Network for New Music
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www.networkfornewmusic.org

network for NEWMUSIC

2017/2018 Season: ArtMusic II

Network at The Print Center: Puryear Connections

12 November 2017
The Print Center
Philadelphia, PA

Network for New Music Ensemble

Violin
Hirono Oka

Viola
Marvin Moon
Burchard Tang

Cello
John Koen

Double Bass
Mary Javian

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.

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 University of the Arts: Visual Music
You won't want to miss this unique, cross-disciplinary performance, where you will hear and see "The Navigator", a new multi-media work by composer Paul Schuette and visual artist Mary Laube, side-by-side in U. of Arts state-of-the-art black box theater. The Network Ensemble will also respond to iconic graphic scores by William Kraft and Gyorgy Ligeti/Rainer Wehinger.

Sunday, January 21, 2018, 3:00pm
Caplan Studio Theater - University of the Arts
211 S. Broad Street, Philadelphia
For more information, please visit
www.networkfornewmusic.org/events.

Network at The Print Center: Puryear Connections

PROGRAM

...becoming clear (2017)*+ **Jeffrey Mumford**
Marvin Moon, viola

I. Molto sonoro ed espressivo
II. Lontano

between the road and railroad track (2017)*+ **Cynthia Folio**
Hirono Oka, violin

String Trio (1982) ++ **Mario Davidovsky**
Hirono Oka, violin; Burchard Tang, viola; John Koen, cello

Solo on Puryear for Double Bass (2017)*+ **Roberto Pace**
Mary Javian, double bass

Puryear Studies (2017)*+ **Robert Maggio**
John Koen, cello

1. prelude
2. nine eight
3. chaconne
4. isorhythm
5. passacaglia

*NNM Commission +World Premiere ++Philadelphia Premiere

Please remain seated for a post-concert 15 minute panel discussion.

BIOGRAPHIES AND NOTES

Born in 1934 near Buenos Aires, Argentina, **Mario Davidovsky** studied violin as a child, and began composing at the age of thirteen. His principal teacher was Guillermo Grätzer. In 1958 he studied at the Berkshire Music Center, Tanglewood with Aaron Copland, who encouraged him to settle in the United States, where he has lived since 1960. As important as his studies with Copland was the connection he formed with Milton Babbitt while at Tanglewood. Babbitt was instrumental in Davidovsky's close association with the Columbia-Princeton Electronic Music Center. It was here that Davidovsky created his series of works entitled *Synchronisms* scored for electronic sound in combination with live instruments that brought him his greatest renown. Davidovsky has taught at the University of Michigan, the Di Tella Institute of Buenos Aires, the Manhattan School of Music, Yale University, City College, CUNY, Columbia University, and Harvard University. Since 1971 he has served as the Director of the Composers Conference at Wellesley College. He was composer in residence at Tanglewood in 1981 and 1994. The recipient of the 1971 Pulitzer Prize, two Guggenheim Fellowships, the Brandeis University Creative Arts Award, Davidovsky was elected to the American Academy of Arts and Letters in 1982. He has composed works on commission from the Philadelphia Orchestra, the San Francisco Symphony, the Fromm Foundation, and the Juilliard and Emerson String Quartets.

The very first sound we hear in Mario Davidovsky's *String Trio* - a short sharp attack in the viola combined with the same notes sustained in the violin - reflects the composer's pioneering work in the medium of electronic music. In that opening sound he creates a composite gesture just as he constructed such gestures by splicing together bits of magnetic recording tape in the Columbia-Princeton Electronic Music Center beginning in the early 1960's. Building up a musical discourse from elemental particles became Davidovsky's practice when writing purely instrumental music as well. The lightning speed of articulation, the rapidly shifting dynamic levels, the sense of a musical space in constant flux, all of which we hear in the *String Trio*, can be traced to Davidovsky's work in the electronic Medium.

But there is more to this music than an acoustic replication of electronic idioms. The hard-edged intensities of this music also reflect an urban sensibility, a response to the experience of living in New York City as Davidovsky has for most of his life. This aspect of his music requires a super-charged playing style with exaggerated dynamics, and razor sharp rhythms. In contrast, amid the stinging attacks, flurries of activity, and sudden swells, there are moments in this music of the utmost delicacy, singing lines that intersect in what composer Ross Bauer has characterized as an "almost Renaissance purity".

PATRON ($50-99)
Nathalie F. Anderson
Cynthia Folio & Aleck Brinkman
Uri and Jan Caine
John Levenson & Jan Clark-Levenson
Deenah Loeb & Walt Crimm - *In Honor of Lisa Miller*
Margaret Dawson
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David Gottlieb & Rebecca Hutto
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FRIEND ($0-49)
Daniel Asia
Andrea Clearfield
Brett Krasnov
Scott Ordway & Claire Landau
Judith Mendelsohn
Vera Wilson

ACKNOWLEDGEMENTS

Network for New Music would like to thank the many people and institutions who help make our work possible, including Liz Spungen and The Print Center Staff; Ruth Fine; Jim Primosch; Nan Alderson and Lourdes Demers at The Curtis Institute of Music; and the wonderful NNM Board, Staff and Volunteers.

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 Amphion 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 – 11/7/2017)

In 2014, Network celebrated 30 years of commissioning, performing and promoting new music. To mark this milestone, we embarked on an ambitious 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 that through strong support from our Board of Directors, several lead donors, and subsequent countless important donations from all of you over the past three years, we were not only able to meet this goal, but surpass it, with a grand total of $31,238 raised by campaign end date, August 31, 2017! THANK YOU!

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Joellen Meglin & Richard Brodhead
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Lourdes and Paul Demers
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Mariah & Ron Gladis
Shanna L. Halpern
Alan Harler
Nancy & John Hood
Maureen Drdak & Peter Horodowich
Stephen Jaffe
Mark Seidman & Victoria Jenkins
Louis Karchin
Libby Larsen – *In Honor of John Duffy*
Gerald Levinson
Wendy Nilsen
Zhou Long & Chen Yi - *In Honor of Fran Richard, ASCAP*

The pleasure of Davidovsky's *Trio* springs from attending to the play of forms, the way fragmentary elements are deployed over time, how they are juxtaposed, layered, and transformed into one another. In its fiery vehemence, its scintillating exuberance, and its extreme tenderness, Davidovsky's *Trio* offers us an uncommonly eloquent musical narrative.

Davidovsky's *String Trio* was commissioned by the Peggy Guggenheim Foundation and premiered in Venice in 1982 by members of the Arditti Quartet.

Notes and biography by James Primosch.

Ruth Fine, a Philadelphia native, was a curator for the National Gallery of Art, Washington, from 1972-2012, where she organized exhibitions of artists including Romare Bearden, Helen Frankenthaler, Jasper Johns, and Georgia O'Keeffe. She also had two public conversations with Martin Puryear and was coordinating curator for his 2008 sculpture retrospective which traveled to Washington from New York's Museum of Modern Art. Fine contributed "Making Drawings, Drawing as Making" for the Art Institute of Chicago's 2015 exhibition, Martin Puryear: Multiple Dimensions, and is the curator for the Print Center's Martin Puryear: Prints, 1962-2016. She previously organized the Pennsylvania Academy of the Fine Art's exhibition, Procession: The Art of
Norman Lewis, and currently chairs the board of the Roy Lichtenstein Foundation and serves on Philadelphia's Fabric Workshop and Museum Board.

Cynthia Folio is Professor and Chair of Music Studies at Temple University, where she was honored with the Lindback Award for Distinguished Teaching in 1994 and the Creative Achievement Award in 2012. She received her Ph.D. in music theory and Performer's Certificate in flute from the Eastman School of Music. Cynthia's compositions have been described by reviewers as "confident and musical in expressing ideas of great substance," "intriguing and enjoyable," and "imaginatively scored." She has received commissions from such organizations as Network for New Music, the Relâche Ensemble, the Mendelssohn Club of Philadelphia, and the National Flute Association.

She has had residencies at The American Academy in Rome, Yaddo, and the Virginia Center for the Creative Arts. In the summer of 2011, the National Flute Association featured an entire concert of her music on its annual convention, and in 2015 it featured her new double flute concerto, Winds for Change, performed by the flute duo ZAWA! and the Serafin String Quartet. Cynthia's pieces are recorded on many CD's, including a 2014 release, Inverno Azul, featuring nine of her compositions, on the BCM+D label; a 2007 release by the Relâche Ensemble, Press Play, by Meyer Music; and a 2006 release of Flute Loops: Chamber Music for Flute by Centaur Records, featuring eight of her compositions. She also recorded a jazz CD, Portfolio (Centaur Records), which includes four original compositions.

between the road and railroad track *is inspired by Martin Puryear's print, "Becky," which was in turn inspired by the character named Becky in the novel Cane (first published in 1923) by Jean Toomer. Puryear did a series of prints for Cane (published as a limited edition in 2000). In Toomer's text, Becky was a white woman who had two black sons. Refusing to confess the identity of her sons' father(s), Becky is shunned by both the whites and blacks in her town. Here are a few quotes from the chapter:*

(opening inscription): "Becky was the white woman who had two Negro sons. She's dead; they've gone away. The pines whisper to Jesus. The Bible flaps its leaves with an aimless rustle on her mound."

"White folks and black folks built her cabin ... on the narrow strip of land ... islandized between the road and railroad track … six trains each day rumbled past."

"The chimney fell into the cabin. Through the dust we saw the bricks in a mound upon the floor. Becky, if she was there, lay under them."

In my composition, I try to reflect the isolation of Becky and her sons as well as the organicism of Puryear's print, in which the two sons appear as large plants that loom over the cabin, but are firmly rooted in the soil of the hill. The piece has an arch shape, for example, a folk-line tune from the beginning returns in fragmented form at the end. The piece employs a number of techniques and styles reminiscent of rural America, including blues and fiddling. In particular, the percussive fiddle technique of "chopping" evokes the rumble of the train.

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

NETWORK FOR NEW MUSIC ANNUAL FUND
Gifts (9/1/16 - 11/7/17)

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Karen & Christopher DiSanto
Roberto Pace & Eve Friedman
Mark and Jean Gilbert
Ron Gladis & Mariah Fenton Gladis
Shanna L. Halpern
Lawrence Indik
Stephen Jaffe

Robert Maggio is an American composer and music educator. He has written music for orchestra, band, chorus, soloists and chamber ensembles, as well as musical theatre, incidental music for plays, and scores for ballet and modern dance. He is a Professor of Music at West Chester University, and has been an artist in residence for school districts, arts councils, dance companies, community choirs and bands, and professional ensembles nationally.

A long-time member of the BMI Musical Theatre Workshop in New York City, Maggio is currently collaborating on several new musicals, including projects with writers Michael Hollinger, Bruce Graham, Matthew Hardy, Kristin Maloney, Justin Warner, and Amy Buchwald. His musical, TouchTones (with playwright Michael Hollinger) is running at the Arden Theatre in Philadelphia through December 3. His next project will be Aniara, a choral theatre work created in collaboration with music director Donald Nally and The Crossing, and Finland's Klockriketeatern and its artistic director Dan Henriksson. Maggio is the recipient of grants from the Guggenheim Foundation, the American Academy of Arts and Letters, the Pew Fellowships in the Arts, the American Composers Forum, the Pennsylvania Council on the Arts, the New Jersey State Council on the Arts, ASCAP, BMI, New Music USA, and Meet the Composer.

Published by Theodore Presser Company, Hickman Music Editions and Yelton Rhodes, Maggio's music is recorded on the Summit, Albany and New World/CRI labels. A graduate of Yale University and the University of Pennsylvania, Robert Maggio lives with his family in Lambertville, New Jersey.

PURYEAR STUDIES *is a set of five pieces composed in response to prints by American artist Martin Puryear. Rather than corresponding to specific prints by Puryear, the movements reflect different approaches to composition, form and content that I see in his work. Each piece focuses on a single musical concept, from the baroque formalism of the opening "prelude" to the ever-thickening melodic riffing over the repeating funky bass line in the closing "passacaglia." Taken as a whole, I find Puryear's drawings to honor tradition and craftsmanship, with a visual language that feels poetic, yet rooted in the vernacular that allows it to reach a larger audience. Commissioned by Network for New Music,* ***PURYEAR STUDIES*** *was premiered by cellist John Koen, for whom it was written.*

Born in Washington, D.C. in 1955, composer **Jeffrey Mumford** has received numerous fellowships, grants, awards and commissions. Awards include the "Academy Award in Music" from the American Academy of Arts & Letters, a Fellowship from the Guggenheim Foundation, and an ASCAP Aaron Copland Scholarship. He was also the winner of the inaugural National Black Arts Festival/Atlanta Symphony Orchestra Composition Competition.

Mumford's most notable commissions include those from the BBC Philharmonic; the San Antonio, Chicago & National Symphonies; those from the BBC Philharmonic; the San Antonio, Chicago & National Symphonies; Washington Performing Arts; Network for New Music; the Fulcrum Point New Music Project (through New Music USA), Duo Harpverk (Iceland); the Sphinx Consortium; the Cincinnati Symphony; the VERGE Ensemble/National Gallery of Art/Contemporary Music Forum; the Argento Chamber Ensemble, the Cleveland Orchestra; the Meet the Composer/Arts Endowment Commissioning Music/USA; the Fromm Music Foundation; the McKim Fund in the Library of Congress, and others. His music has been performed extensively by major orchestras, soloists, and ensembles, both in the United States and abroad, including London, Paris, Reykjavik, Vienna, & The Hague and Russia.

Recent and forthcoming performances include *of fields unfolding . . . echoing depths of resonant light*, by cellist Christine Lamprea and the San Antonio Symphony, Ensemble 212 (NYC) and the Detroit Symphony, and performances of chamber and orchestral work, as part of the June in Buffalo Festival. Noted Italian pianist, Pina Napolitano will include his two Elliott Carter tributes in her upcoming European concerts, with plans to record them as part of a disc of American piano music.

Current projects include, *verdant cycles of deepening spring*, a violin concerto for Caroline Chin, *. . . amid still and floating depths*, a new string quartet for an international consortium of ensembles, *of radiances blossoming in expanding air*, for cello & chamber orchestra, for Deborah Pae, unfolding waves, a piano concerto for Italian pianist Pina Napolitano, Ensemble 212 (New York), the SMASH Ensemble (Spain), the Facade Ensemble (UK), and the Colibiri Ensemble (Italy). Mumford has served as Artist-in-Residence at Bowling Green State University, and assistant professor of composition and Composer-in-Residence at the Oberlin College Conservatory of Music.

He is currently Distinguished Professor at Lorain County Community College in Northern Ohio. Mr. Mumford is published by Theodore Presser Co. and Quicklight Music.

Commissioned by the Philadelphia based Network for New Music, my solo viola piece becoming clear attempts through various articulative devices, to create the sense of architecture uniquely evident in the sculptures and prints of Martin Puryear.

Regarding the present project, the drawings "Cane" & "Untitled No. VI" are particularly evocative and direct. The work celebrates the deep and complex sound of the viola. Formally, the work utilizes extremes of dynamic contrast, which unfold over the course of the piece - passages played extremely quietly (often at a slower tempo) interrupted by loud interjections, which hopefully create a latticework through which the piece can be experienced, and through which the work evolves.

Eventually, after the initial flurry of activity that characterizes much of the first movement, the second movement is predominantly characterized by a thinning of texture and an overall slowing down of tempo, revealing, fragmenting, and referencing some of the material originally presented in the first movement.

Roberto Pace is a composer and performer. His body of work spanning a half century includes solo, chamber, vocal, choral , orchestral and operatic music for concert, theater, and dance. His music has been performed throughout the United States as well as in Canada, France, Italy, Japan and Brazil. He has served as music director for productions at Brooklyn Academy's Next Wave Festival, La Mama etc., and numerous theater companies and dance companies.

I was delighted to be asked by the Network for New Music to compose a piece in response to prints of Martin Puryear. It gave me an 'excuse' to spend time reflecting on work of this extraordinary artist, well-known and revered by my colleagues in the visual arts. Added to this was the opportunity to collaborate with Mary Javian. I chose double-bass as a solo instrument because it best suited aspects of mass and spatiality as well as offering agility and color that best expressed my conception. The composition "Solo on Puryear" was composed during mid-July and August of this year in Lubec, Maine.