



**2018/2019 Season:
Sound Designs**

The Sounds of Light and Shade

34th SEASON
14 October 2018
Settlement Music School
416 Queen Street
Philadelphia, PA

Network for New Music Ensemble

Conductor

Jan Krzywicki

Flute

Edward Schultz

Clarinet

Paul R. Demers

Guest Clarinet

Bob Butryn

Violin

Hirono Oka

Viola

Burchard Tang

Cello

John Koen

Double Bass

Nate West

Percussion

Phillip O'Banion

Piano

Clipper Erickson



About Network for New Music

With its adventurous and innovative programming and virtuoso performances, Network for New Music, under the new leadership of Artistic Director Thomas Schuttenhelm, 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. Since its inception in 1984, led by Co-founder and Artistic Director Emerita, Linda Reichert, Network has presented passionate, meticulously rehearsed performances of more than 650 works, including 147 Network commissions, by emerging and established composers from Philadelphia, the greater United States and abroad; and has recorded 4 CDs for the Albany and Innova labels. To learn more about Network for New Music, please visit: networkfornewmusic.org.

The Sounds of Light and Shade

PROGRAM

STAY TUNED...

Millennial Music

Sunday, February 17, 2019; 3PM
Rose Hall, University of Pennsylvania

Network for New Music showcases the music of the Millennial generation featuring five works by some of the most talented composers of this generation. The two featured commissioned works include: *Reflections #2* (viola, cello, piano) by Rene Orth, and a new work for violin and cello by composer Joshua Hey. The program takes further shape with: Sky Macklay's bold and humorous *FastSlowHighLow* for violin and piano; the Philadelphia premiere of Charles Peck's piano quartet *Sunburst*; and a performance of *erebus*, an evocative work for clarinet and piano, by the critically acclaimed pianist and composer Andrew Hsu.

For more information, please visit
www.networkfornewmusic.org/events.

***Vistas* (2018)**

Ingrid Arauco

Edward Schultz, flute; Clipper Erickson, piano

- I. Snow at Shiba Park (Kawase Hasui, 1931)
- II. Landscape: The Parc Monceau (Claude Monet, 1876)
- III. Bagatelle
- IV. Park (Josef Albers, ca. 1924)

***Light and Stone* (2018)**

Anna Weesner

Hirono Oka, violin; Paul R. Demers, clarinet; Clipper Erickson,
Piano

***Piano Piece (to Philip Guston)* (1963)**

Morton Feldman

Clipper Erickson, piano

***Wild Purple* (1998)**

Joan Tower

Burchard Tang, viola

Light, Line, Shadow* (2018)

Pierre Jalbert

Jan Krzywicki, conductor; Edward Schultz, flute; Bob Butryn,
guest clarinet; Hirono Oka, violin; Burchard Tang, viola; John
Koen, cello; Nate West, double bass; Phillip O'Banion, percussion

- I. Landscape in Motion
- II. Brush Strokes
- III. Open Road

Please stay seated for a post-concert discussion with the composers followed by a champagne reception to welcome new Artistic Director, Thomas Schuttenhelm.

Light, Line, Shadow was commissioned by Network for New Music, and was made possible by a grant from the Fromm Music Foundation and a Presser Foundation Special Projects grant.

*NNM Commission

BIOGRAPHIES AND NOTES

Ingrid Arauco's music “opens virtuosity to an inspection that reveals wit, passion, and deep aspiration” (*The Philadelphia Inquirer*). Arauco's principal teachers were Robert Hall Lewis at Goucher College, and George Crumb, George Rochberg, Richard Wernick, and C. Jane Wilkinson at the University of Pennsylvania. She has received awards or fellowships from the American Guild of Organists, Yaddo, and the MacDowell Colony, and commissions from *Mélomanie*, the Philadelphia Chamber Music Society, and the Kindler Foundation in the Library of Congress. Her works have been performed by the Colorado Quartet, Network for New Music, Third Sound, and the Atlanta Symphony, among other distinguished musical organizations, and featured at Oundle International Organ Week, Festival “Compositores de Hoje” in Rio de Janeiro, and most recently the Festival de Música Contemporánea de La Habana, to which Arauco travelled as part of an artist delegation sponsored by the American Composers Forum. In 1995-96, she was the recipient of an Individual Artist Fellowship from the State of Delaware.

Arauco's compositions are published by Theodore Presser and Hinshaw Music. Recordings include the solo albums *Invocation* and *Vistas* (Albany); individual works are featured on *Excursions*, *Florescence*, *Millennium Crossings* and *New Music for Oboe*. Ingrid Arauco has taught at the University of North Carolina, Chapel Hill, and is currently Professor of Music at Haverford College.

Vistas is a suite of four pieces inspired chiefly by artworks that I have loved and admired for a number of years; the movement titles identify these varied creations. Only the third movement, “Bagatelle,” stands outside a visual frame of reference.

Kawase Hasui's woodblock print, *Snow at Shiba Park*, housed in the collection of the Museum of Fine Arts, Boston, is a beautifully poised composition in which motion is balanced by stillness. The movement of the falling snowflakes, for instance, also exhibits a static quality with each flake affixed perfectly in position. I was intrigued by the combination of energy and tranquility in Hasui's work, and tried to capture something of this special state in my first movement.

Claude Monet's *Landscape: The Parc Monceau*, found in the Metropolitan Museum of Art, depicts a totally idyllic, springtime setting. I thought of how one might enjoy walking through it, or simply taking in the view from a window of the *hôtel* seen to the left of the picture.

Josef Albers's *Park*, held by the Josef Albers Foundation, is a “glass picture” in which small colored squares of glass separated by thin metal strips are mounted into a wooden frame. Albers's work, completed at the Bauhaus around 1924, is markedly more abstract in character than his previous pictures, yet it retains a singular warmth and humanity. The predominant green and blue hues are broken by one small pink area, the “heart” of the picture. In my music, I try to reflect the warmth which radiates from that heart while working with abstract tonal materials.

That the three artworks should all depict parks was entirely coincidental; however, these “vistas” are glimpses at totally different artistic worlds. Together with the Bagatelle, my musical representations offer a stylistic mixture which aims to achieve its own internal balance.



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6757 Greene St, Suite 400

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Vistas was commissioned through the Anthony P. Checchia Composers Project of the Philadelphia Chamber Music Society, and was first performed by Jeffrey Khaner, flute, and Charles Abramovic, piano.

Morton Feldman, (Jan. 12, 1926, — Sept. 3, 1987) studied composition with Wallingford Riegger and Stefan Wolpe. In the 1950s, much more influenced by Abstract Expressionist painters than by other composers, he began using a method of graphic notation that included such devices as indicating the length of a note by a horizontal line drawn in the score, or specifying the number of notes to be played in a segment by a number. Pitch and rhythm were indicated in very general terms, the main interest being in the manipulation of contrasting densities and timbres, usually played very softly. After further experiments in the 1960s, he returned to conventional notation in his compositions. Feldman's music was typically minimalist in its simplicity, austerity, and meditative quality. He explored original timbres by means of slowly paced repetitions of unrelated, soft sounds, creating a hushed and ethereal mood with them.

Morton Feldman's *Piano Piece (to Philip Guston)* is a musical 'portrait' to one of the most celebrated American painters and who was also a close friend of the composer. Feldman enjoyed strong and close friendships with many important American painters including Mark Rothko, Jackson Pollock, Robert Rauschenberg, and Philip Guston. Feldman and Guston were introduced through John Cage in the early 1950s and their friendship lasted many years. Feldman once remarked: "Music is not painting, but it can learn from this more perceptive temperament that waits and observes the inherent mystery of its materials, as opposed to the composer's vested interest in his craft." Feldman cultivated the patience of a painter when he composed and his music of 'disinterestedness' has its origins in his appreciation for the visual arts. The Philadelphia Art Museum has an important work by Guston: November 1963 (not currently on view) that might have served as the inspiration for Feldman's work *Piano Piece (to Philip Guston)* which was most certainly composed later that same year. Feldman commented on Guston's work and explained: "In music we would say the sound was source-less due to the minimum of attack. This explains the painting's complete absence of weight. But the sensation of what you see not coming from what is seen is characteristic of all Guston's work." The piano is the clear source of all the sound in *Piano Piece* but to minimize the attack and dynamic the piece is performed in a quiet manner throughout—as is most of Feldman's music, and with the lid down, as David Tudor suggested to the composer and has become a standard in performance practice when interpreting Feldman authentically.

Earning widespread notice for his richly colored and superbly crafted scores, **Pierre Jalbert** (b. 1967) has developed a musical language that is engaging, expressive, and “immediately captures one’s attention with its strong gesture and vitality” (American Academy of Arts and Letters). Among his many honors are the Rome Prize, the BBC Masterprize, a Guggenheim Fellowship, the Fromm Foundation commission, the Chamber Music Society of Lincoln Center’s Stoeger Award, given biennially “in recognition of significant contributions to the chamber music repertory”, and an Academy award from the American Academy of Arts and Letters.

Jalbert has drawn inspiration from a variety of sources, from plainchant melodies to natural phenomena. His music has been performed worldwide in such venues as Carnegie Hall, Wigmore Hall, Lincoln Center, the Kennedy Center, and the Barbican. Recent orchestral performances include those by the Boston Symphony, the National Symphony, the Houston Symphony, the Cabrillo Festival Orchestra, and the Cincinnati Symphony Orchestra under Louis Langrée. His Violin Concerto was recently premiered by a consortium of three orchestras and soloists; Steven Copes with the Saint Paul Chamber Orchestra, Margaret Batjer with the Los Angeles Chamber Orchestra, and Frank Almond with the Milwaukee Symphony. His recent orchestral song cycle, *From Dusk to Starry Night*, written for mezzo soprano Sasha Cooke, was recently performed in Montreal with the Orchestre Métropolitain, under the baton of Cristian Macelaru. He has served as Composer-in-Residence with the Los Angeles Chamber Orchestra, the California Symphony under Barry Jekowsky, and Music in the Loft in Chicago. Select chamber music commissions and performances include those of the Ying, Borromeo, Maia, Enso, Chiara, Escher, Del Sol, and Emerson String Quartets, and violinist Midori. His newest CD, *Secret Alchemy*, features recent chamber works performed by the Music from Copland House ensemble.

Jalbert is Professor of Music at Rice University’s Shepherd School of Music in Houston, and he is a co-founder of *Musiq*, a Houston-based new music collective. His music is published by Schott Helicon Music Corporation, New York.

Light, Line, Shadow is a response to Edward Hopper’s iconic painting *Road and Trees*, a painting donated to the Philadelphia Museum of Art by Daniel Dietrich II, and the first Hopper painting acquired by the museum. My piece is in three contrasting movements, each referring to and inspired by an aspect of Hopper’s painting.

The first movement, Landscape in Motion, refers to the dynamic movement of the landscape when traveling in an automobile and looking at the landscape passing by in the window. Hopper loved to take road trips, experiencing America by car, and in one of his initial sketches for *Road and Trees*, there was a car in the painting. The first movement tries to capture that moving landscape as experienced in a car in motion. The second movement, Brush Strokes, focuses on the darker forest in the painting, as the trees become denser and the technique of brush strokes creates deep layers. There is a spiritual aspect to Hopper’s paintings, a kind of isolation and emptied out space, and the third movement, Open Road, dwells on that aspect of the painting before reprising material from the dynamic first movement.

ACKNOWLEDGEMENTS

Network for New Music would like to thank the many people and institutions who help make our work possible. Special thanks to the following for their assistance with this concert: Hirono Oka; Anne Canan and Temple University; Kris Rudzinski and Settlement Music School; and, as always, NNM’s Board of Directors, Staff and Volunteers.

In addition, NNM would like to thank the following for their support: The Aaron Copland Fund, The Amphion Foundation, The Daniel W. Dietrich II Foundation, The Drumcliff Foundation, Independence Foundation, Musical Fund Society of Philadelphia, The Philadelphia Cultural Fund, and The Presser Foundation. 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 (4/25/2017 – 10/10/2018)

In 2014, Network celebrated 30 years of commissioning, performing and promoting new music. To mark this milestone, a Network for New Music Commissioning Fund was established to underscore the essence of Network's mission and contribute to its sustainability. We remain grateful for the strong support of all those who helped to establish this fund and to those who continue to help with its growth.

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Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than fifty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Evelyn Glennie, Carol Wincenc, David Shifrin, Paul Neubauer, and John Browning; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, Baltimore, Nashville, Albany NY, and Washington DC among others. Tower was the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. Leonard Slatkin and the Nashville Symphony recorded **Made in America** in 2008 (along with **Tambor** and **Concerto for Orchestra**).

The album collected three Grammy awards: Best Contemporary Classical Composition, Best Classical Album, and Best Orchestral Performance. Nashville's latest all-Tower recording includes **Stroke**, which received a 2016 Grammy nomination for Best Contemporary Classical Composition. In 1990 she became the first woman to win the prestigious Grawemeyer Award for **Silver Ladders**, a piece she wrote for the St. Louis Symphony where she was Composer-in-Residence from 1985-88. Other residencies with orchestras include a 10-year residency with the Orchestra of St. Luke's (1997-2007) and the Pittsburgh Symphony (2010-11). She was the Albany Symphony's Mentor Composer partner in the 2013-14 season. Tower was cofounder and pianist for the Naumburg Award winning Da Capo Chamber Players from 1970-85. She has received honorary doctorates from Smith College, the New England Conservatory, and Illinois State University.

"I always thought of the viola sound as being the color purple. Its deep resonant and luscious timbre seems to embody all kinds of hues of purple. I never thought of the viola as being particularly wild. So I decided to try and see if I could create a piece that had wild energy in it and meet the challenge of creating a virtuosic piece for solo viola." —Joan Tower on **Wild Purple**.

Winner of the 2018 Virgil Thomson Award from the American Academy of Arts and Letters, **Anna Weesner** is also the recipient of a 2009 Guggenheim Fellowship, a 2008 'Academy Award' from the American Academy of Arts and Letters, and a 2003 Pew Fellowship in the Arts. Recent performances of her work include Cygnus Ensemble's collaboration with Tony Arnold in *My Mother in Love* at Symphony Space in New York, the Daedalus Quartet's performance of *The Space Between* at Chamber Music Society of Lincoln Center in November of 2017 and the Riverside Symphony's performance of *Still Things Moves* in Alice Tully Hall in the fall of 2016. She has been in residence at the MacDowell Colony, the Wellesley Composers Conference, the Seal Bay Festival, the Virginia Center for the Creative Arts and at Fondation Royaumont in France. She has been Composer-in-Residence at Weekend of Chamber Music where five of her pieces of chamber music were performed (2016). Her music has been recorded on CRI and Albany Records. 2018-19 includes the Salt Lake City premiere of a new clarinet quintet called *The Eight Lost Songs of Orlando Underground* for the Lark Quartet with Romie de Guise Langlois, as well as a new work for Mimi Stillman and Dolce Suono. Weesner's music has been described as "animated and full of surprising turns," as "a haunting conspiracy" and cited as demonstrating "an ability to make complex textures out of simple devices." She lives in Philadelphia, where she is the Weiss Professor of Music at the University of Pennsylvania.

Light and Stone is both made of and about basic elements. Three distinct types of music, marked in the score as “very quick”, “quick” and “slow”, more or less hold on to their personalities throughout the piece. It would be difficult to overstate the degree of contrast, or the suddenness of exchange, between the very quick, almost disappearing scale fragments, the heavy, pressing, repeated gesture of the quick sections, and the very slow, suspended, descending passages that begin almost by standing still.

Alternation occurs abruptly. Light is light and stone is stone and the dance here is one where placid coexistence gives way to superimposition, interaction and finally, to some degree, to transformation. The crux of the matter turns out, I hope, to be a deepening resonance, the sense of some light gathering deep in a rock center somewhere. As the suspended slow music accelerates, it finds its harmonic roots, and ultimately connects with the other elements.

I suppose this piece is more about images than character, more a depiction of a place than a story. Or perhaps it is trying to connect with nature itself as a story that unfolds in dramas simultaneously minute and elemental.

Light and Stone was premiered by Ensemble X in Ithaca, New York in October, 2000.

Network for New Music extends its sincerest thanks to the following individuals for their support.

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