



**2017/2018 Season:
Art Music II**

**Network at University of the Arts:
Visual Music**



33rd SEASON
21 January 2018
University of the Arts – Caplan Studio Theatre
Philadelphia, PA

Network for New Music Ensemble

Violin

Hirono Oka

Flute

Edward Schultz

Cello

Thomas Kraines

Harp

Rong Tan

Piano

Linda Reichert

Percussion

Eric Derr

Conductor

Jan Krzywicki

The Warp Whistle Project

Mary Laube, visual artist

Paul Schuette, composer

University of the Arts Crew

Larry Barnes, **Light Design**

JohnPaul Beattie, **Sound Design**

Matthew Groeneveld, **Set Construction**

Troy Martin-Oshia, **Master Electrician**

Meg Walsh, **Production Manager**

Jennifer Jaynes, **House Manager**

About Network for New Music

With its adventurous and innovative programming and virtuoso performances, Network for New Music, under the leadership of Artistic Director Linda Reichert, is committed to breaking new ground in the field of contemporary classical music and building support for new music by engaging in artistic and institutional collaborations and educational activities.

NETWORK FOR NEW MUSIC STAFF

Linda Reichert, Artistic Director

Karen DiSanto, Executive Director

Rachel Browne, Media/Concert Production Associate

BOARD OF DIRECTORS

Linda Reichert, president

Patricia Manley, chair

Nancy Drye, treasurer

Ingrid Arauco

Richard Brodhead

Lourdes Starr Demers

Jan Krzywicki

Jamuna Samuel

Edward Schultz

David Webber

Melinda Whiting

NETWORK FOR NEW MUSIC

ADVISORY COMMITTEE

Eliza Brown

Robert Capanna

Chen Yi

Gene Coleman

George Crumb

Jeremy Gill

Matthew Greenbaum

John Harbison

Jennifer Higdon

Aaron Jay Kernis

Libby Larsen

Andrew McPherson

Jeffrey Mumford

Joo Won Park

James Primosch

Bernard Rands

Augusta Read Thomas

Joan Tower

Melinda Wagner

George Walker

Richard Wernick

Network for New Music

6757 Greene St, Suite 400

Philadelphia, PA 19119

215-848-7647

www.networkfornewmusic.org

STAY TUNED.....

Save the date for the “**Notes of Thanks**” concert and join us to recognize Linda Reichert’s 33 years of leadership and vision as Artistic Director of Network for New Music. This celebration honoring Linda’s legacy will include newly commissioned world premieres and other works by award-winning composers including: Andrea Clearfield, John Harbison, Michael Hersch, Jennifer Higdon, James Primosch, Bernard Rands, Augusta Read Thomas, Melinda Wagner, Richard Wernick, and Maurice Wright. Celebrate with Linda and the Network Ensemble afterward at a catered reception.

Notes of Thanks: Honoring the Legacy of Linda Reichert

April 29, 2018; 1:30pm

Settlement Music School, Mary Louise Curtis Branch

416 Queen Street, Philadelphia

For more information, please visit: www.networkfornewmusic.org/notes-of-thanks.

Network at PAFA: American Creations

NNM reunites with the Pennsylvania Academy of the Fine Arts to present a blockbuster concert of new chamber music commissions by 3 generations of composers: Luke Carlson, Paul Lansky and Oliver Schneller. The performance will take place in PAFA’s spectacular Historic Landmark Building, where you’ll be surrounded by the art and architecture that inspired the music. Ticket price includes the ability to visit the museum galleries before the concert and pick up a guide to the artworks that generated the compositions.

Sunday, April 8, 2018, 3:00pm

Pennsylvania Academy of the Fine Arts

118 N. Broad Street, Philadelphia

Network at PMA: Edward Hopper

The final concert of Network’s ArtMusic II season showcases a new chamber work by award winning composer, Pierre Jalbert, composed in response to Edward Hopper’s iconic “Road and Trees”, a painting donated to PMA by long-time Network friend and supporter Daniel Dietrich II. This event is dedicated to the memory of Dan.

Sunday, July 22, 2018, 3:00pm

Philadelphia Museum of Art

2600 Benjamin Franklin Pkwy, Philadelphia

For more information, please visit www.networkfornewmusic.org/events.

Network at University of the Arts: Visual Music PROGRAM

Vermont Counterpoint, for flute and electronic tape (1982)

Steve Reich

Edward Schultz, flute

Kandinsky Variations (1983)

William Kraft

Eric Derr, percussion; Thomas Kraines, cello; Edward Schultz, flute

Artikulation (1958):

electronic tape piece by Gyorgy Ligeti;

with visual listening score by Rainer Wehinger (1970)

Artikulation visual listening score by Rainer Wehinger;

with musical response by:

Network Ensemble Musicians

Brief Pause

The Navigator (2017)*,

Paul Schuette, composer; Mary Laube, visual artist

I. Windup

II. Unlock

III. Transmit

Network Ensemble Musicians

Post-concert Artist Talk

***NNM commission/world premiere**

BIOGRAPHIES AND NOTES

William Kraft (b. 1923, Chicago) has had a long and active career as composer, conductor, percussionist, and teacher. In the summer of 2002, he retired as chairman of the composition department and holder of the Corwin Chair at the University of California, Santa Barbara. From 1981-1985, Mr. Kraft was the Los Angeles Philharmonic's Composer-in-Residence. During his residency, he was founder and director of the orchestra's performing arm for contemporary music, the Philharmonic New Music Group. Mr. Kraft had previously been a performing member of the Los Angeles Philharmonic for 26 years – eight years as percussionist, and the last 18 as Principal Timpanist. For three seasons, he was also assistant conductor of the Philharmonic, and, thereafter, made frequent appearances as guest conductor. During his early years in Los Angeles, Mr. Kraft organized and directed the Los Angeles Percussion Ensemble, a group which played a vital part in premieres and recordings of works by such renowned composers as Ginastera, Harrison, Krenek, Stravinsky, Varèse, and many others. As percussion soloist, he performed the American premieres of Stockhausen's *Zyklus* and Boulez's *Le Marteau sans Maître*, in addition to recording *Histoire du Soldat* under Stravinsky's direction. Compact discs completely devoted to Mr. Kraft's music can be found on the Harmonia Mundi, CRI, Cambria, Crystal, Albany, and Nonesuch labels. Other works have been released on GM, Crystal, London Decca, Townhall, EMI, and Neuma. A 3-CD set of the "Encounters" series has recently been released by Cambria Master Recordings.

Kandinsky Variations is based on my own serigraph. Originally intended for improvisation, the graphic piece, *Kandinsky Variations*, is simplistic in concept.

Kandinsky Variations is also the third movement of *Gallery '83* in which it is represented by a fully realized and notated version of the serigraph. *Gallery '83 (1983)* is a manifestation of my interest in both music and visual art. The work is in three movements, each of which has the title of a painting by Monet, Pollock, and Kraft. *Gallery '83* was a consortium commission from the San Francisco Contemporary Music Players, the Contemporary Music Forum of Washington, D.C. and *Speculum Musicae* of New York. —William Kraft

Mary Laube was born in Seoul, South Korea. She received her M.F.A. from the University of Iowa in 2012. Her paintings are shown nationally with recent exhibitions at the Hawn Gallery (Dallas), Field Projects (NYC), and Whitdel Arts (Detroit). Her work has been supported by several artist residencies including the Virginia Center for the Creative Arts and Stiwded Maelor in Wales. Laube is co-founder of the Warp Whistle Project, a collaborative duo with composer Paul Schuette. She is an Assistant Professor at the University of Tennessee Knoxville.

PATRON (\$50-99)

Nathalie F. Anderson
Cynthia Folio & Aleck Brinkman
Uri and Jan Caine
John Levenson & Jan Clark-Levenson
Deenah Loeb & Walt Crimm - *In Honor of Lisa Miller*
Margaret Dawson
Judy & Palmer Hartl
Jeanette Litts
Joseph & Jeanne McGinn
Lisa McNamee
Therese Casadesus Rawson
Mr. & Mrs. William C. Reichert
Rheta Smith
Evan Solot

FRIEND (\$0-49)

Daniel Asia
Andrea Clearfield
Brett Krasnov
Scott Ordway & Claire Landau
Judith Mendelsohn
Vera Wilson

ACKNOWLEDGEMENTS

Network for New Music would like to thank the many people and institutions who help make our work possible, including: Paul Schuette, Jennifer Jaynes, and volunteers from University of the Arts; Kris Rudzinski at Settlement Music School; and, as always, NNM's Board of Directors, Staff and Volunteers, Christopher DiSanto and Gareth Haynes.

In addition, NNM would like to thank the following for their support: the Daniel W. Dietrich II Foundation, Independence Foundation, Aaron Copland Fund, Musical Fund Society of Philadelphia, The Presser Foundation, the Amphion Foundation, the Drumcliff Foundation, and the Philadelphia Cultural Fund. Network for New Music receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania, and the National Endowment for the Arts, a federal agency.

NETWORK FOR NEW MUSIC COMMISSIONING FUND GIFTS (9/1/2014 – 1/15/2018)

In 2014, Network celebrated 30 years of commissioning, performing and promoting new music. To mark this milestone, we embarked on an ambitious 3-year campaign to raise \$30,000 for the establishment of an ongoing Network for New Music Commissioning Fund; a campaign that underscored the essence of Network's mission.

We are so pleased and grateful for the strong support from our Board of Directors, several lead donors, and subsequent countless important donations from all of you, that enabled us to surpass our initial goal. THANK YOU AGAIN! Going forward, your support will continue to maintain and grow this Fund, and reinforce our mission of fostering the creation of NEW MUSIC and bringing it to life!

NETWORK CIRCLE

COMPOSER (\$2,500+)

Anonymous (2)
Peter A. Benoliel & Willo Carey

ENSEMBLE (\$1,000-2,499)

Ingrid Arauco
Joellen Meglin & Richard Brodhead
Melinda Whiting & John Burrows
Nancy Drye
Linda Reichert & Mark Putnam
Donald Maloney
Philip & Wendy Maneval
Jan Krzywicki & Susan Nowicki
Katherine Sokoloff

MUSICIAN (\$500-999)

Deborah Curtiss
John & RoseMary Harbison
Tom Kraines & Juliette Kang
Wynn & Anne Lee
Burchard Tang & Priscilla Lee – *In Honor of Linda Reichert*
Lisa Miller & Ron Sarachan

NEW MUSIC CIRCLE

BENEFACTOR (\$250-499)

Anonymous (1)
Jeremy Gill & Sudha Arunachalam
Dr. Maurice W. Wright & Dr. Dacy Boyd
Dr. Donald Chittum - *In Memory of Margaret Garwood*
Doris J. Dabrowski
David J. Wolfsohn & Alexandra Gignoux
Jennifer Higdon

Mark & Karen Hite
Jonathon Harmon & Martha Lask – *In Honor of Linda Reichert's Spring 2018 Retirement and all the love, sweat and tears she gave to the N4NM as its inspired founder and creative director!*

Patricia Manley
Edward Schultz & Beth Parke
Andrew Rudin

SUSTAINER (\$100-249)

Marilyn W. Ashbrook
Jennifer Margaret Barker
Baird & Carol Brown – *In Honor of Linda Reichert*
Peter and Miriam Burwasser
Len Rieser & Fernando Chang-Muy
Libby Cone
Deenah Loeb & Walt Crimm
Lourdes and Paul Demers
Chris Deviney
Paul Epstein
Mariah & Ron Gladis
Shanna Halpern
Alan Harler
Nancy & John Hood
Maureen Drdak & Peter Horodowich
David Gottlieb & Rebecca Hutto
Stephen Jaffe – *In Honor of Linda Reichert & Jan Krzywicki*
Mark Seidman & Victoria Jenkins
Louis Karchin
Eleanor Kazdan & Gary King
Libby Larsen – *In Honor of John Duffy*
Gerald Levinson
Wendy Nilsen
Zhou Long & Chen Yi - *In Honor of Fran Richard, ASCAP*

György Sándor Ligeti (born 1923, Transylvania; died 2006, Vienna, Austria), was a leading composer of the branch of avant-garde music concerned principally with shifting masses of sound and tone colors.

The great-nephew of violinist Leopold Auer, Ligeti studied and taught music in Hungary until the Hungarian Revolution in 1956, when he fled to Vienna; he later became an Austrian citizen. He subsequently became associated with centers of new music in Cologne and Darmstadt, Germany, and in Stockholm and Vienna, where he composed electronic music (e.g., *Artikulation*, 1958) as well as music for instrumentalists and vocalists. In the early 1960s he caused a sensation with his *Future of Music—A Collective Composition* (1961); and his *Poème Symphonique* (1962), written for 100 metronomes operated by 10 performers.

Most of Ligeti's music after the late 1950s involved radically new approaches to music composition. Specific musical intervals, rhythms, and harmonies are often not distinguishable but act together in a multiplicity of sound events to create music that communicates both serenity and dynamic motion. Examples of these effects occur in *Atmosphères* (1961) for orchestra; *Requiem* (1963–65) for soprano, mezzo-soprano, two choruses, and orchestra; and *Lux Aeterna* (1966) for chorus. These three works were later featured in Stanley Kubrick's film *2001: A Space Odyssey* (1968), which brought Ligeti a wider audience; his music appeared in later movies, including several others by Kubrick. In *Aventures* (1962) and *Nouvelles Aventures* (1962–65), Ligeti attempted to obliterate the differences between vocal and instrumental sounds. In these works the singers hardly do any "singing" in the traditional sense.

Ligeti also wrote 18 piano études (1985–2001) and the opera *Le Grande Macabre* (1978, revised 1997). He was the recipient of many honors, including the Grand Austrian State Prize for music (1990), the Japan Art Association's Praemium Imperiale prize for music (1991), and the Theodor W. Adorno Prize from the city of Frankfurt for outstanding achievement in music (2003). —*from Encyclopedia Britannica*

Artikulation: *Using a complex combination of serial and aleatoric (chance) methods, Ligeti composed this piece for four-track electronic tape in 1958 at the Studio of Electronic Music of the West German Radio in Cologne. The composer explains that the piece is called “Artikulation” because “...an artificial language is articulated: question and answer, high and low voices, polyglot speaking and interruptions, impulsive outbreaks and humor, chattering and whispering.” Ligeti goes on to say: “Certainly I have an aversion to everything that is demonstratively programmatic and illustrative. But that does not mean that I am against music that calls forth associations; on the contrary, sounds and musical coherence always arouse in me ideas of consistency and color, of visible and recognizable form. And vice versa: I constantly combine color, form, texture and abstract concepts with musical ideas.” Ligeti’s description of the elements of this music are extremely visual: “Sound fields and masses that flow together, alternate with, or penetrate, one another; suspended nets that tear or become knotted; damp viscous, spongy, fibrous, dry, brittle, granulous and compact materials; threads, short flourishes...; imaginary edifices, labyrinths, inscriptions, dialogues, insects, coalescence, transformation, catastrophe, decay, disappearance.”*

Aural Score to “Artikulation”: **Rainer Wehinger**, composer and graphic designer at the State University of Music in Stuttgart, Germany, created a Hörpartitur (listening score) for Ligeti’s electronic work, “Artikulation” in 1970. Wehinger intended the listening score to serve as a detailed visual expression of the music, aiding the listener in following and appreciating the electronics. “Approved” by Ligeti, this listening score “translates” musical information from the electronic score into specific, color-coded symbols, using a timeline measured in seconds. In general: brighter colors symbolize clearer pitches, while darker colors are associated with unpitched noise; the spatial placement of symbols on the page corresponds to higher or lower frequencies; and the comb-like symbols represent different types of filtered noise.

Pulitzer Prize-winning composer **Steve Reich** has been called “America’s greatest living composer” (The Village VOICE), “...the most original musical thinker of our time” (The New Yorker), and “...among the great composers of the century” (New York Times).

His music has been influential to composers and mainstream musicians all over the world. He is a leading pioneer of Minimalism, having in his youth broken away from the “establishment” that was serialism. His music is known for steady pulse, repetition, and a fascination with canons; it combines rigorous structures with propulsive rhythms and seductive instrumental color.

Jonathan Harmon & Martha Lask
Matthew Levy
Eric Moe
Lambert & Jan Orkis
Mr. & Mrs. William C. Reichert
Anne Peterson & Gary Sippel
Rheta Smith
Evan Solot
Melinda Wagner

FRIEND (\$0-49)

Andrea Clearfield
Karen & Christopher DiSanto – *In Honor of Lisa Miller*
Laura Madeleine
Judith Mendelsohn
Marie B. Reichert
Stephen & Jane Zegeostowsky

Network for New Music extends its sincerest thanks to the following individuals for their support.

NETWORK FOR NEW MUSIC ANNUAL FUND

Gifts (4/1/2017 - 1/15/2018)

NETWORK CIRCLE

COMPOSER (\$2500 and above)

Peter A. Benoliel & Willo Carey

ENSEMBLE (\$1,000-2,499)

Anonymous
Ingrid Arauco
Joellen Meglin & Richard Brodhead
Nancy Drye
The Wendy and Gregory Gosfield Philanthropic Fund
Jan Krzywicki & Susan Nowicki
Linda Reichert & Mark Putnam
David & Jeannine Webber*

* BYN Mellon Community Partnership Program - Matching Gift

MUSICIAN (\$500-999)

Melinda Whiting & John Burrows
Robert Capanna & Cathy Coate
Richard Fried, MD
Ruth Misener & Andrew McPherson
Jamuna Samuel
Lisa Miller & Ron Sarachan
Katharine Sokoloff

NEW MUSIC CIRCLE

BENEFACTOR (\$250-499)

Maurice Wright & Dacy Boyd
Carol & Baird Brown – *In Honor of Linda Reichert*
Dr. Shirley Brown
Anthony P. & Benita V. Checchia
Doris J. Dabrowski
Betty Gottlieb
Karen & Mark Hite
Patricia Manley
Philip & Wendy Maneval
ORENDA PRESS-Curt Cacioppo
Richard & Beatrice Wernick

SUSTAINER (\$100-249)

Dr. George E. Allen
Ulrich Boeckheler
James Brown
Peter & Miriam Burwasser
Len Rieser & Fernando Chang-Muy
Peggy & Mark Curchack

Sidney & Shirley Curtiss
Lourdes & Paul R. Demers
David A. & Elizabeth H. DePeters – *In Honor of Linda Reichert*
Marc T. DiNardo - *In Honor of Thomas DiNardo*
Ron Gladis & Mariah Fenton Gladis
Judy & Palmer Hartl - *In Honor of Linda Reichert*
Lawrence Indik
Eleanor Kazdan & Gary King
Paul & Joan Krzywicki
Paul Lansky
Anne & Wynn Lee
Dr. Marjory J. Levitt
Donald Maloney
Joseph & Jeanne McGinn
Dori & Karl Middleman
Edwina Nowicki
Sheldon & Barbara Novack
Edward Schultz & Beth Parke
Tom Purdom - *In Honor of Linda Reichert*
Hirono Oka
Laurie Olin & Victoria Steiger Olin
Richard Rudin
Henry & Yumi Scott
Nicole & Michael Swanson – *In Honor of Linda Reichert*
Barrie Trimmingham
Uri Caine Music LLC
Dr. R. J. Wallner
Gary White

PATRON (\$50-99)

Matthew Bengtson
Lawrence & Diane Blum
Eliza Brown
Karen & Christopher DiSanto
Pierre Ravacon & Debbie Eastwood
Norman & Carolyn Ellman – *In Honor of David Webber*
Paul Epstein
David Fay
William Goldberg - *In Honor of Linda Reichert*
Lisa Chae & Gary Gordon
Hellmut Fricke-Gottschild
Alan Harler
Barbara Jaffe & Rahel Inniger
John F. Johnson

It also embraces harmonies of non-Western and American vernacular music (especially jazz). His studies have included the Gamelan, African drumming (at the University of Ghana), and traditional forms of chanting the Hebrew scriptures.

Different Trains and Music for 18 Musicians have each earned him Grammy awards, and his “documentary video opera” works—The Cave and Three Tales, done in collaboration with video artist Beryl Korot—have pushed the boundaries of the operatic medium. Over the years his music has significantly grown both in expanded harmonies and instrumentation, resulting in a Pulitzer Prize for his 2007 composition, Double Sextet. Reich’s music has been performed by major orchestras and ensembles around the world, including the New York and Los Angeles philharmonics; London, San Francisco, Boston, and BBC symphony orchestras; London Sinfonietta; Kronos Quartet; Ensemble Modern; Ensemble Intercontemporain; Bang on a Can All-Stars; and eighth blackbird. Several noted choreographers have created dances to his music, such as Anne Teresa de Keersmaeker, Jirí Kylián, Jerome Robbins, Wayne McGregor, and Christopher Wheeldon.

“There’s just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them.” — The Guardian (London) [Reprinted by kind permission of Boosey & Hawkes.]

Vermont Counterpoint (1982) was commissioned by flutist Ransom Wilson and is dedicated to Betty Freeman. It is scored for three alto flutes, three flutes, three piccolos and one solo part all pre-recorded on tape, plus a live solo part. The live soloist plays alto flute, flute and piccolo and participates in the ongoing counterpoint as well as more extended melodies. The piece could be performed by eleven flutists but is intended primarily as a solo with tape. The duration is approximately ten minutes. In that comparatively short time four sections in four different keys, with the third in a slower tempo, are presented. The compositional techniques used are primarily building up canons between short repeating melodic patterns by substituting notes for rests and then playing melodies that result from their combination. These resulting melodies or melodic patterns then become the basis for the following section as the other surrounding parts in the contrapuntal web fade out. Though the techniques used include several that I discovered as early as 1967 the relatively fast rate of change (there are rarely more than three repeats of any bar), metric modulation into and out of a slower tempo, and relatively rapid changes of key may well create a more concentrated and concise impression. — Steve Reich

Paul Schuette is a composer, sound artist, and improviser living and working in Philadelphia, PA. According to Citybeat Cincinnati, he creates "works of art that address multiple senses simultaneously and thoughtfully, no matter the context." As an instructor at The University of the Arts, his work and pedagogy explore the potential for technology to enhance art and music in meaningful ways. As the curator of 'Out of the Box', a concert series which promotes experimental, electronic, and improvised music, Paul supports artists working at the fringes of their disciplines. His gallery work, including his collaboration with painter Mary Laube (aka The Warp Whistle Project) has been exhibited in Philadelphia, Chicago, Cincinnati, Bloomington-Normal, Detroit, Daejon, and Hong Kong. Recent musical collaborators include Network for New Music, Percussion Group Cincinnati, Brianna Matzke, Erica Dicker, Zach Larabee, and Eric Derr. Paul has been a resident artist at VCCA, the Ucross Foundation, Signal Culture, and the Experimental Sound Studio. His music has been performed at numerous universities and at venues including the Contemporary Arts Center (Cincinnati), Loughheed-Kofoed Festival of the Arts, PASIC, Constellation (Chicago), Spectrum (NYC), NIME, SEAMUS, Cincinnati Fringe Festival, NYC Electroacoustic Music Festival, Soundcrawl:Nashville, Intermedia Arts Festival (Indianapolis), and the Taff's Art Center (Columbia, SC).

***The Navigator** is a hybrid work of art: a staged collision of sonic and visual information. The visual components are inspired by Asa Smith's 19th century astronomical illustrations: outdated planetary charts that served a didactic purpose for his readers. Additional source materials include 1950s science fiction stage sets, clock parts, and mythological scientific instruments. Tensions between the handmade and the mechanical, illusion and artifice, and function and futility, positions The Navigator as an amalgamation of past representations of ideological futures. Similar to make-believe, the viewer is consumed by an experience on the verge of rupture.*

As The Navigator performs its various functions, its true purpose remains enigmatic. While every journey has a destination, The Navigator's priority is the voyage. In "Wind Up", the music is energetic and intricate, influenced by strains of minimalism, yet the question of mechanical malfunction begins early on as kinks enter into the clockwork precision. "Unlock" is an hypnotic journey through nocturnal spaces - pointillistic starbursts of sound map a course out of the darkness and into the light. In the final leg, once a tenuous signal is established, The Navigator is ready to "Transmit" to its final destination.

The Warp Whistle Project is the collaboration of Mary Laube and Paul Schuette.

The Warp Whistle Project is a cross-disciplinary collaboration that investigates the relationship between sonic and visual information by staging various points of intersection. Visually, the work has taken various physical forms including conventional painting formats, video, and site-specific installations. Sonically, each project integrates unique technologies (CMOS synthesizers, Arduinos, Raspberry Pis, etc.) for the production of sound, motion, and light.

We focus on the collision of multifarious forms and ideas as a way to uncover new problems for further investigation. As John Cage would say, we observe a working method "that, though coming from ideas, is not about them but produces them." Our practice is rooted in experimentation and freely draws inspiration from diverse theoretical and historical discourses. Stops along this path to date have included theoretical physics, phenomenology, color theory, superseded scientific theories, video games, and 1950s science fiction. Our recent work explores the notion of Nostalgic Futurism, which we define as a yearning for a time when it was possible to imagine a corporeal, tangible technological future, uncomplicated by knowledge of the current moment. Visions of the future cannot escape the ideologies of the present moment. Similar to the nature of memory, these projections are romanticized ideations, born from a longing to "be elsewhere."
—Mary Laube and Paul Schuette

University of the Arts — School of Music Mission Statement

The School of Music at the University of the Arts prepares students to be innovators and leaders. Jazz and contemporary music serve as the nucleus of the School's curriculum preparing students for careers as performers, composers, educators, and entrepreneurs. Faculty integrate traditional foundations and techniques with experimentation, improvisation, and originality to drive the School's educational philosophy.

College of Performing Arts Mission Statement

In our College, art and performance are broadly defined through a commitment to both traditional and emerging art forms. Studio and theory intersect and are practiced in partnership with rigorous intellectual study and reflection. Together we discover, imagine, create, and shape experience that builds futures.

Ira Brind School of Theater Arts...inspiring the student artist to develop their individual voice and provide the technique through which to fully express it.