

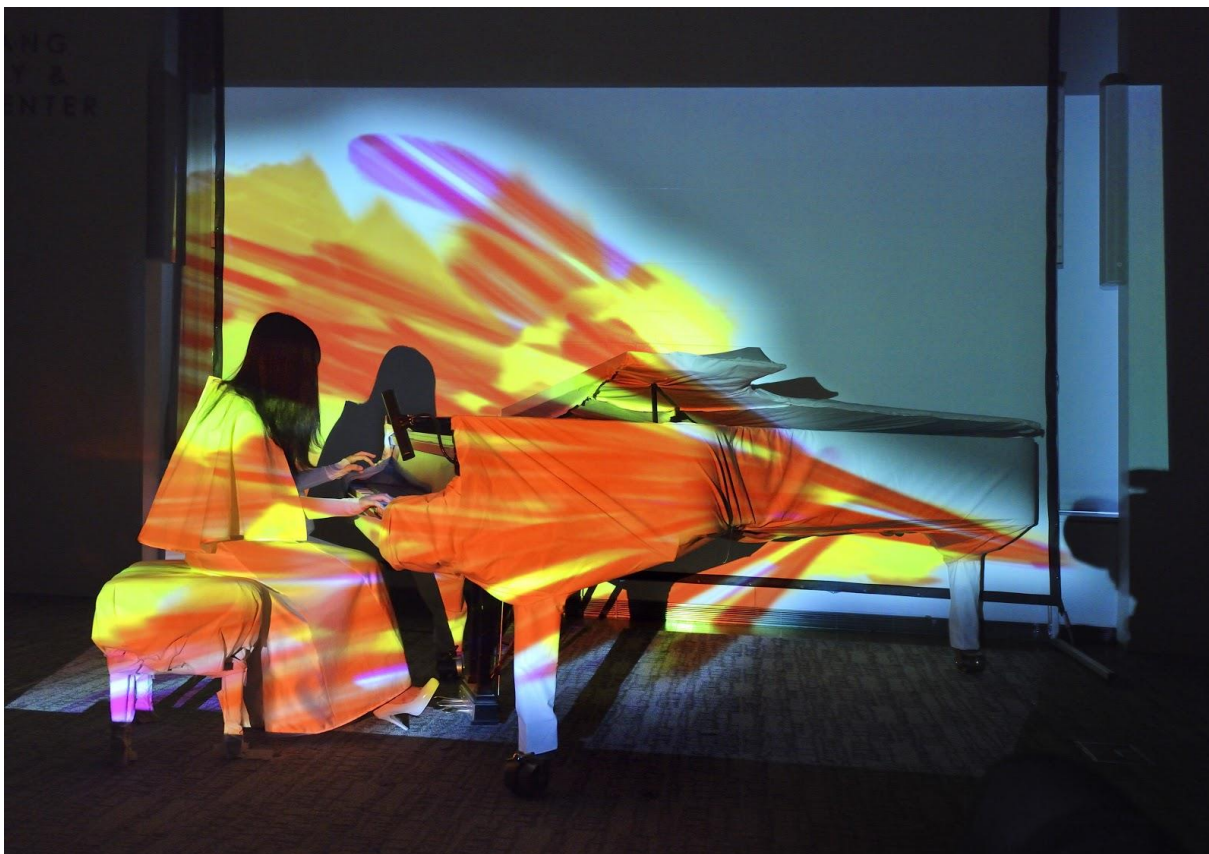
THE  
NEW  
SCHOOL

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# MANNES

## MANNES IN A NEW KEY

May 1, 2012



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## **MANNES IN A NEW KEY**

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“(Mannes)...is redefining what the well-rounded musician would look like. It’s going to be completely different from the traditional idea of a conservatory. It’s broadening it and radicalizing it. And I don’t believe any other conservatory is going to be able to compare.”

--Ashlee Miller, Mannes, Bachelor of Music (Clarinet) 2010  
Mannes, Master of Music (Clarinet), 2012  
(Accepted to CUNY Graduate Center  
Doctoral Program/Music, Fall 2012)

### **INTRODUCTION AND OVERVIEW**

In the summer of 2011, as part of a university-wide strategic planning process, The New School began an examination of Mannes from the standpoint of academic fit, geographic proximity, and cost relative to other divisions. As The New School has sought to create coherence among its academic divisions through the development of a common mission, values, and overall strategic plan, serious questions were raised concerning how and whether Mannes might have a place in this future strategic vision.

In January 2012, at the request of President Van Zandt and Provost Marshall, an early plan was presented by Mannes leadership that put forth a framework for how Mannes would more fully integrate with The New School academically, improve its financial contribution to The New School, and assert a vision for how and why Mannes could relocate downtown.

*Mannes in a New Key* is the culmination of the yearlong process of rethinking Mannes’s place and role within The New School. The intention here is to provide more detail to what was primarily a conceptual/thematic presentation last January and is specifically created in response to President Van Zandt and Provost Marshall’s additional request on February 24, with a due date of May 1, 2012, to gain a better understanding of what Mannes would look like and what would be required if the January plans were implemented over the next few years. In other words, to quote Provost Marshall: “if the January presentation were the view from 30,000 feet, what would it look like at 10,000 feet?”

Finally, on April 24<sup>th</sup>, President Van Zandt gave additional instructions to focus as much as possible on what Mannes would look like in 2022. President Van Zandt and Provost

Marshall have provided seminal guidance on this document, as has Linda Rappaport, Chair of the Mannes Board of Governors.

On May 17, 2012, The New School Board of Trustees voted unanimously to approve and support *Mannes in a New Key*.

While not quite a fully detailed blueprint, *Mannes in a New Key* fleshes out a number of key areas of interest including but not limited to: changes to Mannes's mission; what the college degree programs would look like; faculty, staff, and financial implications; changes to the student population; the bridges between Mannes and The New School; examples of new activities; specifications for what it would take for Mannes to move downtown; and more.

*Mannes in a New Key* may very well represent the most significant set of changes to the Mannes program since it began granting degrees in 1953. The plan calls for a host of major changes while still retaining the core of preparing classically oriented musical artists for a wide range of jobs in and outside of the arts sector.

The Mannes of 2022 is the epitome of the 21<sup>st</sup> century conservatory. Where once there was a single performance track, there will be multiple tracks allowing for new and important areas of study—all joined by the commonality of high-level performance study. Where cutting edge classical music was below the radar, new music will become a priority. Where once community arts were non-curricular, a host of required coursework in teaching artistry and community engagement through the arts will be commonplace. Where Mannes once left graduates to their own devices in understanding fundamentals of music business and entrepreneurship, no student will graduate Mannes unprepared for today's dynamic and challenging workplace. Where Mannes rarely collaborated with other divisions of The New School, a super-highway of cross-divisional practice and co-production will become the norm.

In 2022 Mannes will be widely known as a *creative campus* where all students study music composition and improvisation, where the divide between composer and performer is difficult to discern, where the school is committed to a living canon of works both new and old. The *creative campus* seeks partners from across The New School that share in the values of cutting edge creativity, animating this shared value through co-productions, cross-divisional project-based learning, shared coursework, and global partnerships.

### **MISSION SHIFT**

Everything begins with an organization's mission. The examination of Mannes as a division of The New School has opened up the opportunity to revisit the fundamental meaning of Mannes.

**New mission:** Mannes College The New School for Music is dedicated to stimulating, supporting, and advancing the creative role of music in all aspects of a rapidly changing society. Mannes seeks to develop "citizen artists" who engage the world around them, in and through music, in traditional, emergent and new forms of practice.<sup>3</sup>

Here, the Mannes mission is shifting to a formal mission directed towards the diverse roles that Mannes graduates play in society, rather than the previous vernacular/informal mission with its singular and instrumental goal of preparing graduates for traditional jobs with music institutions.

### **KEY CONSIDERATIONS IN PLANNING**

At the core, we asked ourselves two questions in developing a vision for Mannes in 2022. They serve as the overarching questions at the core of our planning for the advancement of Mannes:

1. What do Mannes graduates need to know and be able to do today and tomorrow?
2. How can Mannes more fully integrate with The New School?

**1. WHAT DO MANNES GRADUATES NEED TO KNOW AND BE ABLE TO DO?** Today, Mannes's graduates follow a path that is less predictable and more fractured than ever, while at the same time requiring proficiencies well beyond that of a skilled musical performer.

#### **Where we've come from:**

Mannes's present design is highly traditional, and has been relatively constant over many decades:

- A traditional music conservatory program.
- Western classical tradition is the coin of the realm. There is little experimentation within a highly refined, extremely rigorous and traditional curriculum. Little emphasis has been placed on non-performance oriented learning outside of the required humanities (25% of BM) and the theoretical study of music.
- Reluctance to embrace the new while hewing to study and performance of Western canonical works.
- Innovation occurs under the radar.
- Mannes prides itself on the most in-depth and rigorous theory curriculum in the world. Mannes provides nearly double the required theory and ear training courses of peer conservatories, which also includes Schenkerian Analysis, Score Reading, Solfege fluency in seven clefs, and much more. Core faculty needs to know more about new music, challenges to current arts business models, policy issues, and the changed and changing nature of the professional world.

#### **Where we're going:**

Mannes graduates today and in 2022:

- Perform with orchestras, opera companies, chamber ensembles, give solo recitals, etc.
- Perform with Broadway shows, Country and Western bands, pop bands, commercial recordings, etc.

- Compose and arrange in a variety of styles.
- Work as arts administrators.
- Teach in higher education.
- Work as K-12 and community teaching artists.
- Negotiate contracts, raise funds, market and promote their work, present concerts, blog, prepare program notes, write press releases, serve on boards, serve as union representatives, use social media, record and disseminate their own music; create their own chamber ensembles, orchestras, K-12 organizations, opera companies, and more.
- Pursue a wide range of careers both inside and outside of music.
- Honor the role of arts in their lives no matter where their careers take them.

Mannes graduates today and in 2022 must:

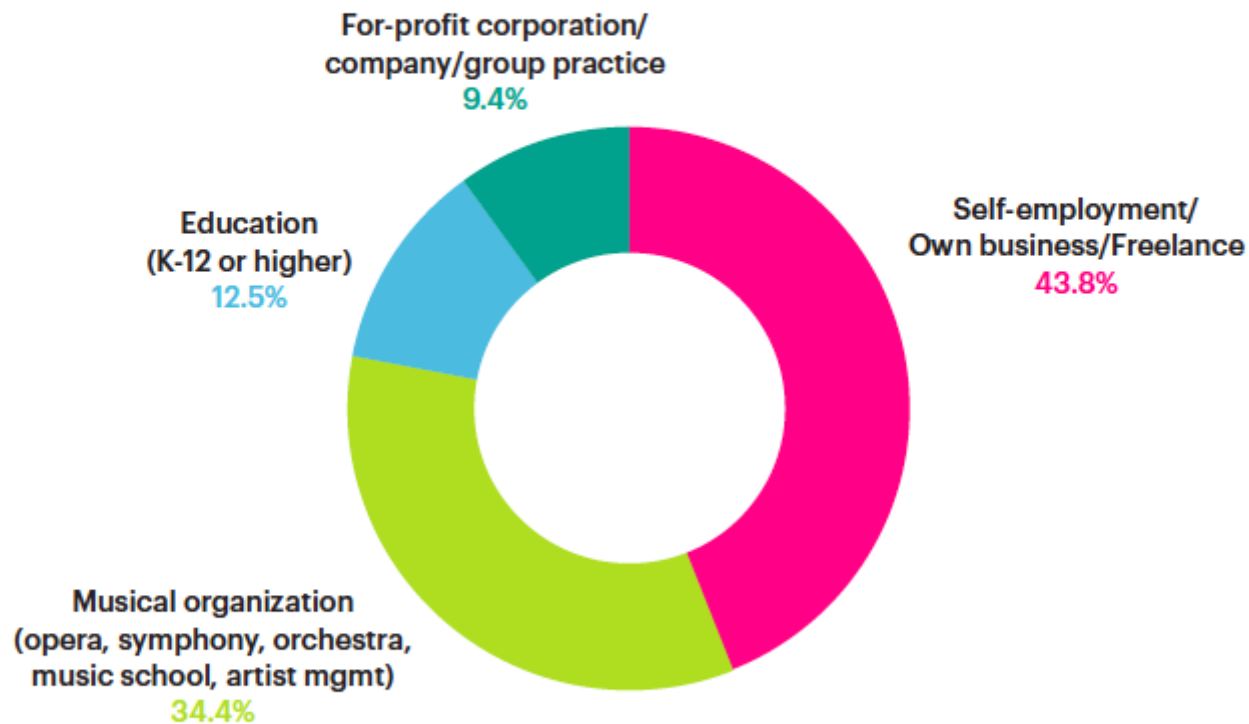
- Perform/Compose/Teach at a high level (Traditional/Historic).
- Communicate (in both verbal and written form) at a very high level.
- Have knowledge of and skills in music business and entrepreneurship and deploy these skills in creating start-up companies in a world increasingly navigated through a DIY approach.
- Have knowledge of and skills in teaching artistry (not only in the private lesson and coaching settings, but also community engagement, K-12 arts education, and pedagogical knowledge).
- Perform/create across a variety of musical styles beyond traditional classical.
- Create their own support network and seek new audiences.
- Have knowledge of and skills in Technology (Music and Core Technology Competencies)
- Master standard Middle States Proficiencies (leadership, critical thinkers, global citizens, technologically sophisticated individuals, effective communicators).

Data from a 2010 survey of the Mannes graduating class are instructive:

GRADUATES OF THE FUTURE

## GRADUATING CLASS 2012 SURVEY

### PRINCIPAL EMPLOYMENT / TYPE OF ORGANIZATION



The career path of 2022 for all but the rarefied few is a patchwork quilt where one day the Mannes graduate plays in a Broadway pit. The next gig is at 8 am teaching first-graders in a charter school. Later that afternoon might be a meeting with a librettist, followed by an entire evening readying a grant proposal for submission. The next morning begins with practice, followed by the writing of a music app for the latest Apple iPad.

This graduate may have many jobs, performing for a few years in the New Mexico Symphony, followed by computer programming, followed again by a teaching position at a local community college. All the while, music remains a central and important part of his/her life.

"Oh, The Places You'll Go," Pathways of Recent Mannes Graduates:

- In the summer of 2011, Sebastian Vera (MM, '09) spent a month teaching music at Ecole De Musique Dessaix-Baptiste in Jacmel, Haiti to children displaced by the earthquake. Vera is also principal trombone of the Pittsburgh Opera.
- Francesco Lecce-Chong (MM '09), Assistant Conductor of Milwaukee Symphony Orchestra
- Brian Hoeflshweiger (BM '07), Manager, Corporate and Foundation Relations, The New School
- Paul Smith (BM '06) and Delia Raab-Snyder (BM '05) are leading the Philadelphia-based Tune-Up Project, an award-winning K-12 creative arts education organization serving high poverty Philadelphia public school students
- Yong Hoon Lee (MM' 06), debuted as "Don Carlo" with the Metropolitan Opera, 2011
- Alex Bauer (BM '12), Director of Operations, PEAK Learning Systems
- Hafez Nazeri (Mannes Extension Division Diploma, '05) became the first Iranian to headline at Carnegie Hall, with his Persian/Western fusion ensemble
- Ali Bello (BM '98, MM '99) was one of four improvising soloists chosen from around the world for the YouTube Symphony, which held virtual rehearsals around the globe, culminating in a grand finale concert in Sydney, Australia
- Nadine Sierra, (MM '10) winner of the Metropolitan Opera National Council Audition
- Hajir Sailors (BM '12), Website Coordinator, The Metropolitan Opera
- Sarah Skuster, (MM '09), Principal Oboe, San Diego Symphony Orchestra

*The implications are clear: Mannes must reconsider its basic design in order to provide the wider range of skills and knowledge that are required by its graduates today and tomorrow.*

Mannes must consolidate the best of what it provides today, while adding and integrating a wide range of new skill building and educational experiences for its students. What is more, this must be done without adding to required credits but while reducing overall credits to at or near the minimums set by the New York State Education Department.

This document sets forth the wide-ranging ways in which Mannes will evolve to redefine the 21<sup>st</sup> century conservatory, including what it means to educate and develop artist citizens with the agency to engage in art and meaning-making in a rapidly changing society. This redefinition will include curriculum, programs, educational philosophy, new faculty, new technology, and new degree programs, partnerships across The New School, and more.

## **2. HOW CAN MANNES MORE FULLY INTEGRATE WITH THE NEW SCHOOL?**

As The New School (TNS) strategic planning has advanced, certain values have emerged that form the context for The New School past, present, and future. These values include cutting-edge design/creativity, innovation, and public engagement. These are the very values that Mannes must embrace as bridges are built to convey new work and projects that serve to integrate Mannes across the University in ways never before undertaken.

The seminal question here is: can a highly traditional, canonical-centric music conservatory embrace cutting-edge work, commit itself to innovation, and develop a culture that is tied to public engagement without losing its core strengths?

While there will be many ways both large and small in which Mannes will integrate with The New School, the goal here is to establish the integration through core school culture, including both the philosophical basis and educational structure.

Among the paths to integration two areas stand out: an embrace of cutting-edge classical music *and* the role of arts in public engagement.

### **Making Cutting Edge Classical Music a Priority**

An essential ingredient in integrating with The New School hinges upon Mannes rebalancing its approach to repertoire. While Mannes has always engaged in a wide range of classical repertoire from early to contemporary, as evidenced by its long history of teaching music composition, it is no secret that Mannes's taste, as it were, has been heavily tilted towards traditional classical, the sort of meat and potatoes diet that has symptomatically neglected both early and new music.



To integrate with The New School, Mannes will rebalance its overall approach to repertoire, making cutting edge classical music a priority, while continuing to perform and study classical music across time.

Just as Parsons is known for cutting-edge design, Mannes will become known for cutting-edge classical music.

The rebalancing here will encompass virtually all areas of the Mannes enterprise, including: curriculum, faculty, public performances, cross-divisional partnerships and productions, technology, expansion of musical instruments performed and studied, and a commitment to making Mannes (and by extension, The New School) a creative campus.

The real innovation and need here is in the exploding of outmoded barriers between composers and performers, making for a truly creative campus that is free-flowing across other divisions, and where composers perform and performers compose, where new music and new types of ensembles are explored as a matter of course, while helping to develop the future generations of artists like Aaron Copland, Meredith Monk, and Steve Reich.

The curriculum of the creative campus of 2022 includes **New Ensembles/Programs:**

**The Stone Workshops at The New School, curated by John Zorn:**

Across the academic year, a revolving set of resident artists will represent an extraordinarily wide range of musical artists who are all leaders across a polyglot of styles and approaches from composed music to free jazz, to genre-busting approaches and more. The goals of The Stone Workshops include expanding knowledge and access to a wide range of artists and ideas not ordinarily associated with Mannes or The New School for Jazz and Contemporary Music. **(Already in place for 2012-2013.)**

*[Cross-Divisional Partnerships: A program of Mannes and The New School Jazz and Contemporary Music, open to participation by interested students in other divisions.]*

**Mannes iOrchestra:** A working technology-based ensemble aiming to make compelling music from a range of aesthetic sensibilities – has the potential to guide the development of new instruments and technologies while suggesting new ways of invigorating the traditional orchestra. Its very existence also poses significant and interesting musical problems; simply imagining how it might work, what kind of music might be composed for it, and what it would be like to play in opens up a wide range of opportunities for musical exploration and audience engagement. As technology moves increasingly away from laptops, in 2022 this ensemble will be using whatever the leading form of technology is, whether handheld, tablet form, etc. **(Already in planning with a projected debut in 2013-2014. A concert by the technology-based ensemble Sideband and pianist Kathy Supove has been scheduled for October at Mannes as a way of introducing the format to the Mannes community.)**

*[Cross-Divisional Partnerships: Mannes iOrchestra will be open to students across TNS including Jazz, Lang, Parsons, NSSR, and NSPE.]*

**Mannes Center for the Future of Music:** The Mannes of 2022 will include the Center for the Future of Music (CFM). The Center for the Future of Music is a think tank/laboratory for exploring the frontiers of music performance of the future, including new ensembles, instruments, forms of audience engagement, emergent styles, dissemination, funding models, presentation, and more. The Center will engage thought leaders on a regular basis, connecting its research and laboratory work directly with performances and study at Mannes and across The New School. *[Cross-divisional Partnerships: Through technology and sound design, Mannes will partner closely with Parsons, as well as Jazz, Drama, and Lang's Contemporary Music Track.]*

**ArtMusicLab:** AML21 will be a credit bearing ensemble class that is focused on the creation and performance of music without regards for style/genre. The choice of works created/performed will be student-driven and supported by a cohort of faculty fluent in multiple styles/genres. From indie-rock style songs, to brass arrangements of Nelson Riddle/Frank Sinatra works, to plainsong chant, AML21 will open up long standing Mannes values well beyond what is ordinarily known as “classical.”

*[Cross-Divisional Partnerships: AML21 will be open to students across TNS including Jazz, Drama, Lang, Parsons, NSSR, and NSPE.]*

The creative campus features major performances jointly planned and produced with **cross-divisional collaborative teams** from Parsons, NSPE, Lang, NSSR, Jazz, and Drama, that allow for a blend of performance and related public programming such as forums, panels, pre-concert events, mini-festivals, and curricular connections.

Mannes and its partners across TNS and throughout the country will research, experiment with new models of ensemble performances and audience engagement, embrace new technologies, develop new arts business models, and both create new repertoire and re-imagine the traditional.

*Three examples of cutting-edge orchestral programming, with cross-divisional co-production/partnerships:*

### **And Justice for All**

Fanfare for the Uncommon Woman – Joan Tower

Lincoln Portrait – Aaron Copland (work for narrator and orchestra, featuring Lincoln’s major speeches)

New Morning for the World – Joseph Schwanter (work for narrator and orchestra, featuring major speeches by Martin Luther King)

The Gates of Justice – Dave Brubeck

*[Cross-Divisional Partnerships: Multi-media co-production with Parsons; Public programming, including panels, conferences, pre-concerts events, around social justice through the arts, including NSPE, Lang, Jazz, Drama, and Parsons]*

### **The Orchestra as Houdini**

Poem Symphonique (for 100 Metronomes) – Gyorgi Ligeti

Concerto for iOrchestra – Commissioned Work

The Dharma at Big Sur –John Adams (solo electric six string violin, sampled sound, orchestra)

*[Cross-Divisional Partnerships: Multi-media co-production with Parsons; Arts-based research component with NSSR; conference on changing nature of large ensembles with Jazz.]*

### **In Time of War**

Mass in Time of War – Joseph Haydn

The CIVIL WarS/ROME – Philip Glass/Robert Wilson

*[Cross-Divisional Partnerships: Co-production with Parsons, including multimedia rendering of Matthew Brady’s Civil War photographs in conjunction with Glass and Haydn; Panel on history of artistic response to war, including mini-film festival with Lang College, Parsons, NSPE, Drama, and Jazz.]*

### **Public Engagement**

Today's artists and the organizations they affiliate with are increasingly involved in public engagement. It is rare today to see a career that doesn't include community-based performances, teaching artist engagements in K-12 public schools, and involvement in a variety of advocacy- and policy-related activities, etc. What is more, a crucial concern of the arts sector today is that of engagement. What does engagement with audiences mean? How do traditional arts organizations and artists engage with their audiences in an age shaped by technology? How do Western-centric cultural organizations engage with audiences in light of shifting national demographics (age, race, etc.)? How does the arts sector engage globally? What of declining audiences for classical music and jazz?

For an educational/cultural institution such as Mannes, perhaps a larger question is that of what comprises engagement in terms of content and skill?

While musical traditionalists often view the musical performance as a quintessential act of engagement, taking the position that the universality of a great musical work and its performance is all that is necessary to engage, it has been clear for many years that engagement is a skill-set deeply connected to performance practice and is in fact something that *can* be taught.

To deepen the Mannes education, while serving the dual purpose of helping to integrate Mannes with The New School, aesthetic inquiry will become *integrated* throughout the Mannes curriculum through a spiraled curricular design that incorporates reflective practice, audience engagement, community-based arts, and arts-based research.

#### **What is aesthetic inquiry?**

Maxine Greene defines the term ***aesthetic*** as “an adjective used to describe or single out the mode of experience brought into being by encounters with works of art.” She further defines ***aesthetic education*** as “an intentional undertaking designed to nurture appreciative, reflective, cultural, participatory engagements with the arts by enabling learners to notice what is there to be noticed, and to lend works of art their lives in such a way that they can achieve them as variously meaningful. When this happens, new connections are made in experience: new patterns are formed, new vistas are opened. Persons see differently, resonate differently; as Rilke wrote in one of his poems, they are enabled to pay heed when a work of art tells them, ‘You must change your life.’”

*Aesthetic Inquiry will become a Mannes signature practice, connecting to, informing, and reinforcing other similar approaches across The New School such as Reflective Practice, and Divergent Thinking.*

Aesthetic inquiry is a form of reflective practice that emerges directly from John Dewey's seminal works on arts and society, *Art as Experience*, having been further developed over years by the philosopher-educators Suzanne K. Langer and Maxine Greene.

Here, students build into their practice a deep reflection around the meaning of art and performance, while developing the skills through which they can engage audiences and community through such meaning making. It forms the basis for how artists are effective in K-12 teaching artistry, how and what artists deploy to engage traditional and non-traditional audiences, and helps to give Mannes students core skills in not only what they speak or write about in association with creative performance, but at the same time builds their core skills in verbal and written communications.

The curriculum will be studied with project-based learning that provides a practicum for teaching artistry, community-engagement projects (cross-divisional), music entrepreneurship/leadership, and more. The curriculum will seek to establish a virtuous cycle from traditional classroom instruction to practicum, while serving to connect Mannes students to their New School counterparts.

The goal here is to ensure that Mannes students are prepared for the ever-increasing role of engagement in their careers. The Mannes education will provide core skills in public engagement along with opportunities to develop these skills through credit bearing projects in the community.

*Two examples of arts and community engagement programs:*

**Community Opera Project**

In pop-up storefronts in The Bronx, a student/faculty team from The New School will partner with community-based organizations to create and mount an original opera based upon creative conversations with local residents. From ethnographic research to libretto and music, the local community becomes a central part in the creation, production, and performance of this original opera, intended to give voice to the life and concerns of those in the community. Proceeds from moderately priced ticket sales are donated to local social service agencies.

**Compose Yourself**

In partnership with the New York State Department of Corrections and Community Supervision, a Mannes/TNS student/faculty team brings music performance and composition study to incarcerated youth and adults. Students are supported in their work as teaching artists through classroom study with the site-works serving as practicum. Students engage through music and composition, including opportunities for student performances, sharing through music, performances by inmates, and more.

### **Music Entrepreneurship**

Embedded in the list of what Mannes's graduates today need to know and be able to do is a list of skills that fall into the general realm of music entrepreneurship. Where many years ago a composer was likely to be published by a music publisher, the composer of 2022 is nearly certain to self-publish. Likewise the small ensemble: thirty years ago chamber ensembles were likely to be signed by a concert management firm. The ensembles of 2022 are highly likely to self-manage. Where recordings were once the sole realm of recording companies, today's artists are recording their own records.

A final but potent example of the changed landscape involves the arts institutions themselves. Today, more and more artists are creating their own orchestras, opera companies, and music festivals. The music field has become a field that demands innovation and creativity, as never before.

The skills required are no longer optional. The artist of 2022 must be able to navigate the DIY world and have a basic literacy of the music business including contracts, negotiation, insurance, budgets, governance, public relations and marketing, write effective grant proposals, understand social media, and more.

Mannes will address this need in two ways:

1. Core music entrepreneurship skills will be a basic part of the curriculum for all Mannes students. As much as possible these skills will be integrated across the Mannes curriculum aided by a number of new classes in entrepreneurship fundamentals.
2. A new degree track will be developed in order to provide Mannes students the option of a deep dive into music business. The track will be a five-year hybrid Bachelor of Music/Master of Arts Administration, allowing students the option of combining high-level music performance studies with that of high-level arts administration. There is no other similar program in the United States. We believe this program is highly innovative and also extremely competitive against freestanding arts administration degree programs.