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 network for  
**NEW MUSIC**

**2019-2020 Season:**  
*Music from the  
Faraway, Nearby*

***The Poet's Mind:***  
*a vocal concert featuring guest artists,  
Ah Young Hong, soprano  
and Maren Montalbano, mezzo-soprano*

35th SEASON  
19 January 2020, 3pm  
Settlement Music School, Presser Hall  
Philadelphia, PA

## Network for New Music Ensemble

### Guest Artists

Ah Young Hong, soprano  
Maren Montalbano, mezzo-soprano  
Jacob Ashworth, violin

### Bass Clarinet

Paul R. Demers

### Piano

Clipper Erickson

### Violin

Hirono Oka

## About Network for New Music

With its adventurous and innovative programming and virtuosic performances, Network for New Music, under the 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 151 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](http://networkfornewmusic.org).

## STAY TUNED...

### Musical Ecologies

Monday, 24 February 2020; 7:30PM  
Icebox Project Space  
1400 N American St, Philadelphia, PA.

*Musical Ecologies* features compositions that were influenced by or designed from patterns found in the natural world. Each work on the program treats pitch, rhythm, and timbre as organic matter that is then used to “grow” a composition. The programmed works by Jonathan Bailey Holland, Anna Thorvaldsdottir, Jerod Impichchaachaaha Tate, and commissioned composer Ken Steen offer music from around the world that embodies the science, beauty, and wonder of the natural world.

For more information, please visit  
[www.networkfornewmusic.org/events](http://www.networkfornewmusic.org/events).

## 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; 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.

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***The Poet's Mind***  
**PROGRAM**

***Songs of the Poet, Op. 83***

**Philip Maneval (b. 1956)**

*(on poems by Alfred, Lord Tennyson)*

- 1. The Poet's Song**
- 2. The Eagle**
- 3. A Farewell**

Maren Montalbano, mezzo-soprano; Clipper Erickson, piano

***Sympathy***

**Florence B. Price (1887 - 1953)**

***The Poet and His Book***

Maren Montalbano, mezzo-soprano; Clipper Erickson, piano

***The Vulture*\*+**

**June Violet Aino (b. 1996)**

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

***Intermission***

***Kafka Fragments, Op. 24***

**György Kurtág (b. 1926)**

Ah Young Hong, soprano; Jacob Ashworth, violin

Composition students from the studio of Settlement Music School instructor Michael Stambaugh will have their original songs performed by vocalist Sharon Neff in a pre-concert recital at 2:30pm.

\*NNM Commission +World Premiere

## BIOGRAPHIES AND NOTES

**June Violet Aino** is a composer, trombonist, and performer currently living in Hartford, CT. They most recently finished an undergraduate Composition degree from Central Connecticut State University studying under Charles Menoche and Brian Kershner. There they began to grow an eclectic collection of works, constantly aiming to expand their musical and artistic scope. This growth led to national recognition: winning the 2017 and 2018 Technology Institute of Music Education (TI:ME) Composition Awards, being selected to be a part of the 2018 Women's Composer Festival of Hartford Student Workshop, and being selected to be apart of the 2018 National Conference of Undergraduate Research (NCUR). Currently, they are working towards a Master's Degree in Composition from the University of Hartford Hartt School studying under Gilda Lyons.

*The Vulture* is a tone poem completely inspired by the short story of the same name by Franz Kafka. The piece follows the narrator as they are relentlessly attacked and tortured by a vulture. Even though the story is brief, there is still a lot of "awkward spaces" in-between the gruesome attacks, which is represented in the music with periodic silences and elements evoking a heart-beat. The characters of the story can be heard throughout the composition as well: the flying, picking, and gnawing from the vulture, the perky conversation from the gentleman, and the gloomy responses of the narrator. *The Vulture* expands on the world the written story creates, accentuating the dark harmonious ending.—June Violet Aino

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**György Kurtág** was born at Lugos (Lugoj in Romania) on 19 February 1926. From 1940 he took piano lessons from Magda Kardos and studied composition with Max Eisikovits in Timisoara. Moving to Budapest, he enrolled at the Academy of Music in 1946 where his teachers included Sándor Veress and Ferenc Farkas (composition), Pál Kadosa (piano) and Leó Weiner (chamber music).

In 1957-58 Kurtág studied in Paris with Marianne Stein and attended the courses of Messiaen and Milhaud. As a result, he rethought his ideas on composition and marked the first work he wrote after his return to Budapest, a string quartet, as his opus 1.

In 1958-63 Kurtág worked as a répétiteur with the Béla Bartók Music Secondary School in Budapest. In 1960-80 he was répétiteur with soloists of the National Philharmonia. From 1967 he was assistant to Pál Kadosa at the Academy of Music, and the following year he was appointed professor of chamber music. He held this post until his retirement in 1986 and subsequently continued to teach at the Academy until 1993.

With increased freedom of movement in the 1990s he has worked increasingly outside Hungary, as composer in residence with the Berlin Philharmonic (1993-1994), with the Vienna Konzerthaus (1995), in the Netherlands (1996-98), in Berlin again (1998-99), and a Paris residency at the invitation of the Ensemble Intercontemporain, Cité de la Musique and the Festival d'Automne.

Kurtág won the prestigious 2006 Grawemeyer Award for Music Composition for his '...concertante...'. His opera *Fin de Partie*, based on Samuel Beckett's play, was premiered by La Scala Milan in 2018 and was acclaimed as his magnum opus.

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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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Stephen Jaffe,

*In Honor of my partners in musical  
collaboration, across the US & abroad.  
Given in Thanks, 12/30/2019*

Stephen Jaffe & Mindy Oshrain,

*In Honor of Jan Krzywicki, Linda Reichert  
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The Kafka-Fragmente were gradually assembled through the years 1985–1987 and came at the culmination of a period during which he had been working intensively with Adrienne Csengery. The work was written for her—in a sense, through her—and it demands from its singer an involvement paralleling the composer's, an involvement, then, that vanishes into the task at hand. That task is to give the most vivid expression possible to the texts, which come from Kafka's diaries and from his letters to his closest confidante, Milená Jesenská. This is all intimate writing. The voice is an interior one, the voice with which a great writer's mind speaks to itself, or to its second self—which is no limitation on passion, volume or variety of tone. The voice is urgent, whimsical, stentorian, vulnerable, and often all of those at once. It now sings, of course, perhaps because this is what the spirit does.

In its company is a violin, which is to some extent a twin or mirror in the same soprano register, though able to reach much higher. The violin can be an accompaniment but more often it is above the voice, and very often what it offers is an image of what the voice is singing about, whether this be abstract or concrete: a completed circle or musicians on a tram, a pathway or furtive hiding places. The images are compressed. Many of these fragmentary texts are compacted tales; they are like those bits of crumpled paper which, when dropped into water (the music), unfold into flowers. Even when so unfurled in these settings, a lot of them are only around a minute long, and the shortest are over in ten seconds. A few pieces that are much longer serve to articulate the form. The 20th—"The True Path," marking the halfway point—seems to reflect on all that has happened so far, and Kurtág isolates it as, by itself, the second of the work's four parts. The third part returns to the disruption of the first, to end with an impression from life, touching on the whole work's concerns with seamliness and needfulness: "Scene on the Tram." Made largely of longer pieces, the fourth part is, as it were, the adagio finale, arriving at a resolute and strengthened clarity. One may note how often the imagery, in the music as in the text, is of journeying. The great song cycle of the early 19th century was a travelogue: Schubert's Winterreise. Here, from the late 20th century, is a successor. The journey, though, is all within.—Paul Griffiths

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**Philip Maneval** has composed more than 85 pieces. His music includes a clarinet quintet, *Only Now*, written in memory of Bob Capanna and premiered by the Daedalus Quartet and Michael Rusinek; a violin concerto premiered in Romania by Liliana Ciulei and the Enescu Philharmonic; a sonata for horn and piano premiered by Jennifer Montone and Charles Abramovic; and a long cycle of short piano pieces premiered by Ignat Solzhenitsyn. He has devoted much of his work to chamber music, writing six string quartets, a sextet premiered by the late great Felix Galimir, string trios, and many pieces for mixed instrumentation.

Philip is known also for his administrative work. He is Manager of Marlboro Music, the international summer chamber music center in southern Vermont; and he assisted Tony Checchia in creating and building the Philadelphia Chamber Music Society, of which he is Executive Director. Both organizations are known for their egalitarian values and for serving music, musicians and music-lovers from all walks of life. Philip has also served on the boards of the Musical Fund Society, Network for New Music, Philadelphia Cultural Alliance, and Lyra Society. He was raised Leonia, in northern New Jersey. He received a graduate degree in music from the University of Pennsylvania, studying with Richard Wernick, George Crumb and George Rochberg; and an undergraduate degree from Oberlin, where he studied music with Walter Aschaffenburg, and liberal arts at Oberlin College.

## Songs of the Poet

Op. 83, *On poems by Alfred Lord Tennyson*

### The Poet's Song

The rain had fallen, the Poet arose,  
He passed by the town, and out of the street,  
A light wind blew from the gates of the sun,  
And waves of shadow went over the wheat,  
And he set him down in a lonely place,  
And chanted a melody loud and sweet,  
That made the wild-swan pause in her cloud,  
And the lark drop down at his feet.

The swallow stopt as he hunted the bee,  
The snake slip't under a spray,  
The hawk stood with the down on his beak  
And stared, with his foot on the prey  
And the nightingale thought, "I have sung many songs,  
But never a one so gay,  
For he sings of what the world will be  
When the years have died away.

### The Eagle

He clasps the crag with crooked hands;  
Close to the sun in lonely lands,  
Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;  
He watches from his mountain walls,  
And like a thunderbolt he falls.

### A Farewell

Flow down, cold rivulet, to the sea,  
Thy tribute wave deliver:  
No more by thee my steps shall be,  
For ever and for ever.

Flow, softly flow, by lawn and lea,  
A rivulet then a river:  
Nowhere by thee my steps shall be  
For ever and for ever.

But here will sigh thine alder tree  
And here thine aspen shiver;  
And here by thee will hum the bee,  
For ever and for ever.

A thousand suns will stream on thee,  
A thousand moons will quiver;  
But not by thee my steps shall be,  
For ever and for ever.

## IV. Teil

### 1. Zu spät (22. Oktober 1913)

Zu spät. Die Süßigkeit der Trauer und der Liebe. Von ihr angelächelt werden im Boot. Das war das Allerschönste. Immer nur das Verlangen, zu sterben und das Sich-noch-Halten, das allein ist Liebe.

### 2. Eine lange Geschichte

Ich sehe einem Mädchen in die Augen, und es war eine sehr lange Liebesgeschichte mit Donner und Küssen und Blitz. Ich lebe rasch.

### 3. In memoriam Robert Klein

Noch spielen die Jagdhunde im Hof, aber das Wild entgeht ihnen nicht, so sehr es jetzt schon durch die Wälder jagt.

### 4. Aus einem alten Notizbuch

Jetzt am Abend, nachdem ich von sechs Uhr früh an gelernt habe, bemerkte ich, wie meine linke Hand die rechte schon ein Weilchen lang aus Mitleid bei den Fingern umfasst hielt.

### 5. Leoparden

Leoparden brechen in den Tempel ein und saufen die Opferkürge leer; das wiederholt sich immer wieder; schliesslich kann man es vorausberechnen, und es wird ein Teil der Zeremonie.

### 6. In memoriam Johannis Pilinszky

Ich kann...nicht eigentlich erzählen, ja fast nicht einmal reden; wenn ich erzähle, habe ich meistens ein Gefühl, wie es kleine Kinder haben könnten, die die ersten Gehversuche machen.

### 7. Wiederum, wiederum

Wiederum, wiederum, weit verbannt, weit verbannt. Berge, Wüste, weites Land gilt es zu durchwandern.

### 8. Es blendete uns die Mondnacht

Es blendete uns die Mondnacht. Vögel schrien von Baum zu Baum. In den Feldern sauste es. Wie krochen durch den Staub ein Schlangenpaar.

## Part IV

### 1. Too late (22nd October 1913)

Too late. The sweetness of sorrow and of love. To be smiled at by her in a row-boat. That was the most wonderful of all. Always just the yearning to die and the surviving, that alone is love.

### 2. A long story

I look a girl in the eye and it was a very long love story with thunder and kisses and lightning. I live fast.

### 3. In memoriam Robert Klein

Though the hounds are still in the courtyard, the fame will not escape, no matter how they race through the woods.

### 4. From an old notebook

Now, in the evening, having studied since six in the morning, I notice that my left hand has for some time been gripping the fingers of my right in commiseration.

### 5. Leopards

Leopards break into the temple and drink the sacrificial jugs dry; this is repeated, again and again, until it is possible to calculate in advance when they will come, and it becomes part of the ceremony.

### 6. In memoriam Johannis Pilinszky

I can't actually...tell a story, in fact I am almost unable even to speak; when I try to tell it, I usually feel the way small children might when they try to take their first steps.

### 7. Again, again

Again, again, exiled far away, exiled far away. Mountains, desert, a vast country to be wandered through.

### 8. The moonlit night dazzled us

The moonlit night dazzled us. Birds shrieked in the trees. There was a rush of wind in the fields. We crawled through the dust, a pair of snakes.

**7. Ziel, Weg, Zögern**

Es gibt ein Ziel, aber keinen Weg; was wir Weg nennen, ist Zögern.

**8. So fest**

So fest wie die Hand den Stein hält. Sie hält ihn aber fest, nur um ihn desto weiter zu werfen. Aber auch in jene Weite führt der Weg.

**9. Verstecke (Double)**

Verstecke sind unzählige, Rettung nur eine, aber Möglichkeiten der Rettung wieder so viele wie Verstecke.

**10. Penetrant jüdisch**

Im Kampf zwischen dir und der Welt sekundiere der Welt.

**11. Staunend sahen wir das Grosse Pferd**

Staunend sahen wir das grosse Pferd. Es durchbrach das Dach unserer Stube. Der bewölkte Himmel zog sich schwach entlang des gewaltigen Umrisses, und rauschend flog die Mähne im Wind.

**12. Szene in der Elektrischen (1910: sich bat im Traum die Tänzerin Eduardowa, sie möchte doch den Csárdás noch einmal tanzen.)**

Die Tänzerin Eduardowa, eine Liebhaberin der Musik, fährt wie überall so auch in der Elektrischen in Begleitung zweier Violinisten, die sie Häufig spielen läßt. Denn es besteht kein Verbot, warum in der Elektrischen nicht gespielt werden dürfte, wenn das Spiel gut, den Mitfahrenden angenehm ist und nichts kostet, das heißt, wenn nachher nicht eingesammelt wird. Es ist allerdings im Anfang ein wenig überraschend, und ein Weilchen lang findet jeder, es sei unpassend. Aber bei voller Fahrt, starkem Luftzug und stiller Gasse klingt es hübsch.

**7. Destination, path, hesitation**

There is a destination, but no path to it; what we call a path is hesitation.

**8. As tightly**

As tightly as the hand holds the stone. It holds it so tight only to cast it as far off as it can. Yet even that distance the path will reach.

**9. Hiding places (Double)**

There are countless hiding places, but only one salvation; but then again, there are as many paths to salvation as there are hiding places.

**10. Offensively Jewish**

In the struggle between yourself and the world, side with the world.

**11. Amazed, we saw the great horse**

Amazed, we saw the great horse. It broke through the ceiling of our room. The cloudy sky scudded weakly along its mighty silhouette as its mane streamed in the wind.

**12. Scene on a tram (1910: "In a dream I asked the dancer Eduardowa if she would kindly dance the csárdás once more.")**

The dancer Eduardowa, a music lover, travels everywhere, even on the tram, in the company of two violinists whom she frequently calls upon to play. For there is no ban on playing on the tram, provided the playing is good, it is pleasing to the other passengers, and it is free of charge, that is to say, the hat is not passed around afterwards. However, it is initially somewhat surprising, and for a little while everyone considers it unseemly. But at full speed, with a powerful current of air, and in a quiet street, it sounds nice.

Often, in between working on larger instrumental compositions, I will take the time to write some songs. There is something quite cathartic and comforting to it. Nothing is as natural or essential as the human voice, after all, and no music allows us to communicate more intimately or personally than the song. I composed these songs last year, after a few longer and rather intense projects. As with all my vocal music, I began by immersing myself in the texts, becoming as familiar as possible not only with their meaning, but with their rhythms and pacing. This is most helpful in shaping the melodic phrases, and in determining the character and structure of the songs. Setting these texts by Tennyson was an easier task than usual—each of the three poems practically sings by itself. I am very grateful to this afternoon's artists and to Network for New Music for the opportunity to hear these songs, and to share them with others.—Philip Maneval

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The discovery of dozens of scores in an Illinois attic in 2009 led to renewed interest in the music of **Florence B. Price**, performances and recordings, and critical acclaim. Her music combines a rich and romantic symphonic idiom with the melodic intimacy and emotional intensity of African-American spirituals. As Alex Ross wrote in *The New Yorker*, her music "deserves to be widely heard."

In 1932 her Sonata in E Minor for piano won First Prize in the Wanamaker music contest, with overall honors awarded to her first symphony. Frederick Stock, music director of the Chicago Symphony, became a supporter of her music and programmed the work. Price became the first African-American woman to have a work performed by a major U.S. orchestra when the Chicago Symphony Orchestra performed it in 1933. Though she composed hundreds of pieces, her catalogue did not enter the twentieth-century mainstream canon, and many of her works, including two violin concertos, could have vanished if not uncovered during the renovation of her abandoned home.

Born in Little Rock, Arkansas in 1887, Price received early training on the piano from her mother, a music teacher. She went on to attend the New England Conservatory, one of few higher musical institutions accepting African-American students. There, she studied composition and counterpoint with George Chadwick and Frederick Converse, and graduated in 1906 with both an artistic diploma in organ and a teaching certificate. After years teaching music privately and serving as the head of the music department at Clark Atlanta University in Atlanta, Georgia, Price returned to Little Rock, then moved to Chicago, where she advanced her musical studies under Arthur Olaf Andersen, Carl Busch, Wesley LaViolette, and Leo Sowerby.

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Violinist and conductor **Jacob Ashworth** is the "impressive Artistic Director" (*New York Times*) of the New York baroque and modern ensemble Cantata Profana, and Co-Music Director of the "categorically imaginative [and] radical" (*New Yorker*) Heartbeat Opera. Equally at home in modern or period performance, Jacob has been called a "lithe and nimble" (*New York Times*) baroque violinist, an "exacting and sensitive" (*Boston Globe*) new music player, a "richly detailed" (*New York Times*) conductor, and "a flat-out triumph" (*Opera News*). As an Artistic Director, Jacob has become increasingly well known as a curator, always telling a new story of the history of music; his vision for crafting rarely-heard masterpieces into theatrical,

genre-bending chamber music shows earned Cantata Profana the 2016 CMA/ASCAP National Award for Adventurous Programming.

Jacob has performed extensively on period instruments, including as concertmaster for Mark Morris Dance Group and Opera Lafayette, and with the American Bach Soloists, TENET, Trinity Baroque Orchestra, Helicon Ensemble, Juilliard415, New York Baroque Inc., and the Chamber Music Society of Central Virginia. Jacob has been an artist at the Staunton Music Festival, David Shifrin's Chamber Music Northwest, New Haven Festival of Arts and Ideas, Wellesley Composer's Conference, France's Festival Daniou, Lake George Music Festival, and Music Mountain.

In contemporary music, he has premiered works with New York New Music Ensemble, Princeton Sound Kitchen, MATA Festival, Locrian Chamber Players, The Stone, NOVUS NY, The Cecilia Series of Kansas City, and at the Museo Nacional de Arte in Mexico City. His 2015 fully staged performance of György Kurtag's Kafka-Fragments, an hour-long tour-de-force for violin and voice, was hailed as a "flat-out triumph" by Opera News. His latest album, "Hermestänze," on MSR Records, features cycles for solo violin by Susan Kander, played "expressively and knowingly throughout" (Gramophone).

Jacob earned his masters and doctorate from the Yale School of Music under renowned violinist Ani Kavafian and studied baroque violin with Robert Mealy as a member of the Yale Baroque Ensemble. Previous degrees include a Performer Diploma from Indiana University and a Bachelor's from Manhattan School of Music.

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**Paul R. Demers** has been a member of The Philadelphia Orchestra since 2006. Prior to his appointment, he was a member of "The President's Own" Marine Band in Washington, D.C., where he performed as soloist (E-flat clarinet) and as a member of the clarinet section.

As a chamber musician, Mr. Demers has performed at numerous music festivals, including the Lake Champlain Chamber Music Festival; the Saratoga Chamber Music Festival; the Kingston Chamber Music Festival, and the Bravo! Vail Chamber Music Series. In Philadelphia he performs regularly with the Dolce Suono Ensemble and the Network for New Music. He currently serves on the faculty of Boyer College of Music at Temple University. During the summer months he teaches at Curtis Summerfest and the New York State School of Orchestral Studies.

Originally from Westbrook, Maine, Mr. Demers attended the University of Southern Maine. He continued his studies at DePaul University in Chicago, where he earned Bachelor and Master of Music degrees and a Certificate in Performance. His primary teachers were John Bruce Yeh and Larry Combs.

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**Clipper Erickson** made his debut as a soloist with the Young Musicians Foundation Orchestra at age nineteen in Los Angeles. After studies at The Juilliard School, Yale University, and Indiana University with the renowned British pianist John Ogdon, his interpretations began earning prizes at international competitions including the Busoni, William Kapell, and the American Pianists Association. He has performed as a soloist with orchestras and in recitals in some of the most famous concert venues in the world, including the Great Hall of the Moscow Conservatory, the Kennedy Center in

**18. Träumend hing die Blume  
(Hommage à Schumann)**

Träumend hing die Blume am hohen Stengel. Abenddämmerung umzog sie.

**19. Nichts dergleichen**  
Nichts dergleichen, nichts dergleichen.

**II. Teil**

**1. Der wahre Weg  
(Hommage-message à Pierre Boulez)**

Der Wahre Weg geht über ein Seil, das nicht in der Höhe gespannt ist, sondern knapp über den Boden. Es scheint mehr bestimmt, stolpern zu machen, als begangen zu werden.

**III. Teil**

**1. Haben? Sein?**

Es gibt kein Habe, nur ein Sein, nur ein nach letztem Atem, nach Ersticken verlangendes Sein.

**2. Der Coitus als Bestrafung  
(Canticulum Mariæ Magdalanæ)**  
Der Coitus als Bestrafung des Glückes des Beisammenseins.

**3. Meine Gefängniszelle**  
Meine Gefängniszelle, meine Festung.

**4. Schmutzig bin ich, Milená...**  
Schmutzig bin ich, Milená, endlos schmutzig, darum mache ich ein solches Geschrei mit der Reinheit. Niemand singt so rein als die, welche in der tiefsten Hölle sind; was wir für den Gesang der Engel halten, ist ihr Gesang

**5. Elendes Leben (Double)**  
Geschlafen, aufgewacht, geschlafen, aufgewacht, elendes Leben.

**6. Der begrenzte Kreis**  
Der begrenzte Kreis ist rein.

**18. The flower hung dreamily  
(Homage to Schumann)**

The flower hung dreamily on its tall stem. Dusk enveloped it.

**19. Nothing of the kind**  
Nothing of the kind, nothing of the kind.

**Part II**

**1. The true path  
(Homage-message to Pierre Boulez)**

The true path goes by way of a rope that is suspended not high up, but rather just above the ground. Its purpose seems to be more to make one stumble than to be walked on.

**Part III**

**1. To have? to be?**

There is no "to have," only a "to be," a "to be" longing for the last breath, for suffocation.

**2. Coitus as punishment  
(Canticulum Mariæ Magdalanæ)**  
Coitus as punishment of the happiness of being together.

**3. My fortress**  
My prison cell, my fortress.

**4. I am dirty, Milená...**  
I am dirty, Milená, endlessly dirty, that is why I make such a fuss about cleanliness. None sing as purely as those in deepest Hell; it is their singing that we take for the singing of Angels.

**5. Miserable life (Double)**  
Slept, woke, slept, woke, miserable life.

**6. The closed circle**  
The closed circle is pure.



<p><b>9. Die Weissnäherinnen</b> Die Weissnäherinnen in den Regengüssen.</p> <p><b>10. Szene am Bahnhof</b> Die Zuschauer erstarren, wenn der Zug vorbeifahrt.</p> <p><b>11. Sonntag, den 19. Juli 1910 (Berceuse II) (Homage à Jeney)</b> Geschlafen, aufgewacht, geschlafen, aufgewacht, elendes Leben.</p> <p><b>12. Meine Ohrmuschel...</b> Meine Ohrmuschel fühlte sich frisch, rau, saftig an wie ein Blatt.</p> <p><b>13. Einmal brach ich mir das Bein (Chassidischer Tanz)</b> Einmal brach ich mir das Bein, es war das schönste Erlebnis meines Lebens.</p> <p><b>14. Umpanzert</b> Einen Augenblick lang fühlte ich mich umpanzert.</p> <p><b>15. Zwei Spazierstücke (Authentisch-Plagal)</b> Auf Balzacs Spazierstockgriff: Ich breche all Hindernisse. Auf meinem: Mich brechen alle Hindernisse. Gemeinsam ist das »alle.«</p> <p><b>16. Keine Rückkehr</b> Von einem gewissen Punkt an gibt es keine Rückkehr mehr. Dieser Punkt ist zu erreichen.</p> <p><b>17. Stolze (1910/15 November, zehn Uhr)</b> Ich werde mich nicht müde werden lassen. Ich werde in meine Novelle hineinspringen und wenn es mir das Gesicht zerscheiden sollte.</p>	<p><b>The seamstresses</b> The seamstresses in the downpourings.</p> <p><b>10. Scene at the station</b> The onlookers freeze as the train goes past.</p> <p><b>11. Sunday, 19th July 1910 (Berceuse II) (Homage to Jeney)</b> Slept, woke, slept, woke, miserable life.</p> <p><b>12. My ear...</b> My ear felt fresh to the touch, rough, cool, juicy, like a leaf.</p> <p><b>13. Once I broke my leg (Hasidic dance)</b> Once I broke my leg: it was the most wonderful experience of my life.</p> <p><b>14. Enarmoured</b> For a moment I felt enamoured.</p> <p><b>15. Two walking-sticks (Authentic-plagal)</b> On the stock of Balzac's walking-stick: "I surmount all obstacles." On mine: "All obstacles surmount me." They have that "all" in common.</p> <p><b>16. No going back</b> From a certain point on, there is no going back. That is the point to reach.</p> <p><b>17. Pride (15th November 1910, 10 o'clock)</b> I will not let myself be made tired. I will dive into my story even if that should lacerate my face.</p>
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Washington, D.C., and Weill Recital Hall at Carnegie Hall.

In January 2016, Gramophone UK recognized Clipper's disc of the complete piano music of African descent composer Nathaniel Dett, released in 2015 on the Navona label, as an editor's choice, writing: "this historically and musically important release not only fills a crucial catalogue gap but sets reference standards. No serious aficionado of the history of American piano music can afford to miss it." This CD is the latest in a long series of interpretations of American music from past and present to receive considerable critical acclaim. His powerful renditions of the great classical repertoire have been described as "colorful," "powerful" and "exciting." Typical is the Washington Post: "Like a true heroic pianist, Erickson approached Liszt with power, precision and Romantic abandon ... A take-no-prisoners rendition."

Erickson is active in premiering new piano works written for him; his most recent project is the premiering and recording of new works by Laurie Altman, including the immense and colorful Sonata 7, Tanzania, soon to be released on the NEOS label of Munich.

Through his work as a roster member of Pennsylvania Performing Arts on Tour and earlier in the Xerox Pianist Program of Affiliate Artists, he has performed for all types of community groups, always engaging audiences with illuminating commentary on his program repertoire. An important part of his mission is encouraging the love of music through commitment to education, performances in schools, master classes, and the inspiration of future generations of musicians. He currently teaches at Westminster Conservatory in Princeton, and Temple University in Philadelphia.

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Soprano **Ah Young Hong** has interpreted a vast array of repertoire, ranging from the music of Monteverdi, Bach, Mozart, and Poulenc, to works of Shostakovich, Babbitt, Haas, and Kurtág. Widely recognized for her work in Michael Hersch's monodrama, *On the Threshold of Winter*, *The New York Times* praised Ms. Hong's performance in the world premiere as "the opera's blazing, lone star." In a recent production directed by the soprano, *The Chicago Tribune* called her "absolutely riveting," and the *Chicago Classical Review* noted the soprano's "fearless presence, wielding her unamplified, bell-like voice like a weaponized instrument. Hong delivered a tour de force vocal performance in this almost unfathomably difficult music-attacking the dizzying high notes with surprising power, racing through the rapid-fire desperation of agitated sections, and bringing a numbed, toneless sprechstimme and contralto-like darkness to the low tessitura." Other operatic performances by Ms. Hong include the title role in Monteverdi's *L'incoronazione di Poppea*, Morgana in Handel's *Alcina*, Gilda in Verdi's *Rigoletto*, Fortuna and Minerva in Monteverdi's *Il ritorno d'Ulisse in patria*, and Asteria in Handel's *Tamerlano*. She has also appeared with Opera Lafayette in *Rebel* and Francoeur's *Zélinde*, roi des Sylphes at the Rose Theater in Lincoln Center and as La Musique in Charpentier's *Les Arts Florissants* at the Kennedy Center. At the 2020 Wien Modern Festival, Ms. Hong has been engaged to sing the lead role in the world premiere of Michael Hersch's *POPPAEA*, a labyrinth of interrelationships and connections in muted, miniature forms.

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**Maren Montalbano** began her vocal career with the San Francisco Girls Chorus at age seven, and has been singing ever since. A graduate of both New England Conservatory of Music and Tufts University, Ms. Montalbano can be heard in three GRAMMY Award-winning albums: John Adams' Pulitzer Prize-winning work, *On the Transmigration of Souls* (2005), and Gavin Bryars' *The Fifth Century* (2018), and Lansing McLoskey's *Zealot Canticles* (2019), on which she is a featured soloist. She recorded Douglas Cuomo's opera *Arjuna's Dilemma* with Anonymous 4 members Susan Hellauer and Jacqueline Horner, which was released in 2008 to critical acclaim. She appears on over a dozen commercial recordings, including Alice Parker's *Listen Lord* and *The Family Reunion*, Kile Smith's *Vespers*, Lewis Spratlan's *Hesperus is Phosphorus*, and Ted Hearne's *Sound from the Bench*.

In the past five years, Ms. Montalbano has been a guest artist with Lyric Fest, Choral Arts Philadelphia, Network for New Music and Piffaro, the Renaissance Band. When she performed the modern premiere of *Destinos vencen finezas*, a 17th century zarzuela by Juan Francisco de Navas, with Philadelphia's Baroque orchestra, Tempesta di Mare, her dramatic interpretation was hailed as "pure, suave and sensuous" (*Philadelphia Inquirer*, March 2015). When she premiered the role of Andy Warhol #2 in *Andy: a POPera* (Bearded Ladies Cabaret and Opera Philadelphia), the *Broad Street Review* called her singing "impeccable." Other world premieres in the last three years have included the role of Annie in Kevin Puts' *Elizabeth Cree*, "Remember/Imagine" by Eric Moe, "Deep Down in Germantown" by Jay Fluellen, and *Hervararkviða* by Melissa Dunphy.

Her debut album, *Sea Tangle: Songs from the North*, featuring all women composers and performers, was released in December 2016.

Ms. Montalbano lives in New Jersey and sings professionally throughout a wide geographic area with such groups as Opera Company of Philadelphia, Trio Eos, and The Crossing. She is passionate about keeping artists employed doing what they do best. Ms. Montalbano currently studies voice with Julianne Baird.

**Hirono Oka** joined the first violin section of The Philadelphia Orchestra in 1990. She made her first public appearance in her native Japan at the age of 11 with the Tokyo Symphony. After winning numerous competitions and awards in Japan, she came to the United States to continue her studies at the San Francisco Conservatory and the Curtis Institute of Music in Philadelphia. Her teachers have included Ivan Galamian, Jaime Laredo, Arnold Steinhardt, Felix Galimir, and Stuart Canin.

Ms. Oka has appeared as soloist with the San Francisco Chamber Ensemble, the Utica Symphony, and numerous orchestras in the Philadelphia area. As a chamber musician, she has appeared with the Marlboro Music Festival, Chamber Music West in San Francisco, the Theatre Chamber Players of the Kennedy Center in Washington D.C., the Network for New Music, the Delaware Chamber Music Festival, and the Philadelphia Chamber Music Society. She has also toured throughout the United States with the Brandenburg Ensemble and Music from Marlboro.

Ms. Oka has performed and collaborated with such world renowned artists as Mr. Laredo, Alexander Schneider, Leon Fleischer, Yefim Bronfman, and Murray Perahia. In addition to teaching privately, Ms. Oka is a faculty member of Temple University and its Music Preparatory Division and of Rutgers University.

## Kafka-Fragmente, Op. 24

Texts by Franz Kafka

### I. Teil

#### 1. Die Guten gehn im gleichen Schritt...

Die Guten gehn im gleichen Schritt. Ohne von ihnen zu wissen, tanzen die anderen um sie die Tänze der Zeit.

#### 2. Wie ein Weg im Herbst

Wie ein Weg im Herbst: Kaum ist er rein gekehrt, bedeckt er sich wieder mit den trockenen Blättern.

#### 3. Verstecke

Verstecke sind unzählige, Rettung nur eine, aber Möglichkeiten der Rettung wieder so viele wie Verstecke.

#### 4. Ruhelos

#### 5. Berceuse I

Schlage deinen Manel, hoher Traum, um das Kind.

#### 6. Nimmermehr (Excommunicatio)

Nimmermehr, nimmermehr kehrst du wieder die Städte, nimmermehr tönt die grosse Glocke über dir.

#### 7. »Wenn er mich immer fragt«

»Wenn er mich immer fragt. Das ä, losgelöst vom Satz, flog dahin wie ein Ball auf der Wiese.

#### 8. Es zupfte mich jemand am Kleid

Es zupfte mich jemand am Kleid, aber ich schüttelte ihn ab.

## Kafka Fragments

### Part I

#### 1. The good march in step...

The good march in step. Unaware of them, the others dance around them the dances of time.

#### 2. Like a pathway in autumn

Like a pathway in autumn: hardly has it been swept clean, it is covered again with dry leaves.

#### 3. Hiding places

There are countless hiding places, but only one salvation; but then again, there are as many paths to salvation as there are hiding places.

#### 4. Restless

#### 5. Berceuse I

Wrap your overcoat, O lofty dream, around the child.

#### 6. Nevermore (Excommunicatio)

Nevermore, nevermore will you return to the cities, nevermore will the great bell resound above you.

#### 7. "But he won't stop asking me."

"But he won't stop asking me." That "ah," detached from the second sentence, flew away like a ball across the meadow.

#### 8. Someone tugged at my clothes

Someone tugged at my clothes but I shrugged him off.