



Extraordinary Measures

2020-2021 Season

Music by
Richard Wernick

36th Season
9 January 2021, 7:30 pm
Virtual Concert

Network Ensemble Members

Piano
Charles Abramovic

Cello
Thomas Kraines

Extraordinary Measures • January 9, 2021

Music by Richard Wernick

PROGRAM



Introduction by Thomas Schuttenhelm, Artistic Director

Suite for Unaccompanied Cello

Richard Wernick

- I. Grandly majestic*
- II. played **With** pluck*
- III. muscular: **Energetic***
- IV. a little taste of **Night Music***

Thomas Kraines, cello

Piano Sonata No. 3

Richard Wernick

Charles Abramovic, piano

Scherzetto from the *duo* for cello and piano

Richard Wernick

Thomas Kraines, cello
Charles Abramovic, piano

Born 1934 in Boston, Massachusetts, Richard Wernick's many awards include the 1977 Pulitzer Prize in Music, and three Kennedy Center Friedheim Awards (First Prizes in 1986 and 1991, Second Prize in 1992) : the only two-time First Prize recipient. He received the Alfred I. Dupont Award from the Delaware Symphony Orchestra in 2000, and has been honored by awards from the Ford Foundation, Guggenheim Foundation, National Institute of Arts and Letters, and the National Endowment for the Arts. In 2006, he received the Composer of the Year Award from the Classical Recording Foundation, resulting in the funding for an all-Wernick CD on the Bridge label, featuring performances by David Starobin, William Purvis, the Juilliard String Quartet and the Colorado Quartet.



Mr. Wernick became renowned as a teacher during his tenure at the University of Pennsylvania, where he taught from 1968 until his retirement in 1996, and was Magnin Professor of Humanities. He has composed numerous solo, chamber, and orchestral works, vocal, choral and band compositions, as well as a large body of music for theater, films, ballet and television. He has been commissioned by some of the world's leading performers and ensembles, including the Philadelphia Orchestra, National Symphony Orchestra, the American Composers Orchestra, the Juilliard String Quartet and the Emerson String Quartet. From 1983 to 1989, he served as the Philadelphia Orchestra's Consultant for Contemporary Music, and from 1989 to 1993, served as Special Consultant to Music Director Riccardo Muti and their daughter.

Program Notes

Suite for Unaccompanied Cello was composed in 2003 for Gwen Krosnick upon her graduation from high school. Her name appears as an acrostic in the titles of the individual movements. Although it is geared towards an accomplished younger performer, it contains the same level of craft in composition found in the Bach suites for solo cello and solo violin.

Piano Sonata No. 3

I wrote my third Piano Sonata for Charles Abramovic and it is, among other things, an outgrowth of my first Piano Sonata, which I composed many years ago for his colleague Lambert Orkis. The first movement of the third begins where the last movement of the first ends. What functioned originally as the fading away of one piece of music appears to have had enough life in it to do the reverse--- become the impetus for a whole new piece, and to make a nice connection between the two. The second movement was just plain fun---a "riff" on Debussy's *Sunken Cathedral* with the piety interrupted by a bit of scherzo-like "fiddling". The third movement employs a technique I have come to enjoy---taking motifs, rhythms, phrases, etc. from prior movements and exploring them in ways that don't appear the first time around; employing them in different relation to one another and using them as "commentary" on themselves.—Richard Wernick

Scherzetto is the second movement from Richard Wernick's three movement *duo for cello and piano* (2002). The compositional process was interrupted by the events on September 11 2001 which are memorialized in the last movement. The Scherzetto was originally conceived to go directly — attacca, into the next movement but the composer created an alternate ending so it could be performed as a separate piece, as it is presented here.

Thomas Kraines, cello

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.

Charles Abramovic, piano

Pianist Charles Abramovic has won critical acclaim for his international performances as soloist, chamber musician and collaborator with leading instrumentalists and singers. As a solo recitalist, he has performed throughout the United States, Canada, and Europe, and has played at major festivals in Salzburg, Berlin, Bermuda, Dubrovnik, Vancouver, Aspen, and Newport. He



made his solo orchestral debut at the age of fourteen with the Pittsburgh Symphony. Since then he has appeared with numerous orchestras and collaborated with such artists as Midori, Viktoria Mullova, Kim Kashkashian and Jeffrey Khaner. Charles Abramovic has recorded for EMI Classics with Sarah Chang and for Avie Recordings with Jeffrey Khaner, and his recording of the solo piano works of Delius on the DTR label has won high praise in both the United States and Europe. He is highly dedicated to performing and recording contemporary music and has recorded works by Milton Babbitt, Gunther Schuller, Joseph Schwanter and others. Charles Abramovic is actively involved in the musical life of Philadelphia, performing regularly with groups such as Network for New Music and Orchestra 2001. In 1997 he won the Career Development Award from the Philadelphia Musical Fund Society and recently received the Faculty Award for Creative Achievement from Temple University, where he is currently Professor and Interim Department Chair at the Boyer College of Music and Dance. His teachers have included Natalie Phillips, Leon Fleisher, Eleanor Sokoloff, and Harvey Wedeen.

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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.

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