Network for New Music Ensemble

**Violin**
Hirono Oka

**Flute**
Edward Schultz

**Cello**
Thomas Kraines

**Harp**
Rong Tan

**Piano**
Linda Reichert

**Conductor**
Jan Krzywicki

**The Warp Whistle Project**
Mary Laube, visual artist
Paul Schuette, composer

**University of the Arts Crew**
Larry Barnes, **Light Design**
John Paul 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
6757 Greene St, Suite 400
Philadelphia, PA 19119
215-848-7647

www.networkfornewmusic.org

NETWORK FOR NEW MUSIC STAFF
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Karen DiSanto, Executive Director
Rachel Browne, Media/Concert Production Associate

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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

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**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 Stiwdio 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.

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**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 Amphinon 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

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

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Jennifer Margaret Barker
Baird & Carol Brown – In Honor of Linda
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Deenah Loeb & Walt Grimm
Lourdes and Paul Demers
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Paul Epstein
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Shanna Halpern
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Stephen Jaffe – In Honor of Linda Reichert &
Jan Krzywicki
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Louis Karchin
Eleanor Kazdan & Gary King
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Richard, ASCAP

NEW MUSIC CIRCLE

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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

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.
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)

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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, Jiri Kylian, 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, Bloomingtown-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), Lougheed-Kofed Festival of the Arts, PASIC, Constellation (Chicago), Spectrum (NYC), NIME, SEAMUS, Cincinnati Fringe Festival, NYC Electroacoustic Music Festival, Soundcraw!:Nashville, Intermedia Arts Festival (Indianapolis), and the Taft’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.