The Future of (High) Culture in America

March 19-21, 2014

Tucson, Arizona

This conference is supported with a grant from the Bradley Foundation
**Conference Agenda**

**Wednesday, March 19, 2014**

5:30 PM  
Registration  
Sonoran Rooftop

6:00 PM – 7:00 PM  
Welcome Reception  
Sonoran Rooftop

**Thursday, March 20, 2014**

8:00 AM – 9:00 AM  
Continental Breakfast  
Sonoran Terrace

9:00 AM – 10:30 AM  
General Session  
Coyote Room

- **Daniel Asia** – Welcome and Introductions
- **Terry Teachout** – “Does High Culture in America Have A Future?”

Respondents:
- Paul Pines  
- Daniel Asia

10:30 AM – 11:00 AM  
BREAK  
Sonoran Terrace

11:00 AM – 12:30 PM  
General Session  
Coyote Room


Respondents:
- George Hanson  
- Jesse Rosen  
- Paolo Prestini

12:30 PM – 2:00 PM  
LUNCH  
Sonoran Rooftop

2:00 PM – 3:30 PM  
General Session  
Coyote Room

- **Britt Salveson** – “Photography, Perception, Cognition: Past, Present, Future”

Respondents:
- Peter Jones  
- Terry Teachout  
- Elizabeth Kendall

3:30 PM – 4:00 PM  
BREAK  
Sonoran Terrace

4:00 PM – 5:30 PM  
General Session  
Coyote Room

- **Paul Pines** – “The Submerged Center and the Poetic Imagination: Impact of Technology on Art and Culture”

Respondents:
- Carol Iannone  
- Kurt Ellenberger  
- Terry Teachout

7:00 PM  
Meet in lobby for transportation to dinner

7:30 PM  
Dinner – Bluefin Restaurant

**Friday, March 21, 2014**

8:00 AM – 9:00 AM  
Continental Breakfast  
Sonoran Terrace

9:00 AM – 10:30 AM  
General Session  
Coyote Room

- **Carol Iannone** – “Plato Was Right”

Respondents:
- Paul Pines  
- Daniel Lowenstein

10:30 AM – 11:00 AM  
BREAK  
Sonoran Terrace

11:00 AM – 12:30 PM  
General Session  
Coyote Room

- **Elizabeth Kendall** – “The Sleeping Beauty: New Clothes for An Awakened Princess”

Respondents:
- John Wilson  
- Jory Hancock  
- Terry Teachout

12:30 PM – 2:00 PM  
LUNCH  
Sonoran Rooftop

2:00 PM – 4:00 PM  
General Session  
Coyote Room

- **Dan Asia, John Wilson, Robert Gordon** – Human Achievement and Innovation in the Arts: “A New Educational Paradigm and Future for the Arts”

Respondents:
- Jory Hancock  
- Dan Asia  
- John Wilson

4:00 PM  
Conference Wrap Up
Presenter biographies
(in order of appearance)

Terry Teachout is the drama critic of The Wall Street Journal, the critic-at-large of Commentary, and the author of “Sightings,” a biweekly column for the Friday Journal about the arts in America. His latest book is Duke: A Life of Duke Ellington (Gotham). Satchmo at the Waldorf, his first play, was premiered in 2011 in Orlando, Florida, and has since been produced in Lenox, MA, New Haven, CT, Philadelphia PA, and New York, NY.

Teachout’s previous books include Pops: A Life of Louis Armstrong, All in the Dances: A Brief Life of George Balanchine, and The Skeptic: A Life of H.L. Mencken. He has also written the libretti for three operas by Paul Moravec, The Letter, Danse Russe, and The King’s Man.

A graduate of William Jewell College, Teachout played jazz bass professionally in Kansas City before becoming a full-time writer. He served on the National Council on the Arts from 2004 to 2010 and received a Guggenheim Fellowship in 2012 to support the writing of Duke. He lives with his wife Hilary in New York City and Connecticut.

Jan Swafford’s compositions range from orchestral and chamber to film and theater music. They include five works for orchestra, a symphony for winds, Midsummer Variations for piano quintet, They Who Hunger for piano quartet, Requiem in Winter for string trio, and the piano trio They That Mourn, in memoriam 9/11. His music has been played around the country and abroad by ensembles including Boston’s Musica Viva, Pro Arte Chamber Orchestra, Civic Symphony, New England Philharmonic, Alea III, Collage, and Dinosaur Annex, and the symphonies of Indianapolis, St. Louis, Harrisburg, Springfield, Jacksonville, Chattanooga, and (in Europe) the Dutch Radio. Among Swafford’s honors are an NEA Composers Grant and two Massachusetts Artists Council Fellowships. Educated at Harvard and the Yale School of Music, he teaches Composition, Theory, and History at The Boston Conservatory.

Also a journalist and writer, Mr. Swafford has appeared in Gramophone, Symphony, Musical America and Boston Review, is a regular columnist on Slate, and has written program notes for the Boston, San Francisco, and Chicago Symphonies and the Cleveland Orchestra. His writings on music include The Vintage Guide to Classical Music and the biographies Charles Ives: A Life with Music (nominated for a National Book Critics Circle award), and Johannes Brahms: A Biography. Currently he is completing a biography of Beethoven.
Britt Salvesen joined the Los Angeles County Museum of Art (LACMA) in 2009 as curator and head of the Wallis Annenberg Photography Department and the Prints and Drawings Department. Previously, she was director and chief curator at the Center for Creative Photography (CCP), University of Arizona. She received her MA from the Courtauld Institute of Art and her PhD from the University of Chicago. Her exhibitions at LACMA include Catherine Opie: Figure and Landscape (2010); Ellsworth Kelly: Prints and Paintings (2012); Under the Mexican Sky: Gabriel Figueroa—Art and Film; John Divola: As Far as I Could Get (2013); and See the Light: Photography, Perception, Cognition—The Marjorie and Leonard Vernon Collection (2014). Future exhibitions will feature German Expressionist cinema, Robert Maplethorpe, and 3D photography and film.

Paul Pines grew up in Brooklyn around the corner from Ebbet’s Field and passed the early 60’s on the Lower East Side of New York. He shipped out as a Merchant Seaman—spending ‘65–’6 in Vietnam. In 1970, he opened a jazz club, the Tin Palace—located on the corner of 2nd Street and Bowery—which became a cultural watering hole for the better part of the ’70s. It provided the setting for his first novel, The Tin Angel (W. Morrow, 1983). During this period, Pines traveled in Central America where he became aware of the genocidal policy targeting Guatemalan Mayans—the basis for his second novel, Redemption (Editions du Rocher, 1997). His poems have appeared in New Directions #37, First Intensity, Café Review, Pequod, Ironwood, IKON, Prairie Schooner, Mulch and Contact II. He now resides in Glens Falls, New York, with his wife Carol, and daughter, Charlotte, where he teaches at Adirondack Community College and coordinates the Lake George Jazz Weekend.


Elizabeth Kendall is a dance and culture critic and a professor at New York’s New School (Eugene Lang College and Liberal Studies graduate faculty). Her book Balanchine and the Lost Muse: Revolution and the Making of a Choreographer, was published in July, 2013, by Oxford U. Press. She has also written Where She Danced, (Knopf & U. of California Press); The Runaway Bride: Hollywood Romantic Comedy of the 1930’s (Knopf & Cooper Square Press), two memoirs, American Daughter (Random House) and Autobiography of a Wardrobe (Pantheon and Anchor/Doubleday), and magazine, newspaper and journal articles about dance and other arts. She has received fellowships from the Rockefeller, Guggenheim and Fulbright Foundations, NYPL’s Cullman Center for Scholars and Writers, the Likhachev Foundation of St. Petersburg, Russia, and the Leon Levy Center for Biography at CUNY, and is at work on an experimental biography entitled Gaité Parisienne.

Daniel Asia, Director of the UA Center for American Culture and Ideas, is a composer, conductor, educator, and writer. He has enjoyed grants from Meet the Composer, a UK Fulbright award, Guggenheim Fellowships, MacDowell and Tanglewood fellowships, ASCAP and BMI prizes, Copland Fund grants, and numerous others. He was recently honored with a Music Academy Award for the American Academy of Arts and Letters. From 1991–1994 he was Composer-in Residence of the Phoenix Symphony.

Asia’s five symphonies have received wide acclaim from live performance and their international recordings. The Fifth Symphony was recently finished for the Tucson and Jerusalem symphony orchestras in celebration of Israel’s 60th anniversary.

In the chamber music arena, Mr. Asia has written for, and been championed by, the Dorian Wind Quintet, American Brass Quintet, Meadowmount Trio, Cypress Quartet, Andre-Michel Schub (piano), Carter Brey (cello), Alex Klein (oboe), Benjamin Verdery (guitar), John Shirley-Quirk and Sara Watkins (baritone and oboe), among others. Under a Barlow Endowment grant, he recently finished a work for The Czech Nonet, the longest continuously performing chamber ensemble, founded in 1924.

The recorded works of Daniel Asia may be heard on the labels of Summit, New World, Attacca, Albany, Babel, and Mushkatweek. His articles have appeared in Academic Questions, New Criterion, and the Huffington Post. He is Professor of Music at the University of Arizona. For further information, visit his website at www.danielasia.net.
**RESPONDENTS BIOGRAPHIES**

(in order of appearance)

The American conductor, **George Hanson**, received his formal training at the Vienna Academy of Music, the Curtis Institute, Indiana University and Concordia College. He served as assistant to Leonard Bernstein. He was Resident Conductor of the Atlanta Symphony Orchestra from 1988 to 1993, and assisted Kurt Masur at the New York Philharmonic Orchestra from 1993 to 2000. He burst onto the European scene at age 28 with first prizes at the Budapest International Conducting Competition and, shortly thereafter, at the Stokowski Competition in New York.

In seven years as General Music Director of the Wuppertal Symphony Orchestra and Opera in Germany, George Hanson oversaw nearly 50 opera productions. He made six recordings with Wuppertal Symphony Orchestra; the first was praised by Henry Fogel in *Fanfare Magazine* as "a recording of extraordinary importance ... one of the year’s 5 best." Hanson’s last recording there received the ECHO Klassik award, second only to the Grammy in international importance.

Since taking the helm at Tucson Symphony Orchestra (TSO) in 1996, George Hanson has led the regional orchestra to international acclaim. TSO’s first recording reached Number Two on USA Classical Charts, and was lauded by critics around the globe. Imaginative programming has been a hallmark of Hanson’s tenure in Tucson. Known for his lively pre-concert chats, Hanson is a popular speaker, addressing the educational and economic importance of music and the Arts.

**Paola Prestini** (creative direction; composer) is founder/director of VisionIntoArt, an interdisciplinary production company, and creative director of the new venue/recording space Original Music Workshop (Brooklyn). Her work is performed worldwide, from the Kennedy Center, BAM Next Wave Festival, Carnegie Hall and Lincoln Center, to BEMUS (Serbia), Etnafest (Italy), and the Barbican Centre (London), and has been commissioned and presented by Carnegie Hall, Chicago Symphony Orchestra, New York City Opera, and Kronos Quartet in venues worldwide. Current projects include works for New York Philharmonic’s 2014 Biennial, two installation concertos (commissioned by the Krannert Center for Maya Beiser and Cornelius Dufallo); The Hubble Cantata (commissioned by Bay Chamber Concerts for the International Contemporary Ensemble and Jessica Rivera); Oceanic Verses (Barbican Centre with BBC Symphony Orchestra); and an evening length dance for Lar Lubovitch Dance Company. Residencies include the Watermill Center, MASS MoCA, Hermitage Retreat, Ucross Foundation, Sundation, Sundance, and LMCC Governor’s Island. She was a 2012 Musical Exchange Fellow for Carnegie Hall and was a Paul and Daisy Soros Fellow. Her music is released on Tzadik Records and her writing is published in the Arcana series by Hips Road. She is a graduate of the Juilliard School.

**Jesse Rosen** has been recognized as one of the outstanding thinkers in contemporary performing arts leadership. As president and CEO of the League of American Orchestras since July 2008, he has raised the level of debate about orchestras among the nation’s cultural, policy, and opinion leaders and among the League’s 800 member orchestras. Under Mr. Rosen’s guidance, the League has taken a leadership role in helping orchestras adapt to a rapidly changing environment, particularly in the recent financial downturn. New initiatives have expanded the League’s support of orchestras as they work to strengthen their fiscal health, their management and board leadership, their engagement with their communities, and their artistic vitality.

A lifelong musician and experienced orchestra CEO, Mr. Rosen has stimulated innovation throughout his more than 10-year tenure at the League. He was instrumental in creating new programs such as Music Alive, the American Conducting Fellows, and Ford Made in America. Prior to joining the League, he served as general manager of the Seattle Symphony, executive vice president and managing director of the American Composers Orchestra in New York City, orchestra manager of the New York Philharmonic, and vice president of programs for Affiliate Artists, Inc. Mr. Rosen received his bachelor’s degree from the Manhattan School of Music and pursued graduate studies at The Juilliard School.

**Peter C. Jones** is a fine art & publication consultant, author, photographer and documentary filmmaker. In the course of thirty-five years he has organized more than one hundred exhibitions throughout the United States and Europe and produced more than sixty books.

Since 1984, he has represented the Estate of Josef Breitenbach, originating twenty-seven one-person exhibitions and ten books.

His photographs are represented by Bonni Benrubi Gallery in New York, which has mounted two one-person exhibitions of his work, the second based on his book, *Sweep Out Cottage* (Nazraeli Press). He is the author of *The Changing Face of America* (Prentice Hall Press) and the co-author of three other books. His photographs, articles, and op-ed pieces have been published by *The New York Times Magazine*, *Connoisseur*, *Smart Money*, *Aperture*, and *The Providence Journal*. His first documentary, *A Rising Tide of Silence*, about the life and world reach of Father Thomas Keating who introduced Centering Prayer to a wide western audience, premiered at the 2013 Aspen Film Festival and won the Audience Special Recognition Award, and recently opened in Los Angeles and New York.
He is President of the Josef and Yaye Breitenbach Foundation, a former member of the Board of Fellows at The Center For Creative Photography, and a former consultant to The Philadelphia Museum of Art, Aperture and the Estate of Paul Strand. He is a graduate of the Rhode Island School of Design where he studied privately with Harry Callahan. Peter C. Jones lives in Los Angeles with his wife Charlotte M. Frieze.

**Kurt Ellenberger** is a jazz pianist and composer who has written for a wide-range of jazz and classical ensembles. He has recorded on Innova, Ghostly, and Challenge-A Records and has been hailed as “a gifted pianist who combines the lyricism of Bill Evans with the energy of Keith Jarrett.” He is also a Fulbright Scholar who has published many essays that appear in his internationally renowned blog Also Sprach FraKathustra, on Huffington Post, and on National Public Radio’s A Blog Supreme. He teaches music and aesthetics in the Frederik Meijer Honors College at Grand Valley State University.

**Daniel Lowenstein**, faculty member at UCLA Law School, was the first American law professor to specialize in Election Law and established a leading reputation in that field. He authored the first twentieth century textbook in the field—*Election Law: Cases and Materials* (Carolina Academic Press, 1995), now in its fourth edition. As co-editor with Professor Rick Hasen he inaugurated the *Election Law Journal*, the leading journal in the field.

In 2009 Lowenstein became Director of the new UCLA Center for the Liberal Arts and Free Institutions (CLAFI), intended to facilitate and promote study of the great works and achievements of western civilization. He has also served as chairman of the Board of Directors of the award-winning theatre troupe Interact and regularly brings the company to the School of Law to perform plays with legal themes, such as Sophocles’ *Antigone*, Ibsen’s *An Enemy of the People*, and Wouk’s *The Caine Mutiny Court Martial*.

Following a traineeship with Harkness Ballet, a B.S. in Ballet from Indiana University, and an apprenticeship with American Ballet Theatre, Mr. **Jory Hancock** was offered contracts with Pittsburgh Ballet Theater and Houston Ballet. Mr. Hancock was then invited to join Seattle’s Pacific Northwest Ballet as a Principal Dancer.

Following work with these three companies, Hancock earned a M.S. degree in ballet at Indiana University and in 1983 accepted a faculty appointment there. In 1987 he was invited to join the dance faculty at the University of Arizona. Now a professor at UA, Mr. Hancock serves as Director of the School of Dance. Also, Mr. Hancock was recognized in 2008 with the Stevie Eller Endowed Chair for the Director of Dance, and has served as Dean for the College of Fine Arts since 2009.

**John M. Wilson** is Professor Emeritus of Dance and International Studies at the University of Arizona. He holds joint Ph.D.s in dance and drama with advanced studies in kinesiology, anthropology, and art history from the UW-Madison. The recipient of seven creative teaching awards, John has also choreographed works for both university and professional companies, including the Boston Ballet and the Seattle Contemporary Dance Theatre. He recently performed the role of Prospero in Shakespeare’s *The Tempest*. He has written extensively on dance in world cultures.