



*Extraordinary Measures*

**2020-2021 Season**

*Music by*  
**Amanda Harberg &  
Karen Walwyn**

36th Season  
17 October 2020, 7:30 pm  
Virtual Concert

## Network Ensemble Members

**Bass Clarinet**      **Viola**      **Cello**  
Paul R. Demers      Marvin Moon      John Koen

### Extraordinary Measures • October 17, 2020 Music by Amanda Harberg & Karen Walwyn

#### PROGRAM

Introduction by Thomas Schuttenhelm,  
Artistic Director

Introduction by Amanda Harberg

Selections from *Tales of Lyra*+      Amanda Harberg  
I. Eagle's Ascent

Paul R. Demers, bass clarinet

Introduction by Karen Walwyn

*For Spangled Hearts*\*\*      Karen Walwyn  
I. Are We Still Listening  
II. Do You Hear the Cries+  
III. Ship Paved in Tears

Marvin Moon, viola  
John Koen, cello

**A**manda Harberg is a composer and pianist whose work communicates on emotional, spiritual and intellectual levels. Dr. Harberg's works have been presented at leading institutions including Carnegie Hall, Lincoln Center, the Philadelphia Chamber Music Society, Bargemusic, and at annual conventions of the National Flute Association and International Clarinet Association. She has received a Fulbright Hays fellowship, Juilliard's Peter Menin prize, New Jersey State Council on the Arts Fellowship, a New York State Council on the Arts Grant, a MacDowell Colony summer residency, and her flute music has been recognized multiple times by the National Flute Association's Newly Published Music Awards.



Her orchestral works have been performed by the Grand Rapids Symphony, the Round Top Festival Orchestra, the Albany Symphony's Dogs of Desire, the Interlochen Philharmonic, the New Jersey Youth Symphony, the Thuringer Symphoniker, the Susquehanna Symphony, and the Southern Arizona Symphony Orchestra.

Harberg has composed scores for *The Abominable Crime*, an award-winning feature documentary, and *Beyond Borders: Undocumented Mexican Americans* which aired over 2,000 times on PBS stations across the country.

Dr. Harberg is a dedicated educator with more than two decades of experience teaching composition, piano, music theory, aural skills, and 20th/21st century music history. She teaches composition at Rutgers University Mason Gross School of the Arts, and during the summers she is on the composition faculty at the Interlochen Arts Camp.

Harberg's music is available through the Theodore Presser Company and her music has been recorded on Naxos, Koch International, American Modern Recordings, Albany and Centaur Records.

### *Tales of Lyra*

Ancient stories come to life when we look at the stars. Lyra is a small constellation, which is often said to represent an eagle carrying the lyre of Orpheus. In the first movement, *Eagle's Ascent*, I imagined a powerful eagle carrying memories of Orpheus filled with loss and beauty into the stars, for all to feel. The second movement, *Lyra's Dance*, is an energetic musing on the lyre itself, embedded in the lively shimmering of the stars.

—Amanda Harberg

**K**aren Walwyn is a professional concert pianist and composer. Ms. Walwyn made her composition debut at the Kennedy Center with “Reflections on 9/11” for solo piano. She was invited by the Center of Black Music Research of Chicago to perform and record the premier recording of the Florence Price *Concerto for Piano* (Albany Records) which received widespread acclaim.

Known for her recordings of her two volumes of music by American composers entitled *Dark Fires*, Ms. Walwyn performed works from her CDs at her New York debut, National Public Radio, (NPR), and on WFMT, Chicago, IL.



Dr. Walwyn was awarded a Mellon Faculty Fellowship (2011-12) from the John Hope Franklin Institute at Duke University where she completed her debut choral/solo piano/African Percussion work entitled *Of Dance & Struggle: A Musical Tribute on the life of Nelson Mandela* which was subsequently debuted by the Elon University Chorale directed by Dr. Gerald Knight.

Ms. Walwyn is active as both a composer and performer and appears as a soloist and lecturer across the country and internationally. Recent appearances in Johannesburg-South Africa, Barcelona-Spain, Tenerife-Canary Islands, Salzburg-Austria, London-England, Nice- France and locally to numerous music halls and university campuses including the University of Michigan, Duke University, the University of Indiana, the University of Miami, and the University of Hawaii. She presently teaches at Howard University.

### *Are We Still Listening*

### *For Spangled Hearts*

*For Spangled Hearts* was commissioned by Celliola with Cynthia Fogg and Tom Flaherty. Though *For Spangled Hearts* was written to honor those who lost their lives on September 11, 2001 as the 16<sup>th</sup> anniversary soon approaches, and for those that lost their lives directly related to that catastrophic and extraordinarily pungent day, the title of the first of three pieces, *Are We Still Listening*, poignantly does ask that very question as I take pause to acknowledge the passing of yet another victim who senselessly lost her life, Ms. Heather Heyer,

in Charlottesville, VA on August 12, 2017. In a horrific display of hate in our country just a mere 12 days that I would set my pencil down in completion of this work, I dedicate this movement in memory of Ms. Heyer.

Three years later, today, the month of October of 2020, 5 months after the loss of my mother, Mrs. Dorothy Tyler, from the Corona Virus, incredibly, I ask the same question, “are we still listening?” Listening to whom one may ask? Maybe a possible answer is to listen more closely to one another with the ability to recognize and put aside the racial, political and economic boundaries to make room for building bridges of positive communication not just with our neighbors, but within our cities, across the nation and across the continents. Lead by those that are the experts in the necessary fields in betterment, sharing vital information, we can survive this world pandemic, continue to evolve as human beings and hopefully, save our loved ones and each other.

*Are We Still Listening* repeats pointing themes with determination that I hope will help encourage us to keep moving forward.

*Do You Hear Their Cries*, the second piece of *For Spangled Hearts*, the repeated dire theme, followed by dissonant responses represent the presence of this uncomfortable but urgent challenge that lay ahead. Can we continue to ignore the cries?

### ***Ship Paved in Tears***

Having dared to listen for our neighbors’ cries, as suggested in the second piece from *For Spangled Hearts*, entitled *Do You Hear the Cries*, the last piece in this *Ship Paved in Tears*, is written in hopes of our taking each of our neighbors’ hands (figuratively speaking) and moving together towards our future peaceful existence no matter the resistance. As in the power of the ocean, we, as a community of this world, must strengthen to become as strong as the currents of the oceans so that we may experience the beauty of life as seen in the universe within our oceans.

The semi-ostinato in the cello is representative of the waves of the ocean as our ship rides the difficulties and challenges that we face as we look ahead to a more harmonious existence.

There are no words to describe the continued acts of violence upon a society that as a whole is trying to walk in a path of unity for future peace for our offspring in the efforts of preserving humanity.

—Karen Walwyn

## Paul R. Demers, Bass Clarinet

**P**aul 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.



## John Koen, Cello

John Koen has been a member of The Philadelphia Orchestra since 1990. He appears regularly on the Orchestra's Chamber Music series, and performed during Wolfgang Sawallisch's 1993 Opening Week Festival and the subsequent National Public Radio broadcast of Schumann's Piano Quintet with Maestro Sawallisch as pianist. Mr. Koen has been a frequent guest on the Philadelphia Chamber Ensemble series since 1993 and is also a member of the Mondrian Ensemble and the Network for New Music. He performed with the ensemble 1807 & Friends Chamber Music Society from 1990 to 1993.



Mr. Koen has appeared as a soloist with the New Symphony Orchestra of Sofia, Bulgaria, under the direction of Rossen Milanov. Mr. Koen also appears regularly as a soloist with the Lansdowne (PA) Symphony, of which he has been principal cello since 1992. He was a nominee for the 1998 Gay/Lesbian American Music Awards (GLAMA) for his performance of *Winter Toccata* for solo cello by Robert Maggio, which Mr. Koen commissioned, and is featured on a recording of works by Mr. Maggio entitled *Seven Mad Gods* (Composers' Recordings, Inc.).

Mr. Koen studied at the Curtis Institute of Music with David Soyer and Peter Wiley, the original and last cellist (respectively) of the Guarneri Quartet, from 1985 to 1990, graduating with a Bachelor of Music Performance degree; he also studied at the New School of Music with Orlando Cole (1984-85). In 1988 Mr. Koen performed in the Schleswig-Holstein Music Festival Orchestra as solo cellist on European tours with Christoph Eschenbach, Leonard Bernstein, and Sergiu Celibidache, including a television broadcast throughout Eastern Europe from Gorky Park in Moscow with Maestro Bernstein, and as a member of the Salzau Quartet in a performance for President Richard von Weizsäcker of Germany. Mr. Koen taught at the College of New Jersey (Trenton) from 1996 to 2001.

In 2004 Mr. Koen received The Philadelphia Orchestra's C. Hartman Kuhn Award, given to "a musician who has shown both musical ability and enterprise of such character as to enhance the musical standards and reputation of The Philadelphia Orchestra."

## Marvin Moon, Viola

**A** native of Philadelphia, violist Marvin Moon came to The Philadelphia Orchestra in 2007 from the Boston Symphony, which he joined at the start of the 2005-06 season. Mr. Moon previously performed for several years as a substitute player with The Philadelphia Orchestra and the New York Philharmonic. From 2000 to 2003 he was principal viola of the Chamber Orchestra of Philadelphia. He was also previously a member of the Haddonfield Symphony (now Symphony in C), the New York String Seminar Chamber Orchestra, and the Curtis Symphony, serving as principal viola in 2000.



As a chamber musician Mr. Moon has been a member of the Koryo String Quartet since 2001. He has participated in such festivals as Music from Angel Fire (NM), Summerfest at La Jolla (CA), the Fourth International Chamber Music Encounters in Jerusalem, the Kneisel Hall Chamber Music Festival (ME), and the Sarasota Chamber Music Festival.

As a soloist Mr. Moon gave the world premiere of James Ra's Concertino with the Curtis Chamber Ensemble, played Bartók's Viola Concerto with the Temple University Symphony, and was viola soloist in Mozart's Sinfonia concertante for violin and viola with both the New Jersey Symphony, under Vladimir Spivakov, and the Kennett Square (PA) Symphony.



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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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