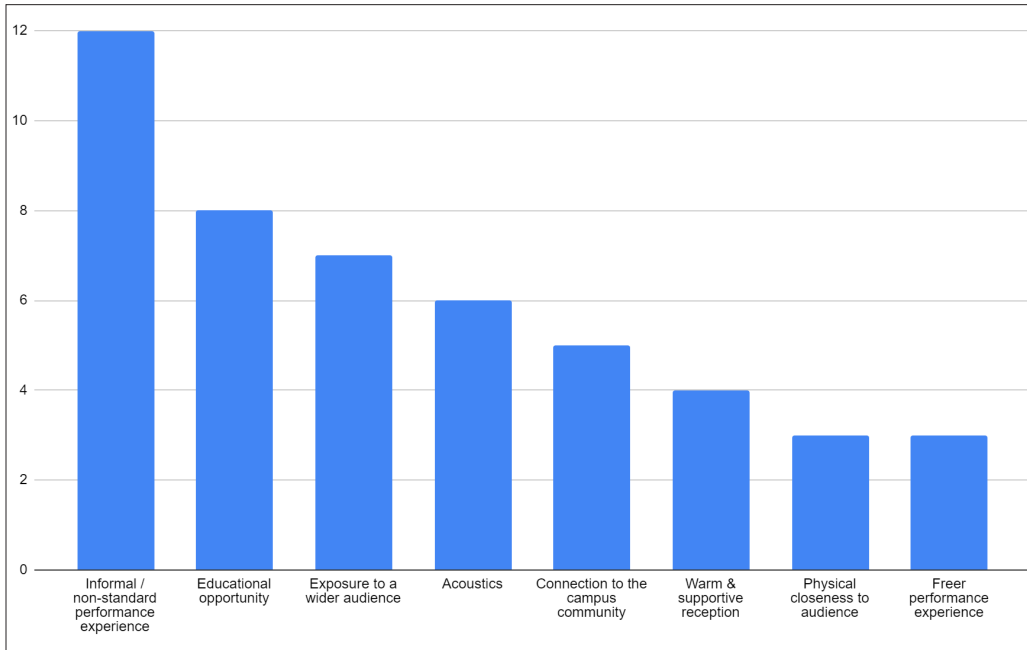
FIGURE 9.7

Themes that emerged in responses to the question, "How did the library venue—as a physical space, concept, audience, or collection of people—impact your experience as a performer?"

Category	Examples of Responses
Informal / non-standard performance experience	"As a performer, many times I feel like I need to be accustomed to various environments not just to the concert hall but to the publicly opened places because we don't know when or where we are going to be needed to perform. I think a performer should be able to play in any circumstances and in that respect, this library was great opportunity to crack our normal zone (=concert hall) especially as a student." "I was reassured that professional classical musicians have to open up and perform more in non-standard environment."
Educational opportunity	"Playing at the library gave me new performance experience that really helped widen my scope and skills as a performer." "It has taught me to develop better concentration performing."
Exposure to a wider audience	"I felt that it was an excellent educational experience for the student body outside of the music department which was highly appreciated."
Acoustics	"I enjoyed that it wasn't silent as it normally is in the concert hall. The ambient noise made me feel like part of the space."
Connection to the campus community	"It was very enjoyable looking up and seeing coworkers, students, the cleaning staff, and other employees of the library on the steps, on the balcony, sitting in chairs or stopping at the entrances to hear me play." "By moving out of our typical performance spaces, we engage with the greater campus community and have the opportunity to create new performance experiences we wouldn't normally have.

Category	Examples of Responses
Connection to the campus community (continued)	"Performing at the library made me feel like a member of the campus community rather than just a separate department on one side of campus. It's an opportunity to actually play for Stony Brook students, faculty, and staff outside of the music department who wouldn't typically come to a full concert."
Warm and supportive reception	"Overall it is a positive experience to perform at the library, mainly thanks to the warm and curious responses of the attendees."
Physical closeness to the audience	"It made me appreciate performing closer to the listener." "Allowing people to experience your music in any capacity impacts your experience as a performer. With regards to the library, I was impacted that I was heard from all angles: students walking behind me, above me, and in front of me."
Freer performance experience	"I felt freer in the space." "I remember feeling more free and more exposed at the same time."

TABLE 9.4

Examples of responses in each thematic category.

DISCUSSION

Of all the themes that emerged in the performers' responses to our questions, among the most prominent were the closely related ideas of removing the formal constraints of the concert hall, finding new audiences, and connecting music students with the larger campus community. The respondents pointed out again and again how the library concerts made this possible in a fun and informal way. One respondent enthusiastically proclaimed how wonderful it was "to play for a wider audience—people who pass by the library don't necessarily go to concerts and it's great to be able to play for them!" Another focused on the importance of "reaching out to new audiences. We need to invite more people in and leave the doors open." Still another pointed to the library performance as a "great opportunity to crack our normal zone (=concert hall) especially as a student." The idea of breaking through the "closed" atmosphere of the concert hall was appealing not only because of the potential for new audiences but also because of the way it gave SBU's music students exposure to and a way to connect with the campus community. As Hershkowitz, the initiating administrator, explained,

> By moving out of our typical performance spaces, we engage with the greater campus community.... The library concerts allow students to gain experience performing in a different acoustic and social environment. It also teaches our students to consider certain aspects of audience interaction that you wouldn't normally get in a controlled performance hall environment.... By moving the concert space to a fresh audience, they get the experience of

performing in the most comfortable way possible—in their own clothes, and in their own time.[17]

One student affirmed this by explaining how "performing at the library made me feel like a member of the campus community rather than just a separate department on one side of campus. It's an opportunity to actually play for Stony Brook students, faculty, and staff outside of the music department who wouldn't typically come to a full concert."

Another prominent theme was the idea of the performance in the library being especially appreciated by passersby because it was unexpected. The theme of serendipity is one that came up again and again in responses to both the first and third free response question. Sociologist Anabel Quan-Haase (2013) has described the "emotionality of surprise" as something that makes serendipitous encounters with information more salient and more powerful.[18] As librarians seek to enliven information discovery, adding an unexpected experience to a populated library space can be a wonderful way to create communal interest. Respondents focused on the pleasant expressions of surprise on the faces of passersby as a favorite aspect of performing in the highly trafficked library space. One respondent called this the "incredible curiosity of some of the randomly passing people," and another called the music an "auditory surprise waiting for people who entered the building." Another performer happily recalled the idea that their performance might be a "spontaneous and memorable part of [someone's] day." Not only does this enliven information discovery, it clearly had a positive impact on student performers.

Other respondents focused on what they learned through the unusual performance experience. For some, it was an exercise in learning to focus despite distraction, and for others, it was an acoustical challenge to overcome. One student summed up what they learned by explaining, "This was many years ago for me, and at the time I didn't have much experience performing outside of the traditional concert hall context. Playing at the library gave me new performance experience that really helped widen my scope and skills as a performer." The idea of learning also appeared in the way many respondents framed their library performance as an "opportunity" or an "education." By performing at the library, they were able to experience something new, challenge their perception of what defines a musical performance, and experiment with new repertoire and new audiences. Practice performing in an unfamiliar space can prepare students for similar situations in their post-graduation experiences. Furthermore, one respondent pointed out that the concerts were not only educational for the performers but also "an excellent educational experience for the student body outside of the music department, which was highly appreciated." The concerts, then, were not only a welcome informal performance experience, a way to connect with the campus community, and a serendipitous encounter for passersby but also provided different learning opportunities for both performers and audience members.

Respondents gave a diverse array of reasons they enjoyed performing at the library, compared with relatively fewer examples of challenges encountered. And all respondents indicated that they would recommend performing at the library despite the challenges. One respondent was frustrated by what they called "inconsiderate people" being too noisy

during their performance, and another explained that because audience members didn't stay for the whole performance, it sometimes felt like "there [was] no one really listening." Most respondents, however, embraced the active Galleria as being "vibrant and alive," appreciating both the "wide variety of people" and "the range of their interest level." And another noted that although the "level of white noise was a bit high," it actually "relieved …stage fright." In fact, many of the students enjoyed the experience of shifting their expectations and questioning their notions of what is expected of a musical performance. One respondent focused on the "idea of gifting music to a space in an ambient way." To another, the challenges in the space made the experience an "interesting exercise." One respondent observed the apparent tension in the air as passersby wondered, "Do I stay or do I go," and one faculty member explained, "It's a bit loud and sometimes hard to hear, but that's okay! This is one of the realities of being a musician. The important thing is to bring live music to live people."

In all, the responses show that the student musicians were appreciative of performing in what they describe as "a non-standard environment," "publicly opened place," and "a very different acoustical space" for an audience that was "incredibly curious," "randomly passing," "closer," and "new."

CONCLUSION

Music students, faculty, and administrators appreciate opportunities to both showcase student talent and celebrate the art of performance and live music. Librarians can be ideal partners in these endeavors because they are able to offer space(s) and audience(s) that are new and different from what music students are accustomed to as well as a vital connection to the campus community as a whole. Student performers were grateful for opportunities to participate in an informal concert, to offer an unexpected musical encounter to the campus community, and learn something new about the art of performance.

Overall, our results and discussion show that rather than doubling as a concert hall, the library's strength as a potential performance space is to provide students with opportunities to break out of the routine patterns that can accompany a conventional music education environment, enriching their experience and preparing them for future performances. This is freeing for a librarian who might otherwise feel that the space they can offer is not suitable for music performance—the imperfections of the space are balanced out by the benefits to student performers.

Appendix A. Recommendations for Implementation

For a library on a campus that has a music department that can provide a few student performers, at least one music faculty member interested in collaborating, and a space that is large enough and busy enough to section off a small performance space, we offer the following advice.

There are certain pieces of equipment that can make the experience easier and more comfortable for the musicians, some of which might require an initial financial investment. These include the following:

- A piano or other keyboard instrument. Although not all performances will require a piano, having one will make it easier to support more music and musicians. Aside from the upfront cost of a piano, suitable piano storage, and ongoing funding for tuning before performances are needed.
  - If a piano is not available, performances where a piano might not be needed include guitar, percussion (percussionist needs to be willing to set up their equipment), string quartet, a cappella voice, and various other solo instrumental performances.
- Chairs. Even if there are only ten to twenty chairs in a small space, and even if few people sit and stay, having the chairs gives performers a focal point, and a space to perform to. It also allows a comfortable place for those audience members who choose to stay for long sections of the program to sit and relax.
- Stanchions. If there is a busy space with many passersby, such as a lobby or hall, it is useful to section off the performance space in order to signal to passersby that they should pass with respect and not invade the performers' space as they walk by. The stanchions also divide the space and help keep the walking traffic flowing through the space. We have found that four stanchions is a good number to cordon off the space.
- Music stands. It's nice if the students don't have to bring their own. We generally provide one music stand per performer plus one to display the programs on and one extra just as a spare.
- Programs. Whether people stay or go, passersby will enjoy seeing who is performing and what they are performing by grabbing a simple one-page program.
- Signage. Label the area in some way. We currently use a sign from the Music Department that says, "Today's performance brought to you by the Music Department."

Librarians might also want to consider:

- Setup can be time-consuming. Secure volunteers ahead of time to both set up and break down the space. The more people who help, the faster and easier it will be.
- Promotion. Promote using usual library event channels and encourage the music department to do the same.
- Collaboration. Starting with a single partnership with an enthusiastic student, faculty member, or staff member can be effective.

- Timing. What is the best time of the semester for performances? Consider possible disruptiveness to exam schedules and/or when the performances could be a welcome relief from studying.
- Acoustics. Musicians pay a lot of attention to the resonance of the space they perform in. If there is uncertainty surrounding the acoustics of a potential performance space, ask an open-minded musician to come and play or sing in it and explain the strengths and weaknesses of the space acoustically. Chances are, the space will not be an ideal acoustic space for all types of music, but if the musicians understand what they should expect ahead of time, chances are they won't mind a space that poses some acoustic challenges. They might, however, choose certain types of repertoire or ensembles to better fit the acoustics of the space. Although some of our musicians complained about the overly reverberant space, others found it unique and inviting. As such, it may be useful to solicit multiple opinions and work with those who are flexible, optimistic, and excited about trying something new.

We hope our positive experiences with the Galleria Concert Series will inspire other librarians to create performance opportunities for students as well as stimulate further research that considers the impact of these concerts on student performers and the campus community as a whole.

Appendix B. Survey

Library Concerts: Performers' Perspectives

Thank you for helping us understand your experience of performing at the SBU Library Concert Series!

1. *Do you give us permission to anonymously quote your thoughts, ideas, and feedback in an article about concerts in libraries?
   a. Yes
   b. No
2. Name: (Optional)
3. If you'd like, feel free to tell us a little bit about what you remember regarding the instrument and selection(s) you played at the library: (Optional)
4. *What are some reasons you chose to perform at the library? Check all that apply, and feel free to add your own!
   a. Studio / course requirement
   b. Suggestion / opportunity from your teacher (but not a requirement)
   c. Trying out new repertoire / works in process
   d. Interested in the acoustics of the space
   e. Like the idea of performing for a new and diverse audience
   f. Like the idea of the performance being ambient for passersby
   g. Other:
5. *What did you enjoy about performing at the library? [free response]
6. *What were some challenges you encountered in planning or during your performance? [free response]
7. *Based on your experience, would you recommend performing at the library to other SBU musicians?
   a. Yes
   b. No
   c. Other
8. *How did the library venue—as a physical space, concept, audience, or collection of people—impact your experience as a performer? [free response]
9. Please share any other thoughts or experiences you have in regard to your memories of performing at the SBU Library: [free response]

*Required response

NOTES

1. Helen Darlymple, "Concert Night at the Library," *Library of Congress Information Bulletin* 57, no. 12 (December 1998), https://www.loc.gov/loc/lcib/9812/concert.html.
2. See, e.g., "Kingsport Public Library to Host Friday Lunchtime Live Concerts," Kingsport, TN, June 28, 2021, https://www.kingsporttn.gov/kingsport-public-library-to-host-friday-lunchtime-live-concerts/; "Music & Performance," The Seattle Public Library, accessed November 23, 2021, https://

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