Joyce: A Comic Monodrama
The Creation of a Role from an Entrepreneurial Perspective

by

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ABSTRACT

This document explores the concept of entrepreneurship for the classical singer and composer. First, it points out why this topic is relevant to our current economy and social environment as musicians. Next, it reveals many of the characteristics of successful music entrepreneurs, as well as the concept of managing these skills. This study on entrepreneurship, and its limited research, will reveal itself as important in the discussion of the opera's genesis.

The document then shifts to discuss a new work by Gary D. Belshaw titled *Joyce: A Comic Monodrama*. Beginning is a short biography of the composer, a discussion of the genesis of this work through the influence of another work, a discussion of some of the compositional elements and plot points, and our process of bringing it all together and performing it. Resulting is the personal, artistic, and professional value I derive from this collaboration. In this portion of the project, I expose the intersection of creative processes of composer and singer in the creation of an operatic work and character. All of this will be viewed from an entrepreneurial perspective, the thread that stitches together the entire document. Thus, as a contribution to the art, this project may inspire others to more personal exploration and research into what it means to be an entrepreneur in music.

JOYCE: A COMIC MONODRAMA

THE CREATION OF A ROLE FROM AN ENTREPRENEURIAL PERSPECTIVE

Gary D. Belshaw's *Joyce: a Comic Monodrama* presents a work from the here and now in terms of its musical content, style, and context, as well as its conception and development. In fact, this piece, composed specifically for this lecture recital project, is quite revealing of the time and circumstances at which it was created. More specifically are the lessons learned through this creative process when approaching the work from an innovative perspective.

The character in *Joyce: a Comic Monodrama* cleverly demonstrates how it can be challenging for singers to leave their drama on stage. Through Joyce's comical yet emotional journey and powerful resolution, I am inspired to share what I learned in creating her. Having also been focused lately on learning how to be an entrepreneur in my personal and professional life, these concepts naturally emerged, and they led me to view this entire project through an entrepreneurial lens. Revealed were all of the lessons the creation of this piece taught me about being a *successful* entrepreneur. Thus, I am compelled to share these lessons and how they translated into the creation of the role of Joyce from an entrepreneurial perspective.

Ultimately, this document will explore the concept of entrepreneurship for the classical singer and composer. First, it points out why this topic is relevant to our current economy and social environment as

musicians. Next, it reveals many of the characteristics of successful music entrepreneurs, as well as the concept of managing these skills. This study on entrepreneurship, and its limited research, will reveal itself as important in the discussion of the opera's genesis.

The focus of document then shifts to discuss the piece itself, beginning with a short biography of the composer, followed by a discussion of the genesis of this work through the influence of another operatic work, a presentation of some of the compositional elements and plot points, and finally our process of bringing it all together. Resulting is the personal, artistic, and professional value that I derive from this collaboration. In this portion of the discussion, this document exposes the intersection of creative processes of composer and singer in the creation of an operatic work and character. All of this will be viewed from an entrepreneurial perspective, the thread that stitches together the entire document. Thus, as a contribution to the art, this project may inspire others to more personal exploration and research into what it means to be an entrepreneur in music.[1]

Entrepreneurial Traits, Skills And Mindset

One can easily observe a plethora of writings on the subject of entrepreneurship, and the reason is not difficult to surmise. Books and

1. This document supplements the February 17, 2016, lecture and operatic performance of *Joyce: a Comic Monodrama,* accompanied by the composer on piano.

articles can be a major marketing platform for the entrepreneur who is constantly seeking and creating professional opportunities. Thus, it is very common to find opportunistic entrepreneurs writing books, articles, blogs, and other materials on the subject of entrepreneurship. As a consequence, my research on this subject is not exhaustive. Not only would the exploration of all research on the subject be seemingly impossible, it would also stray too far from my concentration on the piece of music created for this project. This portion of the study, then, is meant to begin an interesting conversation, one that musicians are often too afraid to have. Hopefully, too, with the entrepreneurial mind-set at the forefront, the reader may find this conversation innovative as it brings a fresh perspective to the field.

Learning the skills required to become a successful entrepreneur is a necessary step for artists to *create* their careers. This is especially true for the classical singer today, for whom the traditional route of pay-to-sing programs, competitions, and apprenticeship Young Artist Programs that lead directly to a main-stage career with the help of the teacher's network, is proving to be less suitable for most, and a less-guaranteed route than ever.

Opera America printed a noteworthy article by Sasha Margolis on the importance of education in this area entitled, "Entrepreneurship and the

Performing Artist: Preparing Musicians for 21st-Century Careers."[2] Music schools nationwide are adding programs for entrepreneurship and leadership to their regular curricula to keep up with the evolved career environment. Jeffrey Nytch, director of University of Colorado's Entrepreneurship Center for Music, even calls the old system of preparing performers "irresponsible:" "The old model was, we'll teach you how to be the best musician possible, you'll network with your teacher's help, take some auditions and make your way. That model doesn't work anymore. As a system for training students, it's irresponsible."[3] He explains that the classical music world has seen some radical changes over the past ten years. Some of these changes include a reduction in government and corporate funding, and cuts in numbers of productions, performances and employees. As an example, we've seen the closing of numerous opera houses across the country.

Ramon Ricker, director of the Eastman School of Music's Institute for Music Leadership, agrees with Nytch's sentiment. "I would feel really, really bad if we were just turning out great musicians without also making them

2. Sasha Margolis, "Entrepreneurship and the Performing Artist: Preparing Musicians for 21st-Century Careers," *Opera America* Spring (2011).

3. *ibid.,* 28.

aware of the real world."[4] Others agree as well. "People often ask me, why entrepreneurship?" says Edward Klorman, director of the Manhattan School of Music's Center for Musical Entrepreneurship. "Is that something to fall back on if you're not a successful performer? I would say in order to be a truly successful performer, you want to be the kind of performer who can dream up a project, a concert, a recording, an organization. Having the tools to put that in place is very empowering."[5]

It is valuable to first explore the shift to entrepreneurship in a broader scope. While it may appear to be a tangent when speaking about creating a career in music to talk about business and economics, it can be quite useful. When shifting into an entrepreneurial career, it is important to consider all lines of work "business." Thus it is helpful to know what is happening in other areas of the business world. In fact, marketing teacher Dan Kennedy claims that one of the best ways to create innovation in one's business is to look at the work of businesses in other fields. The CEO of MacDonald's, for example, was inspired to begin using the drive-though window for fast food after years of seeing this window system used at banks.[6] Equally, the music entrepreneur now has free reign to create a career inspired by many other

4. *ibid.,* 28.

5. *ibid.*, 29.

6. Dan Kennedy, "10 Big Breakthroughs in Business Life with Millionaire Maker Dan Kennedy," *GKIC University*, DVD, 2012.

successful businesses in the world. Moreover, the world of business can become a new establishment of education for this new and growing field of music entrepreneurship.

Bonnet, Dejardin and Madrid-Guijarro write about the societal shift from a managerial toward an entrepreneurial economy since the late 1970s/early 1980s based on studies of economic trends in advanced economies.[7] Another author, Björn Bjerke, characterizes this entrepreneurial shift in society in a number of ways. The first is a new kind of change in the work environment since the 1970s that is charged with more uncertainty than ever before. The next is the exponentially growing change and importance of Information Technology, especially since the 1990s. Other characteristics include the elevation of the importance of knowledge, globalization, a new perception of distance and time, the blurring of industries, and new concepts of capital that go beyond finances to include knowledge, contacts, networks, and other valuable assets.[8]

Bonnet, Dejardin and Madrid-Guijarro speak about the importance of innovation: "In the global and competitive market that demands high levels

7. Jean Bonnet et al., "Toward the entrepreneurial society," in *The Shift to the Entrepreneurial Society: A Built Economy in Education, Sustainability and Regulation,* edited by Jean Bonnet, Marcus Dejardin and Antonia Madrid-Guijarro (Northampton: Edward Elgar Publishing, Inc., 2012), 1.

8. Björn Bjerke, *Understanding* Entrepreneurship (Northampton: Edward Elgar Publishing Limited, 2007), 7.

of adaptation and proactive business attitudes, the start-up process has to be linked to innovative ideas, and established firms need to introduce and adopt an innovative culture that highlights the benefits generated by new combinations. This business orientation appears crucial in sustaining global economic prosperity. Innovation is thus a critical factor."[9]

Bjerke speaks in a similar vein: "In our entrepreneurial society, success comes from innovation, not optimization; growth is achieved less by doing what you know best than by attacking and, hopefully, managing what you know less well."[10] As classical musicians, we can learn much from this idea. Most of our educated life is focused on looking at the history of our art and optimizing our skills. Thus, in our particular historically-driven sector of fine arts, we can become less practiced in the skill and focus of creating new, innovative applications of our expertise. However, it is the responsibility of the artist to make innovation a priority. "Americans need more music: more music to listen to and more opportunities to make music themselves.

9. Jean Bonnet et al., 10.

10. Björn Bjerke, *Understanding* Entrepreneurship (Northampton: Edward Elgar Publishing Limited, 2007), 13.

Further, this nation needs more musicians to deliver more music and more music-making opportunities."[11] This is a clear call for innovation.

The authors Porras, Oliveras and Vigier go on to speak about the importance of education in entrepreneurship and what that must entail for one to be successful. They define an entrepreneur as one who "undertakes a venture,"[12] while others write, "Entrepreneurship is about finding your place and defining your role in the community,"[13] and yet another, "I believe that the true nature of entrepreneurship is to envision what might be possible, and using the tools of business, make it so."[14] More pragmatically and

11. C. Taloe Harding, "Why Music Entrepreneurship and Why in College Music Training?" In *Disciplining the Arts: Teaching Entrepreneurship in Context,* edited by Gary D. Beckman (Plymouth: Rowman & Littefield Publishers, Inc., 2011), 17.

12. José A. Porras et al., "Methodological proposal for determining entrepreneurial competencies from the entrepreneurial education approach," in *The Shift to the Entrepreneurial Society: A Built Economy in Education, Sustainability and Regulation,* edited by Jean Bonnet, Marcus Dejardin and Antonia Madrid-Guijarro (Northampton: Edward Elgar Publishing, Inc., 2012), 32.

13. Edward Lee and Ben Terry, "Defining Entrepreneur," *Access Ventures,* accessed Jauary 31, 2016. http://accessventures.org/archives/journal/defining-entrepreneur.

14. Kent Oyler and Ben Terry, "Defining Entrepreneur," *Access Ventures,* accessed Jauary 31, 2016. http://accessventures.org/archives/journal/defining-entrepreneur.

specifically, authors often refer to entrepreneurs as "those who exhibit a particular behavior expressed through a set of competencies."[15]

The authors Porras et al. distinguish their definition as different from the latter in the area of execution. They view competencies separately from an individual's entrepreneurial motivation, which is "the driving force" in a person's decision to undertake the venture. This motivation can also allow one to seek education, practice, and refinement in the areas of competencies that are required to undertake the venture.

Entrepreneurial motivation, as defined by Leiva Bonilla, is, "that state of mind or disposition which a person has in order to start up his business in a definite time span."[16] She splits this subject into three categories: entrepreneurial spirit; need; and favorable circumstances. *Entrepreneurial spirit*, or what some call motivation itself, is the trait that some argue must be born and not made. This is the motivation possessed within one's own nature to complete a task. The category of *need* is simply a motivation stemming from no other perceived options. From the perspective of scarcity and lack, this motivation is usually one of monetary need, it is accompanied by a sense of urgency, and it often results in failure due to unpreparedness to undertake the task. Those motivated by a particular *favorable circumstance* may come

15. José A. Porras et al., 32.

16. *ibid.,* 39.

into an opportunity with neither a high level of motivation stemming from their pleasure in completing a venture nor an immediate financial need. Often they are underprepared for these sudden opportunities, though the favorable circumstances can help them reach desired success. When it comes to the decision to be an entrepreneur they consider three factors: opportunity perception, self-efficacy perception, and risk perception.[17] This information can be very useful for educators and students to begin to understand the link between competencies and motivation.

Higher education takes on the task of building competencies in the areas of one's particular field. Fortunately, with new music entrepreneurship programs, competencies in the areas of business and innovation now also are being addressed. In fact, Bonnie E. Brookby claims that three core areas of competencies were the concentration of her Entrepreneurship in the Arts course. These include, "1) intellectual and personal entrepreneurial skills, 2) basic business and professional skills, and 3) a broad contextual understanding of arts culture, policy, and management."[18] For many, building

17. Alicia Rubio Bañón et al., "The decision to become an entrepreneur: a cognitive perspective," in *The Shift to the Entrepreneurial Society: A Built Economy in Education, Sustainability and Regulation,* edited by Jean Bonnet, Marcus Dejardin and Antonia Madrid-Guijarro (Northampton: Edward Elgar Publishing, Inc., 2012), 55.

18. Bonnie E. Brookby, "Venturing Outward: A Graduate Student Advocates for the Study of Arts Entrepreneurship," in *Disciplining the Arts: Teaching Entrepreneurship in Context,* edited by Gary D. Beckman (Plymouth: Rowman & Littlefield Publishers, inc., 2011), 63.

knowledge and confidence in the competencies can be enough to engage the motivation to implement them. However, this does not address the whole picture.

Delving more deeply into the discussion of entrepreneurship in music we can turn to a 2013 article by Paul Loeb van Zuilenburg, "Personality traits of successful music entrepreneurs." At the time of the article, the author claimed that, while there had been many studies conducted to analyze the necessary personality traits of entrepreneurs in general, there had not been any studies conducted on entrepreneurs in music specifically. The study this author conducted resulted in the claims that the most critical personality traits that correlate to the success of the music entrepreneur are, "creativity, persistence, commitment, self belief, opportunity obsessed, and networking." The category named "useful" traits includes, "free thinker, risk taker, self-promoter," while the "non-critical" traits listed are, "team player, leader, and Individualist."[19] Drawing conclusions from his study the author writes:

> From the study one can deduce that an ideal music (and probably arts) entrepreneur is someone who is highly committed, motivated and determined, courageous and self-reliant with the ability to network, lead and find opportunities. His/Her creative spirit determines the risks involved and s/he has the self-confidence to promote him-/herself. Compared to mainstream literature, the only glaring difference is that a music entrepreneur cannot be created, but must be born –

19. Paul Loeb van Zuilenburg, "Personality traits of successful music entrepreneurs." Odeion School of Music, University of the Free State, Acta Academica 45(1) (2013): 115.

> probably mainly because the musical skills are either present or not as are self-discipline and consistency (also attributes of a good musician) […] In order for a musician to traverse the path from being a student to becoming a music entrepreneur successfully, it is important for the incumbent to ascertain whether s/he possesses the personality traits of a successful music entrepreneur. Although many of the required personality traits can be developed, some individuals are not suited for this professional option.[20]

In summary, Zuilenburg claims that all the traits at the top of the list (creativity, persistence, commitment, self-efficacy, opportunity obsession, and networking) must be present in the music entrepreneur to ensure success. Interestingly, he further claims that not all these traits/skills are open for development, which excludes individuals not born or preset with them.

I disagree with this specific claim, although I find great value in Zuilenburg's study otherwise. It is necessary to invite discussion in the fields of music, psychology, education, business, and personal development to investigate the validity of Zuilenburg's claims. My contention is there would not be enterprises based on personal development, self-help, life coaching, and business coaching if these certain characteristics of leadership had to be born and could not be cultivated. In fact, I would hypothesize that many of the traits absent could have been the result of prior social conditioning and most certainly could be remolded. I know from experience that these areas

20. *ibid*.

listed—creativity, persistence, commitment, self-belief, opportunity obsession, and networking—are exactly what personal development practitioners claim to improve. This is what many personal development professionals call the "inner game," or "mind management,"[21] and what business psychologists refer to as "self-leadership"[22] and "emotional intelligence."[23]

Moreover, there is plenty of this literature available in the mass media that promotes "Living Your Best Life," "Personal Growth," "Inspiration," and "Success,"[24] in which readers can seek wisdom and practices to improve their quality of life and business. *Managing Your Mind: The Mental Fitness Guide* by Gillian Butler, Ph.D., and Tony Hope, M.D. is a representative example. The authors' practical methods arise from a "new wave" of behavioral and cognitive therapies that include mindfulness practices from eastern

21. Gillian Bulter, Ph.d and Tony Hope, M.D., *Managing Your Mind: The Mental Fitness Guide,* Second Edition, (New York: Oxford University Press, 2007).

22. Christopher P Neck and Jeffery D. Houghton, "Two decades of self-leadership theory and research: Past developments, present trends, and future possibilities." *Journal of Managerial Psychology* 21(4) (2006).

23. Erin B. McLaughlin, "An Emotional Business: The Role of Emotional Intelligence in Entrepreneurial Success," (PhD diss., University of North Texas, 2012).

24. http://www.barnesandnoble.com.

traditions as well as studies in positive psychology.[25] The authors write, "What we want to show you is how you can develop your inner skills so that you can live life in a the way that you wish."[26] It is logical to assume that since this information is so widely available in a multitude of forms to anyone of any personality or financial means, it could be assimilated easily by the music entrepreneur lacking any of Zuilenburg's "necessary" traits, which then would be called *skills*. In fact, since this field requires so much self-direction and motivation, one could go so far as to recommend this kind of personal exploration to further aid in success.

In addition, one does not have to delve deeply into business research to find articles on self-leadership theory. For example, a 2006 *Journal of Managerial Psychology* article entitled, "Two decades of self-leadership theory and research: Past developments, present trends, and future possibilities" reviews, as it states, two decades of writing on this subject. This article explains:

> Self-leadership is a normative concept that may operate within several theoretical contexts including self-regulation theory, social cognitive theory, intrinsic motivation theory and self-control theory. We have further suggested that the application of self-leadership strategies may result in a number of predictable outcomes/performance mechanisms, including commitment, independence, creativity, innovation, trust, team potency, positive affect, job satisfaction, psychological empowerment and self-efficacy. We believe that these outcome

25. Bulter and Hope, 11.

26. *ibid.,* 5.

> variables, in turn, may lead to higher levels of individual, team and organizational performance.[27]

The authors claim that the traits Zuilenburg implies cannot be learned can in fact be shaped by a number of deliberate strategies. The term "normative" used above to describe self-leadership theory is also of importance. Normative theories seek to explain how something *should be done*. This opposes a descriptive or deductive theory, which simply describes or explains the occurrence in action without acknowledging a method of managing the process at hand. Zuilenburg's claim that the traits need to be born and not developed acknowledges merely a descriptive or deductive theory rather than a normative one. The normative theory would identify Zuilenburg's findings as *skills* when they are actively developed, as opposed to *traits*.

According to Neck and Houghton, "Self-leadership is a self-influence process through which people achieve the self-direction and self-motivation necessary to perform."[28] Within this theory, a number of cognitive and behavioral strategies can be implemented to influence personal performance and effectiveness positively. The three main categories of strategies include behavior-focused strategies, natural reward strategies and constructive

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27. Christopher P Neck and Jeffery D. Houghton, "Two decades of self-leadership theory and research: Past developments, present trends, and future possibilities." *Journal of Managerial Psychology* 21(4) (2006): 285.

28. *ibid*., 271.

thought pattern strategies. All these categories require a level of maturity and curiosity to become an observer of one's own thoughts and behaviors in an effort to create an inner environment that best serves the individual's goals. Some examples include the monitoring of negative, dysfunctional, and irrational self-talk and redirecting it into more constructive thought patterns to achieve the desired outcome. On the behavioral side, self-awareness is also the key in taking a step toward change. "Self-observation, self-goal setting, self-reward, self-punishment and self-cueing"[29] are all examples of behavioral-focused strategies.

In terms of determining the definitive effectiveness of these self-leadership strategies, the authors claim this area is under-investigated and call for future research:

> As self-leadership strategies are acknowledged as having value beyond related psychological concepts, empirical research in the self-leadership domain may be advanced and our understanding and application of this useful self-influence concept will continue to expand in the context of twenty-first century organizational settings.[30]

After decades of application, studies show more conclusive positive results. One example is Russell Dean Hulsing's study:

> Concluded from this study was that specific leadership competencies are directly correlated with entrepreneurship and with the probability of entrepreneurial success.[...] Implied

29. *ibid*.

30. *ibid.,* 288.

> by this study was that the training and leadership development mechanisms, developed throughout the long history of leadership studies, may be effective in enhancing the probability of success among entrepreneurs.[31]

In addition, Erin B. McLaughlin conducted a study on the subject of emotional intelligence, a newer coined concept of self-leadership:

> The intentions of the study were to contribute to the body of knowledge on the relationship between emotional intelligence and performance, specifically, by exploring the relationship in the entrepreneurial context. Effective entrepreneurs use their emotional intelligence abilities to not only manage themselves but also in their business operations, acquiring resources, building and maintaining relationships, as well as leading their organizations. The results of this investigation show that emotional intelligence has a significant effect on entrepreneurial success.[32]

There is also a wealth of literature on the subject of productive behaviors for the successful entrepreneur that date back decades, as well as those on the subject of the entrepreneurial mind-set. Barbara Bird calls entrepreneurship "a 'sexy' business term of the century,"[33] and she describes entrepreneurial behavior as an "opportunistic, value-driven, value-adding,

31. Russell Dean Hulsing, "Leadership and Entrepreneurial Success: The Relationship of Leadership Factors and Economically Successful Entrepreneurial Endeavors," (DMOL diss., University of Phoenix, 2008), 133-136.

32. McLaughlin, 162.

33. Barbara J. Bird, *Entrepreneurial Behavior*, (Glenview: Scott, Foreman and Company, 1989), 1.

risk accepting, creative activity where ideas take the form of organizational birth, growth, or transformation."[34]

In Zuilenburg's defense, Neck and Houghton's article on self-leadership theory does admit to its limitations: "While self-leadership research composes an impressive body of knowledge, it is a domain of study that has been under-investigated in some aspects, both empirically and conceptually."[35] However, while "under-investigated," this field of study with its long list of practical applications can have significant positive implications for the budding music entrepreneur. Despite the points of disagreement, Zuilenburg generated a valuable list of traits to ponder and consider, regardless of whether they can be learned, developed, and managed as skills.

To conclude this discussion, entrepreneurship is increasingly becoming an exciting and necessary means by which to develop one's music career.[36] This is especially true in a society that is leaning in many ways toward an entrepreneurial economy in which innovation is a driving force of success. There are both competency and motivational factors that are necessary to the success of the entrepreneur in any field. Specifically in the field of music, schools of higher education have, for centuries, prepared

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34. *ibid.,* 6.

35. Christopher P Neck and Jeffery D. Houghton, 270.

36. I speak specifically from the perspective of the classical singer with an interest in opera performance.

competent musicians. Now, with the increasing need for a new approach in preparing students for careers, we are finding more and more schools concentrating specifically on developing the students' competencies specifically in the area of music entrepreneurship.[37] The competencies of these new music entrepreneurs must also be paired with entrepreneurial motivation as the driving force, whether that stems from "entrepreneurial spirit," "need" or "favorable circumstance." In any case, the most important skills that a music entrepreneur must have to cultivate success include creativity, persistence, commitment, self-efficacy, opportunity awareness/obsession, and networking skills. Where these skills are lacking, the artist can often benefit from strategies of self-leadership, including the management of undesired behaviors and thoughts. This is where the concept of adopting the entrepreneurial mindset becomes so powerful.

Brookby states, "The uncompromised conviction that the individual has the power to control her or his perceptions about reality—even as she or he cannot control every aspect of that reality—is the key to the entrepreneurial mind-set that sees possibility in every opportunity."[38] This is one of the key ideas of this project.

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37. This area is still in the process of being explored and refined, and there is no shortage of scholarship on the subject. In fact, there is so much more to dig into here that could be an entire study in itself, and I request a call for more research in this area.

38. Bonnie E. Brookby, 66.

The most compelling aspect of this project for me was to see the entrepreneurial traits and skills laid out by the authors cited above during the process of creating, rehearsing, and performing *Joyce: A Comic Monodrama*. The next several sections of this document explain where these traits and skills are evident from the composer's bio, the initial formation of the idea of the work, our emails and in rehearsals, and directly in the music and text of the piece. However, like Zuilenburg's study, the following discussion of these findings in the creation of *Joyce: A Comic Monodrama* is deductive and descriptive, and does not claim, like a normative study, to prove how one *should* cultivate the skills necessary to supplement their traits.

Gary D. Belshaw

Composer Gary D. Belshaw is an example of a music entrepreneur, and the traits and skills discussed above which are necessary for success in this line of work are apparent upon interaction with him. In particular, he exemplifies Zuilenburg's creativity, persistence, commitment, self-efficacy, opportunity awareness, and networking.

First, I will speak of Belshaw's persistence and commitment. The composer spoke to me in an interview about the moment he became enamored with musical notation: "I didn't start learning music until the

eighth grade. Mom came home with a piano, put it in the basement."[39] His mother showed him how each largely-printed note in his first piano book corresponded to the keys on the piano. "This somehow made a connection and I was instantly transported to some other place. I don't know where it was, but I wasn't in the basement playing this piano. So by the time I was in tenth grade I knew I wanted to be Leonard Bernstein."[40] He explained that Leonard Bernstein was doing exactly what he, Belshaw, wanted to do: write, perform, and conduct his own music.

While the composer was not raised in an environment that was conducive to cultivating the career of a musician and composer ("I was in a blue collar kind of environment"),[41] we can witness his commitment to his calling to this day. Even without his mother's support in the decision to become a musician, and perhaps in spite of his mother's lack of support, we see the composer's commitment and persistence to his path as it is summarized by his mother's term "stick-to-it-ness." Despite the financial and other challenges he may have faced over the years, as well as the many aspects of his life that stole away precious composition time, we see him creating his art today. This has remained true into his retirement. In fact, retirement for him was a goal to open more time for the art of composing.

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39. Gary D. Belshaw, interview, January 9, 2016.

40. *ibid.*

41. *ibid.*

Even without large and consistent monetary incentive, Belshaw continues to be committed to his art of composing, performing and conducting his own work.

After years of working in other fields, Belshaw embraced his calling to the art of composition and went back to school to Texas Tech University (TTU) full-time as a non-traditional student in 1987. He enjoyed his studies so much that he remained a student there until 2000, earning a MM and PhD degrees in composition. Right after receiving his doctorate, he began his teaching position of Professor of Music Composition at Wayland Baptist University (WBU), and since then, his dissertation piece, *Wind Sculptures* for Trombone and Symphonic Band, has been played three times, including by the US Navel academy band. He admits that he always saw himself as a composer who teaches rather than the reverse. Despite this point of view, he is a stellar academe, evidenced by four faculty awards, including two for scholarship, during his fifteen years of service at WBU. In addition, the university commissioned his composition of a choral piece, *Dreams and Realities*, as a part of its Centennial Celebration. This work saw its premiere in 2008 with a performance by the University choirs, conducted by Dr. John Scott Herrington. A testament to his talents as a composer, his choral, band,

orchestral, chamber, and piano music has been played around the world, across the United States, in England, Spain, Russia, Germany, and Austria.[42]

In addition to an extensive body of work, including his commissioned compositions for WBU, The U. S. Naval Academy Band, Don Lucas (Chair of Brass, Winds, and Percussion at Boston University), his recorded piano compositions on Dr. Richard Fountain's debut CD, *American Ivory*, and his resident composer position with the Plainview Symphony Orchestra (PSO), Belshaw has also enjoyed success with his ten-minute, one-act opera, *The Worst One Ever*, with twenty-one performances in fourteen different productions during its brief five-year history. It has been performed, "all the way from Orono, Maine to Lacey, Washington on the west coast, and from Northern Michigan State University to Howard Payne in Abilene."[43] It will have another performance this March with the WBU opera scenes course. Within the first year of his retirement, all three of Belshaw's operas to date will be performed during the spring of 2016 several months apart, two of which are world premieres: *The Incident at Burro Java* and *Joyce: A Comic Monodrama*.

42. Gary D. Belshaw, "Bio," 2016.

43. *ibid.*

In terms of self-efficacy, we see evidence of Belshaw's approach in an email from June 2016. We discussed possible document topics, and he had this to say about entrepreneurship:

> Entrepreneurship is a great topic, indeed. All artists, but especially creators, like composers, have to figure that whole idea out. And it goes against our grain, and at times it feels just WRONG! If people aren't tooting our horn, then we worry maybe we should just fade away and choose another profession.
> But on the other hand, if I don't toot my own horn now, who will? AND WHEN!?[44]

This email addresses the composer's apprehension-turned-appreciation for self-promotion. For many this skill goes against the natural propensity to seek outside validation, and it especially challenges an inclination to the learned value of humble modesty. To combat these inclinations the composer has learned to exhibit a healthy level of self-efficacy.

The idea of self-promotion extends into Belshaw's networking skills. Numerous times we had conversations about using our vast West Texas network to promote *The Incident at Burro Java.* These conversations included effective uses of social media and radio interviews. In fact, the participants in all three of his operas are a part of his network, including the members of the PSO, of which he is the current Executive Director.

44. Gary D. Belshaw, email message to author, June 2, 2015, 10:08 am.

Next, Zuilenburg's "opportunity-obsession" is a major focus of this project, and it plays a large role in the composer's career. The next section of this document titled "Genesis of This Piece: From Problem Came Solution" will detail some examples of Belshaw's seemingly inherent focus on creating opportunities. Whether learned as a child, or developed after years of persistence, he possesses a mastery of this important trait or skill today.

Of all of Zuilenburg's "critical traits," perhaps creativity is Belshaw's most inspiring. One perceives in his creative process a sense of curiosity and child-like awe. According to Eloise Ristad, "Each of us is partly a childlike, unselfconscious being who can stay in the present moment without thinking of the millions of other moments in our lives. My job is not only to give a person permission to discover moment-by-moment awareness; it is to create a climate in which that person can give herself that permission."[45] Belshaw's creative buoyancy permeates his conversations, emails, lessons, rehearsals, performances, and compositions, which is further evidenced in the discussion of the genesis of this project.

Belshaw even possesses many of the lesser-ranked "useful" traits or skills in Zuilenburg's study. To review, these include being a freethinker, risk-taker, self-promoter, team player, leader, and individualist. Because he is a freethinker, the composer's pieces are unique and display an updated view

45. Eloise Ristad, *A Soprano on Her Head: Right-side-up Reflections on Life and Other Performances*, (Moab, UT: Real People Press, 1982), 6.

on classical music and the world today. This will also be evident in the discussion of his innovative compositional elements employed in *Joyce: A Comic Monodrama*. He is also a risk-taker: he took a risk in agreeing to write *Joyce: A Comic Monodrama* for this project. As exemplified above in his email about "tooting his own horn," he has learned the art of self-promotion. He also works well on his own, composing for many hours at a time early in the morning. As a team player, he is refreshingly positive and fun to work with. In addition, he can easily be identified as a leader from an outside perspective. For example, he has served as a college professor for fifteen years, and now serves as an adjunct professor. He is the Executive Director of the PSO. Finally, he is also the creator, composer, librettist, producer, conductor, and director of a fully-orchestrated and staged two-act opera. The composer thus demonstrates the qualities of a freethinker, risk-taker, self-promoter, team player, leader, and individualist.

We have examined all of the critical and useful music entrepreneurial traits and skills of Zuilenberg as they relate to the composer directly. As clearly demonstrated, I derived significant value in this experience of working with a composer. In addition, I found that we shared points of commonality, leading me to assess my own entrepreneurial traits and skills. For example, we share a common trait of persistent independence (Zuilenburg's "individualist" trait), airing on rebelliousness, when it comes to any feelings of being held back by authority from following a creative path.

Fascinatingly, yet altogether not surprisingly, Joyce, the character we created, also shares this rebellious nature when she perceives her vocal career's best interests are in question. This leads into the next section of this document, and into a detailed discussion of Belshaw's work, *Joyce: A Comic Monodrama.*

Genesis of This Piece: From Problem Came Solution

This piece in particular lends itself to this discussion because of the way in which it was created. The genesis of this work begins, oddly enough, with the creation of another opera, *The Incident at Burro Java.* The reason why will soon become apparent after a brief description of *The Incident at Burro Java* and its development.

Premiering in April 2016, *The Incident at Burro Java* is a two-act American Opera in which are blended qualities of twenty-first century compositional techniques, elements of American musical theatre, and quotations of opera and art song literature. The setting is a coffee shop by an urban university's school of music. Dr. Waldemaar, premiered by tenor Christopher Kirby, is the school's retired opera director who has decided to purchase the coffee shop. Dr. Greene, created by mezzo-soprano Cloyce Kuhnert, is an esteemed professor of voice and the new opera director. Jack and Joyce, premiered by baritone Brian Kuhnert and myself, are first-year graduate students in the voice area. Cecilia and Connor, created by soprano Rebecca Ballinger and baritone Luke Van Meveren, are close to completing

DMA degrees. In the coffee shop, the characters prepare to sing an operatic jingle for a television commercial. The film crew's traffic delay is source of tension for the already-stressed music students, and the result is comical interaction of stereotypically melodramatic characters. In the finale, the camera crew has finally arrived and the characters rejoice. Cecilia makes an emotional journey from her negativity about marrying a baritone to finding a love connection with the baritone Connor, and the cast and ensemble finish the show with the "Burro Java" jingle. While there is much more to mention about this work, the most relevant discussion for this document is the opera's conception, evolution, and especially its influence on the creation of *Joyce: A Comic Monodrama.*

The idea for *The Incident at Burro Java* began to develop while Belshaw served as accompanist for Brian Kuhnert's opera scenes course at WBU. Inspiration struck when Belshaw observed the students' process. He perceived a repeated communication lapse for some of the students when it came to the importance of memorizing music early in the process:

> This generation who believes that homework is that 15 minute slot you carve out just before you go to sleep the night before class, or maybe over a cup of Starbuck first thing in the morning, just does not seem to grasp the importance of being off-book early on in the process, how no good can come of trying to develop a character when you have no idea what you [*sic*] lines are.[46]

46. Gary D. Belshaw, email message to author, June 2, 2015, 10:08 am.

Belshaw's solution was to write an opera scene or mini-opera to be performed by the faculty members to set an example and teach the students this lesson. Belshaw employs one important aspect of the entrepreneurial mindset: he views a problem as an opportunity to creatively compose a solution. This is an example of Zuilenburg's "opportunity-obsession" and Brookby's entrepreneurial mind-set.

The original piece was for a soprano and two baritones, to be performed by soprano Kim Brown, her husband baritone Daniel Brown and colleague Brian Kuhnert. When looking at the final score of this opera we can see the original concept for this scene by looking exclusively at the finale, which encapsulates the love scene, the arrival of the camera crew, and the final "Burro Java" jingle. Brown and Brown were to play Cecilia and Connor, and the composer appropriately intended the love scene for husband and wife performers. We still see this concept in the finale of the show, which was the fist scene he composed, although it is now filled out with three other characters and chorus. Once in the flow of writing, Belshaw was compelled to compose beyond the scope of just one scene. On the subject of expanding beyond the finale he writes:

> But as I started writing in earnest early last summer [2014], I just felt like the baritones each needed an aria of their own, and that Kim's character needed something more that just 'I'll never marry a baritone.' From what little I could share with

> Kim and Brian, Brian developed a sense of his character that just didn't ring like I wanted Jack to be.[47]

Clearly, we can see creativity at play as this piece expanded. By this point, Belshaw had decided the setting of *The Incident at Burro Java* would be a coffeehouse near campus. From there he decided it was important to include two professors into the plot, resulting in the invention of Dr. Waldemaar and Dr. Greene. In his view, the creation of these characters necessitated the composition of an aria for each.

The next step was to add just one more character. According to Belshaw, "That quintet is a little bottom heavy harmonically, and beside, when Jack loses out to Connor for Cecilia's affections, what happens to him? I needed a sixth character, even though that meant I was crossing over, out of the realm of chamber opera. I am so glad I knew you!"[48]

This is the beginning of entry into this story. Belshaw and I became acquainted in January of 2014, when I was contracted as an adjunct voice instructor to cover Kim Brown's studio for half the semester. Belshaw accompanied most of my voice students. His positive demeanor led us to engage easily in conversation. He asked me about my background and I told him about vocal surgery I had undergone the previous July. I remember

47. *ibid*.

48. *ibid.*

clearly speaking to him about my newly inspired thoughts in regard to my singing career during the summer I decided to go forward with the surgery.

At that time, I decided if I was going to undergo surgery, undertake speech and singing rehabilitation, as well as traverse all of the emotional difficulties associated with the process, then I was going to be sure to sing. This was a true epiphany that changed the way I viewed myself as an artist and singer. I decided to place more importance on my ability to sing and on making the most of my new vocal abilities than I would place on any external measure of success. While I continue to desire a career on the most prestigious of opera stages, I decided not to allow those goals to prevent me from creating other performance opportunities elsewhere.[49] This new way of thinking encapsulates many of Zuilenburg's entrepreneurial traits including self-efficacy, commitment, creativity, opportunity-drive, free-thinking, risk-taking, self-promotion, to name a few. In addition, the shift in outlook to involve all of these traits and skills exemplifies the initiation of effective self-leadership skills, as well as pointing directly to Brookby's assertion regarding "the key to the entrepreneurial mind-set."[50] True to Brookby's line of reasoning, my ability to manage my perceptions of reality provided the vision to view and create new opportunities.

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49. I will refer to these opera opportunities as *operatunities* in a future study.

50. Bonnie E. Brookby, 63.

Revealing more of my entrepreneurial spirit, creativity, networking skills, and vision for opportunity, I told Belshaw about my newly discovered interest in creating small performances as often as possible. I told him about my ideas of outreach as a way to gain the interest of increasingly greater numbers of audience members to the art, and described how enjoyable I felt short one-act operas could be to perform. We discovered we had a common interest as he told me about his ten minute one-act opera entitled *The Worst One Ever*, and I saw a mutual opportunity for some kind of future collaboration.

He had ideas in a similar vein, which I learned in the fall of 2014 when he began including me in conversations about a new composition that would become *The Incident at Burro Java*. Conveniently, the characters already in existence were preparing for roles in an upcoming performance of *Così Fan Tutte,* an opera that in 2012 had been central to my work as a DMA student. Thus, it was fitting on multiple levels for the composer to add a Colombine-type character who would prepare the role of Despina in *Così Fan Tutte* in *The Incident at Burro Java*.[51]

In the fall of 2014 I was investigating prospective works and topics for my final DMA project, and gravitated to the topic of small one-act operas including, for example, Menotti's *The Telephone.* However, after seeing the

51. This is the case because I sang the role of Despina with Texas Tech University Music Theatre in 2012, even singing it on tour at the National Theatre in Tegucigalpa, Honduras.

first score of Belshaw's new opera I quickly saw a much better option for the project. *The Incident at Burro Java* contains numerous quotations of comedic and nostalgic themes from other pieces of entertaining standard opera repertoire. These quotations make it a perfect vehicle for educating an audience unfamiliar with opera. As a work exemplary of contemporary characters, language, and circumstances, the comedy and action move much more quickly in this work than in *The Telephone*.

In retrospect, my decision to use this new opportunity to further my goals is an example of my entrepreneurial traits and skills at work, particularly "opportunity-obsession." Not only was I committed to performing the role written for me regardless of any other outside benefit, but it also seemed a logical decision to include it in my degree plan. In addition, I also saw this as an opportunity to aid the composer in increasing exposure to this new work, *The Incident at Burro Java*.

The opera continued to develop, and grew to include larger resources. Belshaw gained the interest of the PSO. He orchestrated a version of the overture, and the orchestra performed it in their February 19, 2015 concert. The piece was so well received that efforts to produce an orchestrated performance started taking form. With this exciting momentum, the PSO and WBU International Choir committed their forces, and Belshaw set out to work on orchestration and opera chorus parts.

With all participants on board, the date of *The Incident at Burro Java* opera premiere was tentatively set for the weekend of September 11 and 12, 2015, perfect timing for me to perform, lecture, and defend my document for a December 2015 graduation date. This was not to be, as numerous unforeseen challenges surfaced. It was later decided to have the premiere in April of 2016. This created a new challenge for me, and required more entrepreneurism from both Belshaw and myself. A performance in April would be too late to satisfy the requirements of both a December 2015 and a May 2016 graduation date.

Belshaw helped me seek some possible solutions. We contemplated a concert version of the score with piano, which in the end proved unrealistic for the rest of the cast. Belshaw even suggested a trimmed version of the score, but the conflicts for the cast and scheduling persisted. Additionally, presenting a condensed, concert performance without orchestra as a capstone of my degree seemed inappropriate for a project focused on the process of creating a role in a new work under the composer's direction.

I felt compelled to see an opportunity within this challenge. Ideas percolated as I asked myself how I could create a project in time to meet necessary degree deadlines. Finally, one particular idea began to form: perhaps this was an opportunity to do a one-singer opera. I did some research and found many examples of mono-operas, and while I found some interesting options, none suited my voice completely. My ideas continued,

though. What if I could add to this idea the value of working with a new composer? What if this could also mean performing a role perfectly suited to my strengths? My entrepreneurial self was at work again asking constructive questions, which is technique of mind-management and self-leadership.

There is risk involved in asking a composer to write a new work for one's own instrument and purposes, particularly immediately after tireless work on a postponed premiere. Fortunately, I believed in Belshaw's entrepreneurial, opportunist personality enough to have the courage to ask. I took the brave step, presenting it to him as a "CRAZY idea."[52]

Belshaw expressed the same excitement I had for the idea (although he later shared with me that he first wrestled with the idea and chose not to let his apprehension show in these initial stages). The composer exposed signs of creativity mid-email conversation. He was quite disheartened that the opera cancellation was affecting my degree, and the commitment for my degree plan was one of the factors on his mind in the fight to keep a September premiere in motion. His words at first were, "Amy…for you, I would do whatever I could…"[53] When the ideas began to form for this new project, however, the tone quickly shifted:

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52. Amy Pineau, "CRAZY idea!" email message to Gary D. Belshaw, August 13, 2015, 8:32 pm.

53. Gary D. Belshaw, "CRAZY idea!" email message to author, August 14, 2015, 5:15 pm.

> I have in mind an opening piano figure, a lot like that which opens Cecilia's aria (Act I Scene 7). After this "mad" gesture, your first lyrics are "A 48!? A FORTY-EIGHT!? I graduated with a 3.91! How could I possibly score only a 48 on a major exam?" Doesn't feel all that musical, lyrical, poetic - but, well, it IS the 21st century![54]

To which I fondly replied, seeing that he wrote this at 5:42 in the morning, "Oh fun!! The creative genius is at work again!!" After I contributed some of my thoughts he responded, "GeniusES, it appears! Brilliant thinking!" When I received word that *The Incident at Burro Java* would indeed be going forward in April, I gave Belshaw an opportunity to back out of this new project. His reply, "Not only NO, but HECK NO! I'm NOT dropping your new project! I'm totally on board with it! Too, too excited and happy!"[55] These conversations marked the beginning of the work entitled *Joyce: A Comic Monodrama*.

To summarize, in the work's conception alone, we see the presence of all of Zuilenburg's entrepreneurial traits and skills at work. Creativity is obvious. Persistence and commitment are present first in Belshaw's work to make *The Incident at Burro Java* a reality, and they continued into this project. They are also present for me in striving to achieve my terminal degree. Both of us maintained self-efficacy in our decisions to take on such massive endeavors from the beginning. This is not to say that we did not

54. Gary D. Belshaw, "CRAZY idea!" email message to author, August 17, 2015, 5:42 am.

55. Gary D. Belshaw, "CRAZY idea!" email message to author, August 17, 2015, 5:48 pm.

have doubts or fears in the process, we simply did not allow the fears to make our decisions for us. In addition, we both clearly shared the trait of awareness of opportunity in light of conflict. *The Incident at Burro Java* was created to solve one problem, and *Joyce: A Comic Monodrama* was created to solve another. We also see Belshaw's use of his network of friends, coworkers, and in my case, new acquaintances in the development his opera, *The Incident at Burro Java*. I also reached back out to him, an example of how I utilized my network, to create this new piece for my lecture recital.[56] Through this process, I not only discovered the importance of these "traits," I also learned to strengthen those that were lacking, including awareness of opportunity, networking, self-efficacy, commitment, and persistence.

Joyce: A Comic Monodrama

56. I have casually mentioned in broad terms that the creation of this work was a "collaboration." Yet, in truth, I had the privilege to witness the creative work of a composer. While I influenced its creation, Gary D. Belshaw was truly the creator. I clarify this because of a discussion we had about the project on December 13, 2015, our first rehearsal of the work. By then the piece was in a completed version to be fully rehearsed. The composer asked me about my take on the word "collaboration." What was my take on the amount of influence I had on the composition side of the project? Here I would say, "None at all!" This is a Belshaw opera one hundred percent, and I am not interested in attempting to lay any claims on its composition. I am merely the singer who asked the composer if he was interested in writing a piece for me. I gave him some basic ideas and from there he took off with creative fervor. My part in this collaboration is in "creating" the role of Joyce. In the rehearsal process, with a completed working version of the score, we collaborated on staging as well as some edits to the score for plot clarity, comedy, and vocal ease.

While the development of *Joyce: A Comic Monodrama* demonstrates entrepreneurial traits and skills at work, the piece itself also contains some teachings on the subject of entrepreneurship. One of these teachings is the concept of innovation, an important term highlighted in the initial discussion of a newly developing entrepreneurial economy. This innovation permeates the treatment of the music and the text.

As classical musicians, our skills are compared to the work of those performers and composers who came before us. It can be difficult for us, especially those of us unaccustomed to effective self-leadership, to break out of the shadow of the successes of our predecessors. This debilitating sense of comparison to those who came before, or even just the urge for us performers to strive for the *perfect* stylistic choices, can often be enough to stifle the creative process. The composer, too, must find a way to maintain enough self-efficacy to write in a genre that long since has been mastered, especially when the greats of the genre are still featured in standard repertoire after decades and centuries. Even the composer admits to feeling "the judges"[57] on his shoulders when it comes to harmonic theories in his writing. Belshaw embraces his inspirations with self-efficacy, including them in his work clearly and confidently. He innovatively uses the successes of his predecessors in a comical and compelling new way. The result is a combination of very tuneful, diatonic writing, and contemporary harmonic

57. Gary D. Belshaw, email message to author, July 15, 2015, 10:19 am

idioms and techniques, including tritones, chromaticism and serialism. In turn, as a performer, what has been so compelling about working with a new composer is the sense of artistic freedom.

In addition, Belshaw calls himself a Romanticist. Dr. Paul Cutter, Music History and Literature Professor at Texas Tech, was the mentor who first "freed"[58] him to this idea. Says Belshaw, "In very broad strokes, Romanticism is held as an emphasis on emotion, especially intense emotion, as a legitimate source for genuine aesthetic experiences.[…] So I find myself thinking in terms of expression, communication, and language. In fact, I think of myself primarily as a story-teller."[59]

We will certainly come back to this idea of story telling when exploring the libretto, which is key to Belshaw's creative process. In terms of Zuilenburg's entrepreneurial traits and skills, Belshaw's treatment of the music exposes his creativity and commitment to communicating his story, as well as painting him as a leader in his field, a free-thinker and a risk-taker. The distinct shifts in compositional techniques in this piece are direct evidence of the driving force of expressive communication. For example, the tuneful quality of the arias is followed directly with contrasting Menotti-like angularity in the phone calls and other recitatives.

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58. *ibid.*

59. *ibid*.

Speaking about this combination of elements, Belshaw cites his admired predecessor Leonard Bernstein's closing remarks of his 1973 Harvard Lectures. While other composers strove to avoid tonality, Bernstein claimed that the harmonic series and triadic writing are "the music of the earth," and that new music would have a return to tonal harmony.[60] The twentieth century certainly appears to have been divided between these two different compositional goals. Innovatively, Belshaw brings these two techniques together for a new twenty-first-century compositional style. He writes:

> Ann Stutes describes 20th Century as all growing out of the twin trunks of an unusual tree. Some music comes from intense chromaticism, and the rest from the triad. So many people staunchly cling to and promote this trunk or that, and often to the neglect of significant contributions from the other trunk. I like that. It more than doubles the quantity of materials from which I may build my own works.[61]

Thus, Belshaw allows himself the creative reign to choose the best compositional elements to advance the expression of his story without being inhibited to avoid a separate "tree trunk" of techniques. We see this with his allusions to Bernstein, Menotti, Barber, Mozart, and others, compressed in one thirty-five minute monodrama.

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60. Leonard Bernstein, "The Unanswered Question 1973 6 The Poetry Of Earth Bernstein Norton," Accessed July 15, 2015. https://www.youtube.com/watch?v=OWeQXTnv_xU&list=PLvwq2kS7F5kFbKLysr7Rk5asEvrqU6BEA&index=6.

61. Gary D. Belshaw, email message to author, July 15, 2015, 10:19 am.

Like the previously mentioned opera, *The Incident at Burro Java*, *Joyce: A Comic Monodrama* contains numerous opera aria and art song quotations. These moments of parody received an abundance of laughter from colleagues and teachers attending the performance. Some of these parodied works are included in table 1.1 below.

Belshaw's combination of old and new compositional elements is innovative and true to the entrepreneurial spirit, thus exposing his self-efficacy, creativity, and command of his compositional competencies. In addition, the use of parody shows the composers awareness of opportunity to entertain his audience, and its combination with twenty-first-century techniques exposes his awareness of opportunity to be a leader in his field.

Table 1.1 Quoted Arias

Aria	Role	Opera	Composer
Durch Zärtlichkeit und Schmeicheln	Blondchen	*Die Entführung aus dem Serail*	Mozart
Quando m'en vo	Musetta	*La Bohème*	Puccini
Una donna a quindici anni	Despina	*Così fan tutte*	Mozart
Deh vieni non tardar	Susanna	*Le nozze di Figaro*	Mozart
Vedrai, carino	Zerlina	*Don Giovanni*	Mozart
Der Hölle Rache	Königin der Nacht	*Die Zauberflöte*	Mozart
In uomini, in soldati	Despina	*Così fan tutte*	Mozart
Martern aller Arten	Konstanze	*Die Entführung aus dem Serail*	Mozart
So anch'io la virtù magica	Norina	*Don Pasquale*	Donizetti
Come scoglio	Fiordiligi	*Così fan tutte*	Mozart
Es lebt eine Vilja	Hanna	*Die Lustige Witwe*	Lehár

Belshaw is not only the composer of both operas, he is also the librettist. He is a naturally inspired storyteller, spinning new creative tales at every turn. The creation of Joyce is a prime example. The inspiration for the

character in *Joyce: A Comic Monodrama* was drawn from the character I will be premiering in *The Incident at Burro Java* this April, whose name is also Joyce. In fact, other character's names from *The Incident at Burro Java* appear in *Joyce: A Comic Monodrama*, including her annoying friend Jack and her esteemed voice teacher Dr. Greene. In addition, Joyce receives many phone calls throughout the scene, and we decided collaboratively that, although unnamed in the score, the first phone call is meant to be from her love interest, Conner.

In this work and in *The Incident at Burro Java,* Joyce, a coloratura soprano, is a first year graduate student in vocal performance who will be playing Despina in *Così Fan Tutte. Joyce: A Comic Monodrama* is set is in a Teacher's Assistant (TA) office in which Joyce prepares to practice a number of arias. Joyce's practice is interrupted numerous times by phone calls and by her own erratic mind. We learn at the end of this work that our Joyce is meant to create the role of Joyce in *The Incident at Burro Java* this April. Joyce's major conflict is that she misinterprets her teacher's intentions to have her learn Cecelia's aria, the lyric soprano role in *The Incident at Burro Java*. This is a true, melodramatic problem for Joyce who does not believe that a coloratura soprano should be asked to sing a lyric soprano role. Joyce then takes an introspective, emotional journey through the scene to discover her conflict's resolution.

Like a true entrepreneur, Belshaw capitalized on resources to the best of his ability, creating an environment of creative efficiency, and inventing a work that could enhance the larger piece he created. This, again, demonstrates Belshaw's awareness of opportunity, even in the area of marketing.

Another aspect of the entrepreneurship discussion above that directly correlates to this piece is the subject of mind management or self-leadership. In many ways, Joyce is very far from an ideal role model of one with a managed mind. It is easy to notice her mismanagement from an external view, as we witness her less-than-ideal practice session. In fact, it is disorganized, highly susceptible to distraction, and easily swayed by erratic thought patterns and emotions. She even refrains from singing any passage more than once. Her conflicts create drama and interest for the audience member.

On the other hand, there are some valuable lessons to derive from Joyce's experience and from the way she deals with her conflicts. First, her positivity and excitement is palpable. She clearly allows herself to become immersed in positive emotions that can create an environment conducive to creativity and productivity. For example, she sings the lines repeatedly, "I really, really, really am excited…" Second, she effectively gives her anger some space to exist. Rather than simply ignoring her negative feelings, covering them up with any number of vices, or fighting against feeling them,

she allows them to live and breathe. This is true especially in her angry aria, which we can call "I have to say I really will be angry!" We see the negative emotions vanish quickly after they have had their say. This practice of allowing is actually a valuable lesson in emotional intelligence.

While the composer did not have this topic of entrepreneurship and self-leadership in mind, he composed a moment that teaches both performer and audience members much about these topics. The lines that accompany this moment compel the performer and the listener to ask, "What wonderful things can I learn from Joyce?" as she begins to use powerful self-talk and questioning, both techniques of mind-management and self-leadership. In fact, asking herself powerful questions allowed her draw the crucial conclusion later of Dr. Greene's (her voice teacher's) true intentions.

The following musical excerpt (Figure 1.1) including the text, "Versatility, taking ownership of my whole voice, What wonderful things can I learn from Cecilia?" highlights this point.

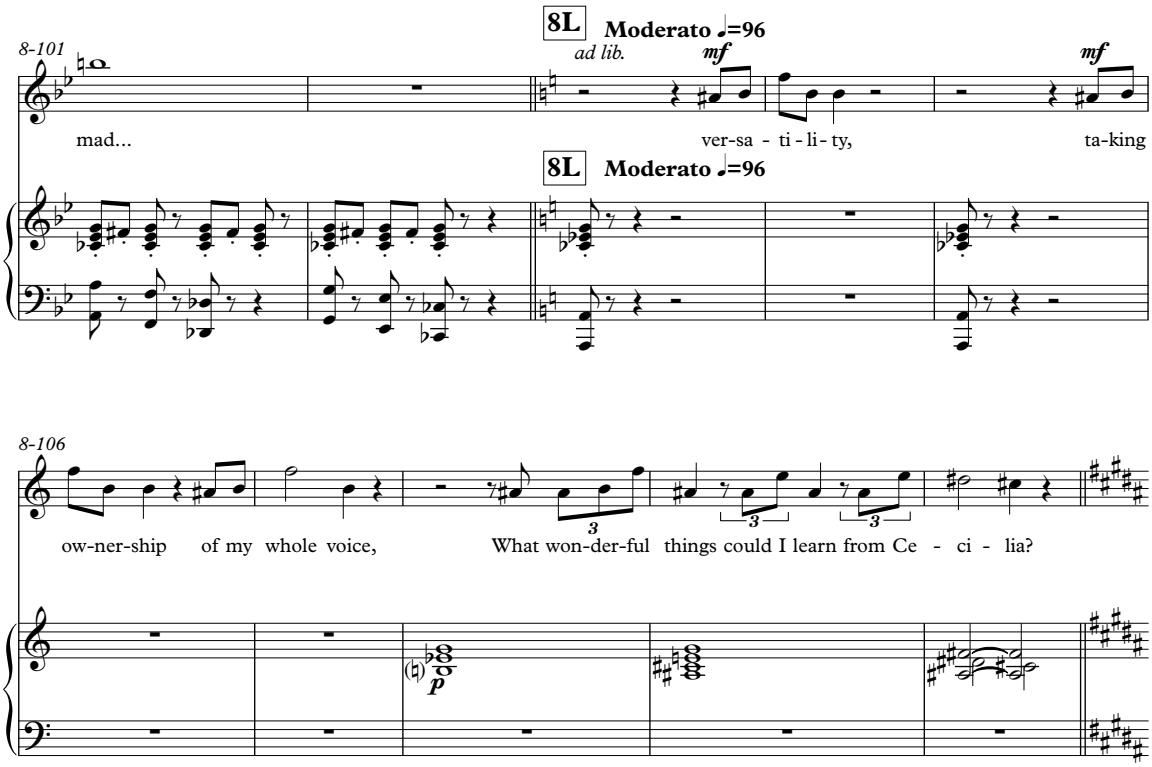

Figure 1.1 Score Excerpt, mm. 8-101 to 8-110

This conflicting self-talk, punctuated by tritone intervals, sets up the beginning of the resolution. The resolution is Joyce's realization that Dr. Greene never intended for her to play the role of Cecilia, but for her to simply learn Cecilia's lyric aria to stretch her vocal capabilities. She is now able to see that Dr. Greene had her best intentions in mind all along and that she will be premiering the "other" role, the role that is perfectly suited to her voice: the role of Joyce.

This shift in the piece to the plot resolution occurs clearly in the following recitative with the text, "But wait, wait. I really am looking forward

to singing all the -ina's and the -etta's. And its good to know that I could truly sing the role of Cecilia! But it's the other role that I wish to sing, and Dr. Greene knew it; she knows it, she really, really gets me."

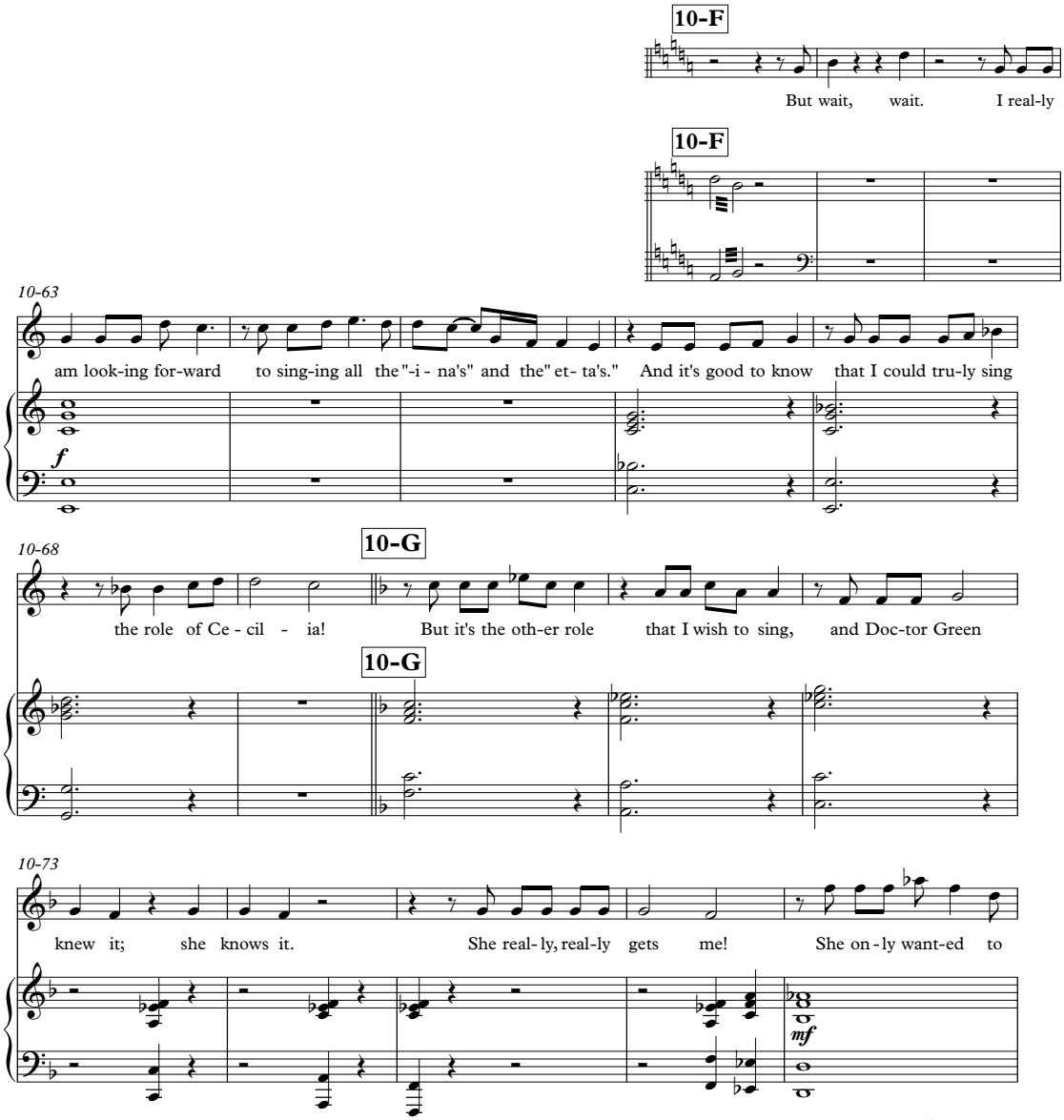

Figure 1.2 Score Excerpt, mm. 10-63 to 10-77

The successful entrepreneur maintains a healthy level of curiosity in which every situation in life contains many valuable lessons to learn.

Entrepreneurs also often stress the importance of being flexible and teachable, which are the areas in which Joyce clearly struggles. One interpretation of this opera could be Joyce's coming to terms with her inner world, and the necessary development she must undergo to become an entrepreneur and artist. This includes the development of the learned skills to manage her mind to strengthen the traits she will need to become successful. The audience gleans this particular lesson about entrepreneurship through this perspective.

Breaking All Walls

The portion of the text mentioned above that says, "I'm looking forward to singing all the -ina's and the -etta's," contains particular significance to this discussion of entrepreneurism. To begin, these words are sung several times in the work. Those familiar with opera characters will recognize that Joyce is referring to the German and Italian opera characters that end in –ina and –etta. Examples, some of whom our Joyce points out during the course of the monodrama, include Despina, Rosina, Norina, Zerlina, Musetta, Lauretta, and Nanetta. These female characters are typically soubrette roles, and as a coloratura soprano, Joyce aspires to sing *all* of those that fit her voice. This line about the –ina's and etta's is taken from Joyce's aria in *The Incident at Burro Java*, called "I have to say I really am excited." To demonstrate how perfect the role of Joyce in *The Incident at Burro Java* is for

our Joyce in *Joyce: A Comic Monodrama*, we see our Joyce singing this line as a part of her regular existence. She goes so far as to sing a part of Joyce's aria from *The Incident at Burro Java* completely set in her own world as a part of her own experience. Then, at the end of the show, she deliberately sings Joyce's aria from *The Incident at Burro Java,* and it becomes very clear that the borders of parallel universes have been blurred.

The character in the play within the play is the same character as the one in the play, or is she…?[62] One might call this "the breaking of all walls." Here, the singer freely breaks the fourth wall to leave her staged area and go to the piano, while Joyce breaks the wall into the other Joyce's world. The monodrama becomes a rehearsal for the world premiere of the other show, which is actually happening here in our world in April 2016. At the same time Joyce's epiphany moment coincides with the epiphany I as the singer am having in our universe about this topic and my career. Examined from an entrepreneurial perspective, we find creativity, innovation, and marketing, all traits and skills required to be a successful entrepreneur.

The Staging Process

62. Similarly, in the finale of Gary D. Belshaw's *The Incident at Burro Java,* the audience hears the line "Our lives are in the parts we play," sung homophonically by all characters and chorus, except Cecilia. (175)

The staging of the opera also demonstrates entrepreneurial spirit. Staging this work was collaboratively organic, which points back to our ease in working effectively as a team. As inspired entrepreneurs we overcame every obstacle, including my five-hour commute.

Joyce's entire drama occurs within the allotted time she has to practice. The influence of other characters to the drama comes through phone calls and from her own recollection. The set is a TA office, which was clear and easy to accommodate. Since TA offices tend to be utilitarian, often crammed with only the necessary elements, the set requirements are minimal. This minimalism both served the scope of a recital stage, and allowed us to travel easily to a performance in Plainview and back to Lubbock. Looking to the projected future of this project, the minimal set pieces will travel well in any small vehicle when we plan to take it on tour.

Belshaw played a grand piano set far stage right. Adjacent to the diagonally-angled grand piano was a keyboard that served to divide my staged area from the accompanist's area. Thus, breaking out of this area served as a clear violation of the fourth wall. Other elements in the staged area include a small desk and chair as well as a standing frame looking out into the audience to represent a full-length mirror.

While not listed directly in the entrepreneurial traits discussed, knowing one's audience is an important key to success in any field. Considering market-based management, the audience is the target market.

Thus, I was careful to select many staging elements that would speak directly to my audience of colleagues and teachers, a huge influence on my February 17, 2016, performance. Throughout, it was important to me that the staging creatively and innovatively supported Belshaw's work.

First, I chose to use a 75 cm bright yellow exercise ball and florescent pink bath loofahs as props to aid the character in her vocal exercises. Not only are these props silly to view on their own, they also relate directly to the Body Mapping workshops that have become an important staple in the Voice Area at TTU. I alluded to Body Mapping practices, and especially to its employment in Quinn Patrick Ankrum's voice studio, by employing two techniques: tongue trill arpeggios and singing while balanced on one leg. I also wore a rather formal-looking knee-length dress that I explained was appropriate for the Voice Area Recital performance the character "has later today." Of course, members of the TTU Voice Area who participate in a Voice Area Recital every Thursday instantly recognized this reference. More subtly, I also used opera scores from my TTU opera performances. Some other iconic singer-referenced props included the multiple brightly colored scarves I wore when entering the scene, as well as a large Starbucks to-go mug of tea.

Finally, of important note is the choice of one of the small, cheap tabletop desks from the Choral and Voice TA office at TTU that I was certain the audience would recognize. Using this prop even allowed me to make the joke in my lecture, "This brings me to another important element of the

entrepreneurial mindset. Sometimes it is more productive to beg for forgiveness than to ask for permission." Priming my audience to seek all clever underlying jokes intended by the composer and by our performance worked to elevate the opera to a new level. Any energy I gave was returned ten-fold in laughter, which caused me to commit more and more to the character and to everyone's enjoyment. The result was an unforgettable experience that not only served as the culmination of my doctoral work, but also gave life to a new work, demonstrating yet again the indomitable entrepreneurial spirit.

Conclusions

I was presented with a problem and I interwove my own experiences to come up with a unique solution that is relevant to opera and the classical community right now, which can transfer into making a contribution to our art. Thus, I present the idea to all artists to seek out any and all opportunities to learn more about what it means to be an entrepreneur. I have demonstrated the significance of the role of Joyce herself, and presented evidence of the entrepreneurial mindset that infiltrates the whole process of creating this work. *Joyce: A Comic Monodrama* solved my problem of lecture recital, while simultaneously offering a platform for my personal development, as well as providing a link to the next stage of my career. Further, it is no accident that this paper, which draws introspective

conclusions, is paired appropriately with a work that in itself expresses introspection and growth. Zuilenburg's entrepreneurial traits were vital to the creation and execution of this work, as was the process of learning to cultivate and manage them as skills. This document begins the discussion to argue that these traits can, in fact, be learned skills. It is my hope that these important lessons gleaned from this investigation of the topics of entrepreneurship and self-leadership reach others looking to create their classical singing careers and beyond.

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