



Extraordinary Measures

2020-2021 Season

Music by

Caleb Burhans, Thomas
Kraines & Roberto Pace

36th Season
12 December 2020, 7:30 pm
Virtual Concert

Network Ensemble Members

Double Bass

Mary Javian

Cello

Thomas Kraines

Marimba

Phillip O'Banion

Guitar

Thomas Schuttenhelm

Extraordinary Measures • December 12, 2020

Music by Caleb Burhans, Thomas Kraines
& Roberto Pace

PROGRAM



Introduction by Thomas Schuttenhelm, Artistic Director

Introduction by Roberto Pace

*Solo on Puryear**

Roberto Pace

Mary Javian, double bass

Introduction by Thomas Kraines

Hatchback Tortoise+

Thomas Kraines

Thomas Kraines, cello
Thomas Schuttenhelm, guitar

Introduction by Caleb Burhans

Time Well Spent

Caleb Burhans

Phillip O'Banion, marimba

Roberto Pace is a composer, music director, pianist and educator. He is recognized in concert music, as well as in music for theater and dance. His works have been played, and he has performed, throughout the U.S. and Europe, as well as in Canada, Brazil and Japan.



Mr. Pace studied at the New England Conservatory of Music with Pulitzer Prize-winning composer Donald Martino, and the late great theorist Ernst Oster. He holds an M.F.A. in composition from SUNY Purchase, where he was the first to be awarded the Anthony Newman Prize for artistic and academic excellence.

Mr. Pace's recent commissions include the Network for New Music, American Opera Projects, The Greenwich Village Orchestra, the canonization of Padre Pio, the Viola Society of Philadelphia, the baroque/contemporary ensemble *Mélomanie*, which has released a commercial recording of his sextet written for them, *Chamber Music Now!*, the *Elysian Camerata*, The Gleeksman-Kohn Chorus of the Settlement Music School, and the American Composer's Forum of Philadelphia. He is currently fulfilling a joint commission of three celebrated guitarists for a solo work. His compositions have received public as well as critical success: "...a fantasm of shifting moods, featuring eloquent writing for strings" (NY Times); and "a kaleidoscope of colors wrapped in rhythms that leap with energy" (Philadelphia Inquirer). In 2011 Pace was elected to the Association for the Promotion of New Music (APNM), which will publish several of his scores through Subito Music.

He has served as music director and conductor at the Brooklyn Academy of Music's "Next Wave Festival", at La Mama Etc., and on tour throughout the United States. He has been pianist for many major dance companies and choreographers including the Dance Theater of Harlem, Jerome Robbins, Alvin Ailey, Suzanne Farrell, Peter Pucci, and Patrick Corbin.

A successful educator as well, Mr. Pace directed the music program of Fordham at Lincoln Center and lectured for the New York Philharmonic. He currently teaches theory and composition at the Settlement Music School of Philadelphia, and at Rowan and Drexel Universities. His summers are spent in Lubec, Maine, where he composes, and gives concerts and lectures at the SummerKeys Festival.

Solo on Puryear

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.

Thomas Kraines, a graduate of the Curtis Institute of Music and the Juilliard School, has gained renown as a versatile cellist, composer, and teacher. He performs around the world as the cellist of the Daedalus Quartet, and as a member of a duo with his wife, violinist Juliette Kang. He also plays with the Philadelphia-based Network for New Music, the Arcana Ensemble, and the improvisatory ensembles Great Blue Heron and Basquiat Blues.



Kraines’ solo cello and chamber compositions have been heard around the country. He has performed his own works in collaboration with artists such as Awadagin Pratt, Mimi Stillman, Maria Jette, Ilana Davidson, and the English Symphony Orchestra conducted by Kenneth Woods. In July of 2020, he performed his new works Slapdash and Shelter with the cellist Kinan Abou-afach as part of an online performance at Turtle Studios in Philadelphia, and his duo Hatchback Tortoise was featured in December as part of a performance by the Network for New Music.

As a member of the Daedalus Quartet, Kraines has recorded the music of Joan Tower (String Quartet No. 5 and Dumbarton Quintet), Brian Buch, Vivian Fung, Fred Lerdahl, and George Perle. He can also be heard on the recordings of music by Lori Laitman and Bernard Rands, both for Albany Records; John Musto, with Music from Copland House; and Shulamit Ran, with the Peabody Trio. His recent recording of Fred Lerdahl’s solo cello piece, There and Back Again, was released by Bridge Records in February 2020, as part of its survey of Lerdahl’s music.

Kraines has served on the faculty of the Longy School of Music, Princeton University, Peabody Conservatory, Phillips Academy Andover, and Yellow Barn. He currently teaches at the University of Pennsylvania and the Settlement Music School in Philadelphia. He has performed chamber music at the Moab Music Festival, Festival dei Due Mondi (Spoleto, Italy), Bravo! Vail, Caramoor Summer Music Festival, Next Generation Festival, Portland Chamber Festival, Cape Cod Chamber Music Festival, Mostly Mozart Festival, and Bard Music Festival.

Kraines studied cello with Frederic Raimi, Orlando Cole, and Joel Krosnick, and composition with Tom Benjamin. He lives in Philadelphia with his wife Juliette, and daughters Rosalie and Clarissa.

Hatchback Tortoise

When I was in high school, in a previous millennium, I borrowed my brother's guitar and figured out how to play it. The opening guitar line, as well as the title, of *Hatchback Tortoise* comes from those days, and seems to reflect my listening habits of the time, in particular some of Robert Fripp's offbeat experiments. The title of the piece indicates that I probably thought of it as a follow-up to a song I'd written called *Soft-Shelled Crab* -- itself a response to a classroom discussion of *The Love Song of J. Alfred Prufrock*.

Upon buying a four-track tape recorder in the mid-90's, I recorded the guitar line (now expanded into the form of a three-minute pop song), added two cello tracks -- one melodic and one bass -- and lived with that version of the piece for a decade or so.

The piece next shows up as the third movement of my piece *Songs and Games* for violin and piano, written for Joel Lambdin and Emi Kagawa, further expanded into a rondo form with a dreamlike middle section. This version is probably the closest the piece has come to the genre of "serious art music."

For this newest version, I returned to the simpler form of the guitar-cello recording of some twenty-five years ago, with a few sections expanded slightly. My attempts to keep some of the harmonies of the four-track and piano/violin version has made this version rather virtuosic for both players.

I believe that the best music emerges from a conversation between two or more people, and while in some sense this piece can be seen as a conversation between my middle-aged, thirty-something, twenty-something, and teenage selves (all very different personalities, I like to think), the collaboration with guitarist Thomas Schuttenhelm has been invaluable in the development of the piece.

Caleb Burhans (b. 1980) is a multifaceted presence in the New York music scene who is active as both a performer (strings, voice) and composer. Hailed by the New York Times as, “animated and versatile,” and, “New York’s mohawked Mozart” by Time Out New York, Caleb has been commissioned by Lincoln Center, Carnegie Hall, Library of Congress and the Kronos Quartet, to name a few.

Caleb’s debut album, *Evensong* was named one of NPR’s top 50 albums of 2013.

Caleb’s works have been performed by ensembles such as the JACK Quartet, Roomful of Teeth, eighth blackbird, the Alabama Symphony Orchestra, and the Choir of Trinity Wall Street. As one half of the duo itsnotyouitsme (along with Grey McMurray), he has also scored the documentary films *A Woman Like That* and *The Pearl* as well as releasing four studio albums.

In addition to his work on television (SNL, Colbert, Letterman) and Broadway (*Hamilton*, *Spring Awakening*), Caleb is a founding member of Alarm Will Sound, Ensemble Signal and the Wordless Music Orchestra. He is also a member of the American Contemporary Music Ensemble, Newspeak and is the violinist/violist for Mean Girls on Broadway.

Caleb has worked with artists ranging from Yoko Ono, Paul McCartney, Bruce Springsteen, The National, Arcade Fire, and Blonde Redhead to Max Richter, Jóhann Jóhannsson, Steve Reich, La Monte Young, Meredith Monk, David Lang, Julia Wolfe, Michael Gordon, John Zorn, George Crumb and Caroline Shaw.

As a conductor, Caleb has worked with the London Sinfonietta and the Wordless Music Orchestra and has done choral preparation for John Adams, Brad Lubman and David Robertson.

In 2015 he contracted the orchestra for 8 performances with Björk at Carnegie Hall and Kings Theatre, culminating in the recording of *Vulincura Live*.

Caleb attended the Eastman School of Music where he holds degrees in composition and viola performance. He resides in Brooklyn, NY with his wife, Martha Cluver, and their daughter.



Time Well Spent

When writing this piece I was very influenced by this band called Pachora. The bass player, Skuli Sverrisson, wrote this beautiful piece called "Drifting" and I was influenced by this 'simple' pattern in 7 that keeps sloping around. As I was thinking about this pattern I came up with this idea for a primitive process piece.

Mary Javian, Double Bass

Mary Javian's goal as a performer, educator, curator and public speaker is to use music to create positive social change in communities. She has presented around the world in these areas for nearly two decades.

Ms. Javian has toured and performed with the Philadelphia Orchestra and other world-class ensembles as a double bassist. She has served as principal bass of the IRIS Orchestra and has recorded with the Philadelphia and IRIS orchestras, the Tanglewood Music Center, Network for New Music, Dolce Suono Ensemble, and the Apple Hill Center for Chamber Music. She has performed recitals and given master classes in the U.S., Europe, and Asia. Ms. Javian has received fellowships from the Tanglewood Music Center, the National Repertory Orchestra, the National Symphony Orchestra, and the Verbier Festival, where she is now a member of the faculty.

As chair of career studies at Curtis, Ms. Javian has created a dynamic social entrepreneurship curriculum that develops the entrepreneurial and advocacy skills that 21st-century musicians need. Her project-based classes help students create community partnerships that sustain both artistic and social value. Her students have gone on to start their own educational programs, innovative ensembles, and music festivals around the world.



For a decade, Ms. Javian curated a critically acclaimed concert series for LiveConnections at World Cafe Live, featuring boundary-crossing collaborations and emphasizing newly commissioned music blending styles and cultures. She has also curated performances for Intercultural Journeys, an organization that promotes peace and cultural dialogue through music; and works with Curtis students to create concerts for families and new audiences through innovative partnerships with arts organizations across Philadelphia.

Ms. Javian is frequently asked to speak about social entrepreneurship and community-based work, and has contributed to several books on these subjects. She has presented at numerous universities and conservatories; has consulted with organizations such as the Philadelphia Orchestra, the New World Symphony, the Atlanta Symphony Orchestra, and the Savannah Music Festival; and has led workshops for programs across the U.S., Europe, and Asia. Ms. Javian currently serves on the boards of two music education nonprofits, Project 440 and the VOCES8 Foundation in the U.S.

A graduate of the Curtis Institute of Music, Ms. Javian studied double bass with Harold Robinson. She joined the Curtis faculty in 2011 and assumed her current position in 2016.

Phillip O'Banion, Marimba

Phillip O'Banion is currently Assistant Professor and Director of Percussion Studies at Temple University in Philadelphia. He holds degrees, with honors, from Southern Methodist University, the University of Colorado – Boulder, and the Boyer College of Music and Dance at Temple. As artistic director of the percussion program, he has assembled a faculty roster of percussive teaching artists that include some of the most recognized performers and pedagogues in the country. The percussion program draws students from across the United States and abroad.



O'Banion often performs with the Philadelphia Orchestra and other symphony orchestras, plays for theater companies and ensembles such as Network for New Music, and has appeared as performer and conductor on chamber music programs presented by the Philadelphia Orchestra and the Philadelphia Chamber Music Society. He remains active as a recitalist and clinician, both nationally and internationally. O'Banion is frequently engaged as soloist with orchestras, wind ensembles, choruses, and percussion groups.

Since 2011, O'Banion has commissioned and premiered over two dozen new works. Several of these works are dedicated to him and his ensembles. Mr. O'Banion has recently collaborated with composers such as Marc Mellits, Alejandro Vinao, Gordon Stout, Ivan Trevino, Adam Silverman, Lane Harder, Patrick Long, Russell Hartenberger, Baljinder Sekhon, Cynthia Folio, and Bob Becker. Recent international engagements have included performances and workshops in Ontario, Canada and General Roca, Argentina, and the South American premiere of Philippe Manoury's 'Le Livre des Claviers' at the Teatro Colon in Buenos Aires.

Thomas Schuttenhelm, Guitar

Thomas Schuttenhelm is an American composer and guitarist whose compositions have a strong conceptual component exhibiting an intentional belatedness that gives expression to the post-historical conditions of the 21st century. His music uses embodied programs and celebrates in allusions to the musical, literary, poetic, visual, and theatrical influences that resonate throughout his compositions. For over a decade he has been performing with soprano Sarah Armstrong and has given collaborative concerts with poet Rafael Oses. Recently he has collaborated and composed works for the Hartford Symphony (Intermix Series), the Hartford Independent Chamber Orchestra, the New American Mandolin Ensemble, Duo Montagnard, Chorosynthesis, and the Kaleidos World Music Duo. He has recorded all of the guitar music of Tom Johnson (August 2012). He is presently the Artistic Director of Network for New Music.



LINDA REICHERT COMMISSIONING FUND

Gifts and Pledges (9/1/2019 – 12/10/2020)

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. The name of the fund was changed in 2018, in honor of Co-Founder and Artistic Director Emerita, Linda Reichert.

NETWORK CIRCLE

ENSEMBLE (\$1,000-2,499)

Richard C. Brodhead & Joellen A. Meglin
Anne Silvers Lee & Wynn Lee

Dori & Karl Middleman
Hirono Oka, *In Honor of Linda Reichert*
Jeff Sultar
Melinda Wagner

MUSICIAN (\$500-999)

Ingrid Arauco
Nancy Drye
Linda Reichert & Mark Putnam

FRIEND (\$0-49)
Barbara Govatos
Joseph & Jeanne McGinn
Charles Peck
Frank Van Riper

NEW MUSIC CIRCLE

BENEFACTOR (\$250-499)

Melinda Whiting & John Burrows
Laurie D. Olin & Victoria Steiger
Richard and Beatrice Wernick

SUSTAINER (\$100-249)

Marcia Berner
Peter & Miriam Burwasser
Deenah Loeb & Walt Crimm, *In Honor of Linda Reichert*
Lourdes Starr Demers & Paul R. Demers
Thomas Di Nardo
Stephen Jaffe,
*In Honor of my partners in musical collaboration,
across the US & abroad. Given in Thanks, 12/30/2019*
Jonathon Harmon & Martha Lask
Stephen Jaffe & Mindy Oshrain,
*In Honor of Jan Krzywicki, Linda Reichert
& Thomas Schuttenhelm*

PATRON (\$50-99)

Eric & RaeAnn Anderson
Maurice W. Wright & Dacy Boyd
Donald Chittum, *In Honor of Margaret Garwood*
Paul Dellevigne
Alan Harler, *In Honor of Jan Krzywicki*
Gary King & Eleanor Kazdan
John Levenson & Jan Clark-Levenson
CHEN Yi & ZHOU Long, *In Honor of Fran Richard, ASCAP*

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

NETWORK FOR NEW MUSIC ANNUAL FUND

Gifts and Pledges (9/1/2019 – 12/10/2020)

NETWORK CIRCLE

COMPOSER (\$2500 and above)

Anonymous (4)
Peter Benoliel & Willo Carey
Nancy Drye
The Wendy & Gregory Gosfield
Philanthropic Fund
David W. & Jeannine B. Webber

ENSEMBLE (\$1,000-2,499)

Ingrid Arauco
Richard C. Brodhead & Joellen A. Meglin
Jan Krzywicki & Susan Nowicki
Anne Silvers Lee & Wynn Lee
Lisa Miller & Ron Sarachan

NEW MUSIC CIRCLE

MUSICIAN (\$500-999)

Melinda Whiting & John Burrows
Thomas Kraines & Juliette Kang
Katharine Sokoloff & William B. McLaughlin
Linda Reichert & Mark Putnam
Thomas Schuttenhelm

BENEFACTOR (\$250-499)

Baird & Carol Brown
Anthony & Benita Valente Checchia
Paul R. Demers & Lourdes Starr Demers
Patricia Manley & Michael Harrington
Karen & Mark Hite
Ken Hutchins
Donald W. Maloney, MD
Barrie Trimmingham & David Pierson
Andrew Quint
Jamuna Samuel
Laurie Wagman
Richard & Beatrice Wernick

SUSTAINER (\$100-249)

Dr. George E. Allen
Nathalie F. Anderson
Sylva Baker
Marcia Berner
Lawrence & Diane Blum
Ulrich Boeckheler
Maurice W. Wright & Dacy R. Boyd
James E. Brown
Dr. & Mrs. Harris Clearfield
Paul Dellevigne
Marc Di Nardo & Elizabeth Drum,
In Honor of Tom Di Nardo
Leonard Rieser & Chang-Muy
Fernando
Mark & Jean Gilbert
Martha Lask & Jonathan Harmon
Dan Rothermel & Michael Hairston
Louis & Julie Karchin
Gary King & Eleanor Kazdan
Jeanne Ruddy & Victor Keen
Paul & Joan Krzywicki
Charles & Lucinda Landreth,
In Honor of Richard C. Brodhead
Philip & Wendy Maneval
Joseph & Jeanne McGinn
Judith Mendelsohn
Eric Moe
Hirono Oka
Lambert T. & Jan Orkis
Edward Schultz & Beth Parke
Henry & Yumi Scott
Gay Scott
Rheta Smith
Jeff Sultar
Vera Wilson
Janet M. Yamron
Stephen & Jane Zegestowsky
CHEN Yi & ZHOU Long,
In Honor of Fran Richard, ASCAP

PATRON (\$50-99) (continued)

Eric & Rae Ann Anderson
Daniel Asia
Matthew Bengtson
Eliza Brown
Eric Chasalow & Barbara Cassidy
Donald Chittum,
In Memory of Margaret Garwood
John Levenson & Jan Clark-Levenson
Paul Dellevigne
Norman & Carolyn Ellman,
In Honor of David Webber
Paul Epstein
Hellmut Fricke-Gottschild
Alan Harler, *In Honor of Jan Krzywicki*
Marsha Hogan
John F. Johnson, *In Honor of Jan Krzywicki*
Jonathan Hodgson & Andrea Knox
Daniel Coren & Gretta Leopold
Matthew Levy
Joyce Lindorff
Fred & Dinah Lovitch
Dori and Karl Middleman
Jeffrey & Lynn Mumford
Anthony Orlando
Brian H. Peterson
Tom Purdom
Pierre Ravacon
Therese Casadesus Rawson
Anne Peterson & Gary Sippel
Bert & Lynne Strieb

FRIEND (\$0-49)

Vera Shondell Ayala
Martin Bresnick
Andrea Clearfield
Roberto Pace & Eve Friedman
Frances Hoenigswald
Rahel Inniger & Barbara Jaffe
Anne Minicozzi
Martin Rokeach
Marguerita & Larry Alan Smith

ACKNOWLEDGEMENTS

Network for New Music would like to thank the many people and institutions who help make our work possible. Special thanks to Kris Rudzinski and Settlement Music School for assistance with this concert; George Blood, LP for his excellent work and generosity; 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, Alice M. Ditson Fund, The Daniel W. Dietrich II Foundation, Independence Foundation, Musical Fund Society of Philadelphia, The Philadelphia Cultural Fund, The Presser Foundation, Robert Black Foundation Trust, and William Penn Foundation. Network for New Music also receives state arts funding through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania.

NETWORK FOR NEW MUSIC STAFF

Thomas Schuttenhelm, Artistic Director
Karen DiSanto, Executive Director
Rachel Browne, Media/Concert Production
Associate

BOARD OF DIRECTORS

David Webber, chair
Jamuna Samuel, vice chair
Nancy Drye, treasurer
Ingrid Arauco
Richard Brodhead
Lourdes Starr Demers
Naomi Gonzalez
Jan Krzywicki
Anne Silvers Lee
Patricia Manley
Edward Schultz
Melinda Whiting
Thomas Whitman

**NETWORK FOR NEW MUSIC
ADVISORY COMMITTEE**

Eliza Brown
Chen Yi
Gene Coleman
George Crumb
Jeremy Gill
Matthew Greenbaum
John Harbison
Jennifer Higdon
Aaron Jay Kernis
Libby Larsen
Andrew McPherson
Jeffrey Mumford
Joo Won Park
James Primosch
Bernard Rands
Linda Reichert
Augusta Read Thomas
Joan Tower
Melinda Wagner
Richard Wernick

Network for New Music
6757 Greene St, Suite 400
Philadelphia, PA 19119
215-848-7647

www.networkfornewmusic.org

THE PRESSER FOUNDATION
Over 75 Years of Music Philanthropy


The Philadelphia
Cultural Fund


W I L L I A M P E N N
F O U N D A T I O N

I n d e p e n d e n c e
f o u n d a t i o n


pennsylvania
COUNCIL ON THE ARTS