

# David Quang Pham (he★him)

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I grew up in an Asian household. All my parents ever watched were Kunqu-like operas and Kabuki-esque theatre. So naturally, I compose on a pentatonic scale. As opposed to an eight-note diatonic scale in Western music, six notes are simple. Yet, if the instruments are primitive and the theme of the story is folksy, the opera is suddenly elaborate. The Universe I live in is minimal; it sounds plain. So, the universal plain is mostly dark matter (silence). That nature provides complexity. It is difficult to unravel this traditional fabric of spacetime. It is a challenge I accepted. I strive to unroll my culture's artistic scroll. As a Vietnamese American, I aspire to connect the Eastern and Western art forms.

As an artful scientist, I make these connections by writing love letters to science. Science spins my creative process. I look for connections in my research in any branch of physics, particularly as a college student. At the Cyclotron, I felt that the quarks are also trying to attain a higher degree. In the Observatory, I noticed that the galaxies also felt aimlessly lost in our field. And these personifications are amplified and made special by my culture's inherent devotion to humanizing nature. We love to turn wind into ghosts. My mind is astrophysical and astral spiritual. These aspects grant me the spirit of the science musical writer.

As a scientific artist and artistic scientist, I make simple things complex and complex things simple. Respectively, that is how I have approached composition and science communication. And when I write fables, I imagine that my friends are the audience. Anyone who has enough curiosity to knock down the gatekeeping, I consider a friend. For any generation, the closest community to that sentiment are college students who are the most inclusive. They may ensure that my composition and science communication are grounded and stay authentic. I believe that institutes are best suited to progress the musicals whose goals are to be universal.

Institutes continuously expand into the terrain of science, art, and culture. Institutes have the collaborative orbits to assemble physicists from STEM, dramaturgs from the theatre department, and historians from the center of Asian studies. What I strive to accomplish at any institution is to build community, where these fields intersect and support one another. Not only do I foresee future theatremakers and researchers reading these scientific love letters but writing them with me. Once the everchanging Eastern and Western art forms' connections are made, we move onto the expansion of their shared Universes.