

Upcoming Programs

UR Jazz Ensembles
April 14, 2024
7:00 p.m.
Strong Auditorium

UR Brass Choirs
April 18, 2024
6:00 p.m.
On the Porch at Wilson Commons

Taylor, Dylan,
and the Art of Songwriting
April 20, 2024
2:00 p.m.
Dewey Hall, Room 1.101

UR Symphony Orchestra
April 20, 2024
7:30 p.m.
The Titan
Mahler: Symphony No. 1

UR ORCHESTRAS

Inaugural Arthur Satz Creativity Forum

ARTHUR SATZ DEPARTMENT OF MUSIC

UR ORCHESTRAS

FORUM GUESTS:
AUGUSTA READ THOMAS
HONEY MECONI
JAMES VANDEMARK
JENNIFER UNDERCOFLER



Saturday
April 13, 2024
2:00 p.m. - Lunch & Introductions
3:00 - 5:00 p.m. - Forum
Dewey Hall
Room 2162

1850 MELIORA
UNIVERSITY of ROCHESTER

Welcome!

We're delighted you are here for this, the inaugural Arthur Satz Creativity Forum, a biennial gathering of musical minds, creators, performers, teachers, writers, composers, and you! As we get our conversations going this afternoon, we're fortunate to be able to welcome four exceptionally accomplished musicians to the rostrum for a guided tour of their own work, a discussion of the powers and practices of transferable musical skills that develop throughout our working lives, and the tools that make those skills grow and thrive.

Once again, welcome,



Mark Powell, DMA
Senior Lecturer
Director of Orchestral Activities
Arthur Satz Department of Music
University of Rochester

FORUM GUESTS

Augusta Read Thomas is University Professor of Composition in Music and the College at The University of Chicago, where she is also founder and principal of the University of Chicago's Center for Contemporary Composition. Her music is nuanced, majestic, elegant, capricious, lyrical, and colorful – "it is boldly considered music that celebrates the sound of the instruments and reaffirms the vitality of orchestral music" (Philadelphia Inquirer). A Pulitzer Prize finalist, Thomas' impressive body of works "embodies unbridled passion and fierce poetry" (American Academy of Arts and Letters). The New Yorker magazine called her "a true virtuoso composer." Championed by such luminaries as Barenboim, Rostropovich, Boulez, Eschenbach, Salonen, Maazel, Ozawa, and Knussen, she rose early to the top of her profession. The American Academy of Arts and Letters described Thomas as "one of the most recognizable and widely loved figures in American Music." She is the longest-serving Mead Composer-in-Residence with the Chicago Symphony Orchestra for conductors Daniel Barenboim and Pierre Boulez (1997-2006).

FORUM HOST



Mark E. M. L. Powell, DMA currently serves as Senior Lecturer in Music and Director of Orchestral Activities in the Arthur Satz Department of Music at the University of Rochester where he conducts the symphony and chamber orchestras and teaches conducting and ensemble literature. A Ford Foundation American Conductors Prize winner, he was the founding music director of ARCO, the American Radio Chamber Orchestra and is currently music director of the New York New Music Collective, a principal of Modern Musical Arts, and the lead conductor for the New Conductors Orchestra in Manhattan. Powell made his European conducting debut at the Korsholm Music Festival in Finland, his Concertgebouw debut with the Netherlands Radio Symphony, and his Cleveland debut with the Cleveland Chamber Symphony. A veteran of both the Malko and Besançon Conducting competitions, we was subsequently invited to Tanglewood by Jorma Panula and was one of sixteen conductors worldwide invited by Peter Eötvös to the Kondrashin Masterclass in Holland. Powell's most recent graduate students have gone on to successes at Peabody, the Cleveland Institute of Music, Berklee, Mannes, and Aspen.

VERY SPECIAL THANKS

None of what you've experienced today would be possible without the considerable support from two of my amazing colleagues here at the Arthur Satz Department of Music.



Sara Rembert, Satz Department Administrator, unstintingly channels her creative energy to the direct and rich benefit of the superb students and faculty she works with on a daily basis. In her spare time, Sara enjoys baking, watching amateur boxing, traveling, spending time with family, and training her dogs Lady, Bear, and Darla. She has also been know to conjure entire catered receptions on 45 seconds notice.



Matthew BaileyShea, PhD, a Yale alumnus, whose 2003 dissertation centered on the music of Wagner. He has published on a variety of topics including form, gesture, agency, chromatic harmony, and recomposition. He recently published the book *Lines and Lyrics: An Introduction to Poetry and Song* (Yale University Press), which won the 2022 Wallace Berry Award from The Society for Music Theory. He is currently at work on a book called *Troubled Sleep: The Dark Side of Lullabies in Rock, Broadway, and Beyond.* Dr. BaileyShea has been teaching music in both the Satz Music Department and the Eastman School of Music for two decades. In 2006, he received the G. Graydon Curtis '58 and Jane W. Curtis Award for Excellence in Teaching and in 2010 was voted "Professor of the Year" in the humanities. In 2019, he received the Goergen Award for Excellence in Undergraduate Teaching.

Bibliography

Tufte, Edward. *Seeing with Fresh Eyes Meaning Space Data Truth*. Cheshire: Graphics Press LLC, 2020.

Currey, Mason. *Daily Rituals: How Artists Work*. New York: Knopf Publishing Group, 2013.

Deci, E. L., with Flaste, R. *Why we do what we do*. New York: Penguin USA, 1996.

Nguyen, T. T., Ryan, R. M., & Deci, E. L. (2018). Solitude as an approach to affective sef-regulation. *Personality and Social Psychology Bulletin, 44(1)*, 92-106.

Further Sources

https://www.selfdeterminationtheory.org





Barry Green on the Inner Game

Honey Meconi is the inaugural Arthur Satz Professor at the University of Rochester, where she is also Professor of Musicology at the Eastman School of Music. She is a specialist in music before 1600, and her many publications include *Hildegard of Bingen* (the first English-language book on Hildegard as composer), *Pierre de la Rue and Musical Life at the Habsburg-Burgundian Court*, and a continually expanding series of performing editions of Hildegard's music, freely available online. Her research has been supported by Fulbright, Mellon, and NEH Fellowships as well as numerous other grants. A lifelong performer, she is co-recipient of the American Musicological Society's Noah Greenberg Award "for distinguished contribution to the study and performance of early music." Her public musicology blog, *The Choral Singer's Companion: Music History with a Soupçon of Snark*, is read worldwide.

James VanDemark is one of the most brilliant virtuosi ever to perform on the double bass and has been hailed by the *New York Times* at his Lincoln Center recital debut as "an exceptionally gifted string player and a musician of taste, intelligence and the best spontaneous musical instincts, with an unerring sense for exact intonation." The *San Francisco Chronicle* praised his "wonderful facility for making really musical phrases, relaxing, building, shading with unlimited subtleties – and a capacity to dig into whole pages of rip-roaring coloratura and make every note count." His chamber music collaborations include the Guarneri, Cleveland, Colorado and Muir Quartets, and pianists Alfred Brendel, Gary Graffman, and Andre Watts. VanDemark is the recipient of solo works by four Pulitzer Prize winners and has performed as soloist with the New York Philharmonic, Minnesota Orchestra, and the Netherlands Radio Orchestra, among many others. He is in frequent demand as a concert narrator, having made more than forty appearances in that role with the Rochester Philharmonic alone. As a producer and writer in the film industry, VanDemark has collaborated with Sir David Frost, Oscar winners Ron Harwood, Ernest Thompson, Eiko Ishioka, Oscar- nominee Hesper Anderson, Paul Theroux, Diahann Carroll and others. VanDemark also trained with the renowned neurologist Dr. Howard Barrows at the McMaster University Medical Centre in Canada. An expert boxer profiled on ESPN, VanDemark has served on the faculty of the Eastman School of Music since 1976.

Jennifer Undercofler is Director of the Conservatory of Music at Purchase College. Doctor Undercofler joined the Purchase faculty as Associate Professor of the Practice of Music in 2016. From 2004 until her SUNY appointment she served as the Music Director of the Special Music School (PS 859), spearheading the development and opening of its high school division. During the same period she also founded and conducted *Face the Music*, a groundbreaking teen new music ensemble. Under her artistic and administrative leadership, *Face the Music* collaborated with professional groups including the JACK Quartet, Gutbucket, and the Kronos Quartet at Carnegie Hall, Lincoln Center Out of Doors, and the Bang On A Can Marathon. Jenny has served on the faculties of Juilliard Pre-College, Queens College, and Third Street Music School Settlement. She holds two degrees in piano performance from the Juilliard School and a Doctor of Musical Arts from the Eastman School of Music.

Some Primary Notes to Begin. . .

Creativity is a practice that we needn't think about existing solely in artistic endeavors, in order to create a product or some other finished article or process. And, it never has been. Creativity is the result of a deliberate effort. The thought processes involved (and their applications to specific conditions) can be deployed in any situation. It's approached via your own personal, hardwired communication skills, and polished and perfected attention to detail. Communication is at the foundation of creativity, both the ability to originate it and the ability to decipher it.

Ultimately, the only thing that differentiates creativity from play is what you decide to remember and subsequently use. Kurt Vonnegut's incitement that "We have to continually be jumping off cliffs and developing our wings on the way down." and the fact that, according to Henri Matisse "Creativity takes courage." are both apt descriptions of the circumstances that surround creativity. Today, we'll try to illustrate via our conversations and questions, a bit more detail about the definition and fostering of creativity.

This is a forum, not a concert, not a lecture, and not a performance. It's been assembled to act as platform for participation and experimentation. Your first steps along the road of creative involvement can start right here, today. Jump in and ask questions when invited. Spin forward a conversation with your fellow attendees when the time comes.

"Nothing is original. Steal from anywhere that resonates with inspiration or fuels your imagination. Devour old films, new films, music, books, paintings, photographs, poems, dreams, random conversations, architecture, bridges, street signs, trees, clouds, bodies of water, light and shadows. Select only things to steal from that speak directly to your soul. If you do this, your work (and theft) will be authentic. Authenticity is invaluable; originality is non-existent. And don't bother concealing your thievery - celebrate it if you feel like it. In any case, always remember what Jean-Luc Godard said: "It's not where you take things from - it's where you take them to."

- Jim Jarmusch
Film Director & Screenwriter

A rock pile ceases to be a rock pile the moment someone contemplates it, bearing within him the image of a cathedral.

- paraphrased from Antoine de Saint-Exupery

"You can never solve a problem on the level on which it was created."

- Albert Einstein

*"**I had the unbelievable good fortune to study with Loren Barrett when I was an undergraduate at the University of Michigan. Loren was a Piagetian, having studied with Jean Piaget on a Fulbright. I came away from my time with Loren deeply connected to the potential of exploration as a regenerative tool for creative activity and knowing that this is at the heart of being a musician. It keeps us sharp. It gets us through the tedium of detail work. It gets us through the larger aspects of bringing forward a phrase, or an idea, or a teaching point. We musicians are exceptionally fortunate in this and I am grateful for the time in which I practice this."***

- Mark Powell
Satz Forum Host

ADDITIONAL TUFTE WORKING PAGE

"A tragedy is a tragedy, and at the bottom, all tragedies are stupid. Give me a choice and I'll take A Midsummer Night's Dream over Hamlet every time. Any fool with steady hands and a working set of lungs can build up a house of cards and then blow it down, but it takes a genius to make people laugh."

- Stephen King

From Edward Tutfe's *Seeing with Fresh Eyes Meaning Space Data Truth*

THIS LIST OF 46 VERBS REMODEL IDEAS ABOUT CAUSALITY IN ART: AN ANNUNCIATION AND REVELATION

In an exquisitely divergent analysis, art historian Michael Baxandall suggests that newer artists act on and remodel the work of previous artists - reversing the usual model which claims that older influenced newer.

A bright-eyed list of 46 verbs, defining broad arrays of actions, flipping conventional models of agency, vigorously demonstrating that some models are better than others:

'Influence' is a curse of art criticism primarily because of its wrong-headed grammatical prejudice about who is the agent and who is the patient: it seems to reverse the active/passive relation which the historical actor experiences and the inferential beholder will wish to take into account.

If one says that X influenced Y,
it does seem that one is saying that
X did something to Y rather than that Y did something to X.
But in the consideration of good pictures and painters,
Y did something to X is always the more lively reality,
If we think of Y rather than X as the agent,
the vocabulary is much richer:

drawn on *resort to* *address* *assimilate* *simplify*
avail oneself of *copy* *paraphrase* *reconstitute*
appropriate from *absorb* *elaborate on*
have recourse to *make a variation on* *develop* *face up to*
adapt *misunderstood* *extract from* *master*
subvert
refer to *revive* *continue* *perpetuate*
pick up *take on* **remodel** *ape* *reduce*
engage with *emulate* *travesty* *promote*
react to *quote* *parody* *distort* *respond to*
transform
differentiate oneself from *attend to* *align oneself with*
assimilate oneself to *resist* *tackle*

I am . . .