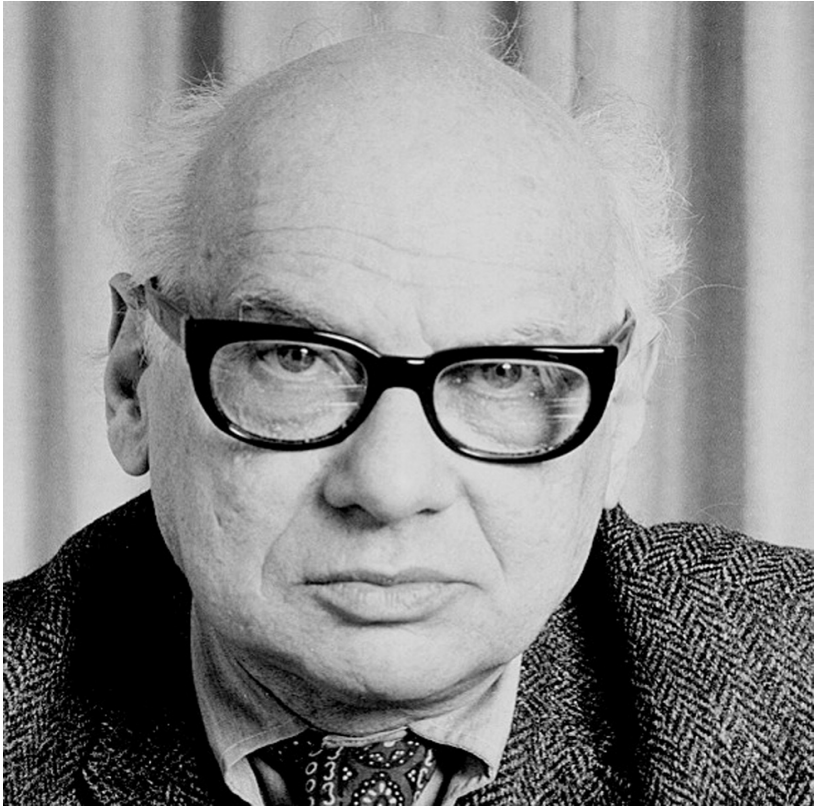




2015/16 Season: Constellations

**All the Things He Was:
Celebration of the
Music and Ideas of
Milton Babbitt**

31ST SEASON
15-18 April 2016
Various Venues
Philadelphia, PA



MILTON BABBITT (1916–2011)

Milton Babbitt, pioneer of serial and electronic music and devoted educator, is considered one of the most influential—and controversial—composers in the second half of the 20th century. Network for New Music celebrates his 100th birthday with performances, commissions, student works, video documentary and a panel discussion, as we pay homage to a brilliant composer, an inspiring personality, and a kind human being.

Schedule of Events

04.15.2016–1 PM
Temple University

Colloquium: David Rakowski at
Temple University

04.16.2016–2 PM
St. Stephen's Episcopal Church

Masterclass: Laura Karpman
with the Philadelphia Sinfonia

04.16.2016–4 PM
University of Pennsylvania

Discussion and Documentary:
Portrait of a Serial Composer

04.17.2016–2:30PM
Settlement Music School

Pre-concert Performance:
selection from Laura Karp-
man's *Different Lanes* with the
Philadelphia Sinfonia

04.17.2016–3 PM
Settlement Music School

**All the Things He Was:
Celebration of the Music and
Ideas of Milton Babbitt**

04.18.2016–5 PM
Haverford College

**All the Things He Was:
Celebration of the Music and
Ideas of Milton Babbitt**

Colloquium: David Rakowski

Friday, April 15, 2016; 1 PM

Temple University, Presser Hall

For a biography of Mr. Rakowski, please see page 19.

Masterclass: Laura Karpman with Philadelphia Sinfonia

Saturday, April 16, 2016; 2 PM

St. Stephen's Episcopal Church, Philadelphia

For a biography of Ms. Karpman, please see page 27.

PHILADELPHIA SINFONIA

Gary D. White, Music Director and Conductor

One of the premiere youth orchestra organizations in the tri-state area, Philadelphia Sinfonia Association is now in its 19th season. Since 1997, we have been providing talented young musicians with a challenging, engaging, and in-depth musical education. Our students range in age from 11 to 23 and have exceptional artistic ability. In addition to honing their musical proficiency and orchestral skills, the students in our program learn the importance of civic responsibility, which they demonstrate through benefit concerts, artistic mentoring opportunities, and participation in a national food drive that supports Philabundance.

The Philadelphia Sinfonia Association's program includes an advanced full symphonic orchestra, an intermediate full symphonic orchestra, and a string chamber orchestra. Our overall musical repertoire is diverse and adventurous, comprised of works from the standard classical canon alongside 20th and 21st century pieces, and includes world and Philadelphia premieres. Philadelphia Sinfonia has performed at the Kimmel Center, the Mann Center for Performing Arts, Temple Performing Arts Center, the Liberty Medal Ceremony honoring Colin Powell, and at the 2000 Republican National Convention.

Philadelphia Sinfonia Association supports the artistic growth of

young musicians by providing high-level ensemble experience in a supportive educational environment. Learn more about Sinfonia, including upcoming concerts and audition information, at www.philadelphiasinfonia.com, and follow us on Facebook and Twitter @PhilaSinfonia.

Discussion & Documentary: Portrait of a Serial Composer

Saturday, April 16, 2016; 4 PM

Rose Reictal Hall, University of Pennsylvania

PROGRAM:

Film Screening: *Portrait of a Serial Composer*
By Robert Hilferty and Laura Karpman

Panel Discussion

Panelists: *Laura Karpman, David Rakowski, Roberto Pace, and Linda Reichert (moderator).*

For a biography of Ms. Karpman, please see page 27. For a biography of Mr. Rakowski, please see page 19.

Since moving to Philadelphia from his native NYC in 2000, ROBERTO PACE has been a steady presence in this city as a composer, performer, and educator. His many commissioned works have been performed by the Viola Society, Harp Society, Flute Society, and Guitar Society of Philadelphia, and by members of the Network for New Music, Chamber Music Now!, The Elysian Camerata, and Mélomanie (based in Wilmington). He teaches composition and theory at Rowan University in Glassboro, Drexel University, and the Settlement Music School of Philadelphia.

Pre-Concert Performance: Philadelphia Sinfonia

***Different Lanes* by Laura Karpman**

Sunday, April 17, 2016; 2:30 PM

Settlement Music School, Mary Louise Curtis Branch

416 Queen Street, Philadelphia

When Mark Carlson of Pacific Serenades commissioned me to write a piece for his very fine chamber music ensemble, I knew that I wanted to create a work that reflected some aspect of life in Southern California. I thought: what is more LA than the freeway? I came up with the title *Different Lanes*, with an obvious homage and reference to Steve Reich's *Different Trains*. Being a film composer, I decided to also create an homage to Hitchcock and Bernard Herrmann, another reflection of Los Angeles.

Different Lanes is in five movements. The first movement is called "110:North By Northeast," and it explores that scary, north-east-bound wild ride of the Route 110 heading towards Pasadena from downtown. It also references Bernard Herrmann's great score for Hitchcock's film, *North by Northwest*.

Different Lanes is meant to be humorous, but I also very much wanted to explore the drama and, ultimately, the beauty of the freeways that are so often thought of as annoyances. Remember, you are somebody else's traffic.

Through a rigorous musical approach, coupled with conceptual and progressive uses of technology and recording, the music of LAURA KARPMAN reflects the acoustic lens of a true 21st century American composer. Karpman's concert music is widely performed, with recent commissions from The Glimmerglass Festival, San Francisco Gay Men's Chorus, Pacific Symphony, The LA Opera, The Cabrillo Music Festival, percussionist Evelyn Glennie and clarinetist David Krakauer. The recording of her Carnegie Hall-commissioned multimedia work, *Ask Your Mama*, was released in summer 2015. With four Emmys and an additional seven nominations, an Annie nomination, and 2 GANG awards for her video game music, Karpman is one of a handful of female composers scoring visual media. She recently collaborated with Raphael Saadiq, scoring the musical *Black Nativity*

for Fox Searchlight. She was tapped by Steven Spielberg to create an epic score for his 20-hour miniseries, *Taken*. She received her doctorate from The Juilliard School where she studied music composition with Milton Babbitt, and is currently a professor at UCLA in the School of Theater, Film and Television.

“Ms. Karpman’s music, melding Ivesian collage with club-culture remixing, morphed from one vivid section to the next in a dreamlike flow...the audience thundered its approval.” —*The New York Times*

**All the Things He Was:
Celebration of the Music and Ideas of Milton Babbitt
With Guest Soprano, Ah Young Hong**

Sunday, April 17, 2016; 3 PM

Settlement Music School, Mary Louise Curtis Branch
416 Queen Street, Philadelphia

Monday, April 18, 2016; 5 PM

Marshall Auditorium, Haverford College
Haverford, PA

PROGRAM

Philomel (1964)

For soprano and tape
Ah Young Hong, soprano

Part I

Part II (Echo Song)

Part III

Milton Babbitt (1916–2011)

Natura Morta (2015)**

For piano quartet

Hirono Oka, violin; Burchard Tang, viola; Priscilla Lee, cello;

Susan Nowicki, piano

David Rakowski (1958–)

All Set (1957)

For jazz ensemble

Nicholas McNamara alto sax; Matthew Levy, tenor sax; Darin Kelly, trumpet;

Matthew Vaughn, trombone; Mary Javian, bass; Matthew Bengtson, piano;

Anthony Orlando, vibraphone; Christopher Deviney, drum set; Jan Krzywicki,

conductor

Milton Babbitt (1916–2011)

Intermission

American Popular Songs

Ah Young Hong, soprano
Susan Nowicki, piano

1. Green Finch and Linnet Bird

From *Sweeney Todd: The Demon Barber of Fleet Street*

Stephen Sondheim (1930—)

2. Penelope's Night Song

No. 2 of *Three Theatrical Songs*,
from *The Fabulous Voyage*

Milton Babbitt (1916–2011)

3. All The Things You Are

From *Very Warm for May*

Jerome Kern (1885–1945)

Cantus Kernus (2016)*

Gareth Haynes

For piano trio

Hirono Oka, violin; Burchard Tang, viola; Priscilla Lee, cello;
Susan Nowicki, piano

*winner of the 2016 Network for New Music student composition competition

Now All Set (2011)*

Laura Karpman (1959)

For jazz ensemble

Nicholas McNamara alto sax; Matthew Levy, tenor sax; Darin Kelly, trumpet;
Matthew Vaughn, trombone; Mary Javian, bass; Matthew Bengtson, piano;
Anthony Orlando, vibraphone; Christopher Deviney, drum set; Jan Krzywicky,
conductor.

* world premiere

** NNM commission / world premiere

THE NETWORK ENSEMBLE

Jan Krzywicki, conductor

Flute

David Cramer
Edward Schultz

Oboe

Jonathan Blumenfeld
Elizabeth Starr Masoudnia

Clarinet

Paul Demers

Bassoon

Angela Anderson-Smith

Violin

Paul Arnold
Guillaume Combet
Julia Li
Hirono Oka

Viola

Che-Hung Chen
Rachel Ku
Burchard Tang

Cello

John Koen
Thomas Kraines
Priscilla Lee
Michal Schmidt

Bass

Mary Wheelock Javian
Anne Peterson

Harp

Sarah Fuller

Piano

Charles Abramovic
Matthew Bengtson
Susan Nowicki
Linda Reichert
Natalie Zhu

Percussion

Christopher Deviney
Angela Zator-Nelson

Electronics & Sound Reinforcement

Tadashi Matsuura

ABOUT THE ENSEMBLE

With its adventurous and innovative programming and virtuoso performances, Network for New Music breaks new ground in contemporary classical music. Artistic Director Linda Reichert draws in the very best composers from across the nation and the world, and programs their work with well-known Philadelphia composers. As performed by the brilliant Network for New Music Ensemble (many of whom are also members of the Philadelphia Orchestra), the result is an invigorating and exceptional take on the best of contemporary music and a window into the future's standard repertoire. For 31 years, Network's creative programming and spectacular musician-

ship have attracted world-class guest artists and composers such as Leon Fleisher, Christoph Eschenbach, John Harbison, and Michael Hersch. Through residencies, workshops and outreach concerts, the ensemble nurtures the gifts and enthusiasm of students who write and play the music of the next generation.

ARTIST BIOGRAPHIES & PROGRAM NOTES

The compositional and intellectual wisdom of MILTON BABBITT has influenced a wide range of contemporary musicians. A broad array of distinguished musical achievements in the dodecaphonic system and important writings on the subject have generated increased understanding and integration of serialist language into the eclectic musical styles of the late 20th century. Babbitt is also renowned for his great talent and instinct for jazz and his astonishing command of American popular music. His *All Set*, for jazz ensemble, reveals an extraordinary compositional flexibility, uniquely American and vintage Babbitt.

Babbitt was born on 10 May 1916 in Philadelphia and studied composition privately with Roger Sessions. He earned degrees from New York and Princeton Universities and has been awarded honorary degrees from Middlebury College, Swarthmore College, New York University, the New England Conservatory, University of Glasgow, and Northwestern University. He taught at Princeton and The Juilliard School.

An extensive catalogue of works for multiple combinations of instruments and voice along with his pioneering achievements in synthesized sound have made Babbitt one of the most celebrated of 20th-century composers. He was a founder and member of the Committee of Direction for the Electronic Music Center of Columbia-Princeton Universities and a member of the Editorial Board of *Perspectives of New Music*. The recipient of numerous honors, commissions, and awards, including a MacArthur Fellowship and a Pulitzer Prize Citation for his “life’s work as a distinguished and seminal American composer,” Babbitt was a member of the American Academy of Arts and Letters and a Fellow of the American Academy of Arts and Sciences.

Although Babbitt had a somewhat-cantankerous public reputation (exemplified by his famous 1958 essay “Who Cares If You Listen”, originally titled: “The Composer As Specialist”), he was experienced by students, friends and colleagues as a warm, supportive, generous – and extremely humorous – human being. He died at age 94 on January 29, 2011.

Philomel (1964)

In America, the earliest electronic music studios at Bell Labs and at Princeton and Columbia were the proving grounds of technology, allowing for finer and finer articulation of compositional ideas derived from serialism. The master of the tools of serialist technique, Milton Babbitt (born 1916), gravitated to the Mark II RCA Synthesizer, a machine developed in the mid-1950s and turned over to the Columbia-Princeton Electronic Music Center in New York. This allowed him to realize with total precision his continuing goal of extending and deepening the mathematical relationships inherent in serial structures, and transforming those discoveries into significant musical works.

The intellectual density of Babbitt’s musical language has been a challenge for a number of musicians, but Philomel is one of those masterpieces that has earned respect, even love, from composers across the stylistic spectrum: it is at once formidably complex and infinitely humane. (Commissioned by the Ford Foundation, it was premiered in 1964 by the soprano Bethany Beardslee, one of Babbitt’s most skilled and devoted interpreters.)

With its pliant yet virtuosic vocal lines, its carefully segmented form, its dramatic sweep and highly charged text, Philomel resembles nothing so much as a Mozart concert aria in contemporary dress. Written to a specially commissioned text from the distinguished American poet John Hollander, it tells the ancient story of Procne and Philomela, most well known from its treatment in Ovid’s Metamorphoses: King Tereus of Thrace, married to Procne, has raped her sister Philomela and cut out her tongue to enforce her silence. She waves a tapestry to relate this deed to Procne, and together they exact a gruesome revenge on Tereus, offering him the limbs of his son Itys for dinner. When informed of the bill of fare, Tereus pursues the fleeing sisters into the forest, but when he is about to overtake them the gods transform them into birds: Procne the swallow, according to Ovid, and Philomela the nightingale.

Hollander's poem lays out this story in three parts, a plan Babbitt respects in his music. The first section, gradually finding its voice, makes brilliant wordplay with sounds that form the names of Tereus and Philomel; the second is an "Echo Song" in which the final words of a question are mocked by its own echo. The final section is strophic, with a refrain, its formalized structure representative of Philomel's queenly power in her new realm of song. At all times Babbitt's synthesized sounds mix elegantly with the soprano's tones, complementing their colors; a recorded soprano voice (that of Bethany Beardslee), embedded within the tape part, is used with increasing restraint as Philomel's transformation becomes complete.

—Russell Platt

TEXT

Italicized text is sung by the recorded voice.

PART I

(Philomel, chased into the woods of Thrace, struggles to find her voice)

(Ee...ee...ee...ee...ee!)

I feel—

Feel a million trees

And the heat of trees

Not true trees--

Feel a million tears

Not true tears—

Not true trees—

Is it Tereus I feel?

Not Tereus; not a true Tereus—

Feel a million filaments;

Fear the tearing, the feeling

Trees, of ephemeral leaves

Trees tear,

And I bear

Families of tears

I feel a million Philomels----

Trees filled with mellowing

Felonous fame-

Is it Tereus I feel?

I feel trees in my hair
And on the ground.
Honey melons fouling
My knees and feet
Soundlessly in my
Flight through the forest;
I founder in quiet.
Here I find only
Miles of felted silence
Unwinding behind me,
Lost, lost in the wooded night.
Pillowing melody
Honey unheard
My hooded voice, lost
Lost as my first
Un-honeyed tongue;
Forced, as my last
Un-feathered defense
Fast-tangled in lust
Of these woods so dense.
Emptied, unfeeling and unfilled
By trees here where no birds have trilled—
Feeling killed
Philomel stilled
Her honey unfulfilled.
Feeling killed, unfulfilled
What is that sound?
A voice found?
Broken, the bound
Of silence, beyond
Violence of human sound,
As if a new self
Could be founded on sound.
The trees are astounded!
What is this humming?
I am becoming
My own song. . . .

PART II (ECHO SONG)

(Philomel has a dialogue with other birds in quest of her new identity).

O Thrush in the woods I fly among,
Do you, too, talk with the forest's tongue?

Stung, stung, stung;

With the sting of becoming

I sing

O Hawk in the high and widening sky,
What need I finally do to fly
And see with your unclouded eye?

Die, die, die;

Let the day of despairing

Be done

O Owl, the wild mirror of the night,
What is the force of the forest's light?

Slight, slight, slight;

With the slipping-away of

The sun

O sable Raven, help me back!

What color does my torn robe lack?

Black, black, black;

As your blameless and long-

Dried blood

O bright Gull, aid me in my dream!

Above the riddled breaker's cream!

Scream, scream, scream,

For the shreds of your being;

Be shrill

The world's despair should not be heard!

Fear and terror not be stirred:

The Gods who made this hubbub erred!

Bird, bird, bird!

You are bare of desire:

Be born

O green leaves!

Through your rustling lace

Ahead, I hear my own myth race.

Thrace, Thrace, Thrace!
Pain is unchained,
There is change
In the woods of Thrace!

PART III

(Philomel's suffering is "redeemed in song" as her refrain repeats and her song - the nightingale's - reigns)

Living, growing, changing, being in the hum always
Of pain! The pain of slow change blows in our faces
Like unfelt winds that the spinning world makes in its
turning:
Life and feeling whirl on, below the threshold of burning.
I burn in change.
Far, far I flew
To this wailing place.
And now I range
Thrashing, through
The woods of Thrace
If pain brush against the rushing wings of frightened
change,
Then feeling distills to a burning drop, and transformation
Becomes intolerable. I have been defiled and felt my
tongue
Torn out: but more pain reigns in these woods I range
among.
I ache in change,
Though once I grew
At a slower pace.
And now I range
Thrashing, through
The woods of Thrace
Pressed into one fell moment, my ghastly transformation
Died like a fading scream: the ravisher and the chased
Turned into one at last: the voice Tereus shattered
Becomes the tiny voices of night that the God has scattered.
I die in change.
Pain tore in two

Love's secret face.

And now I range

Thrashing, through

The woods of Thrace

Love's most hidden tongue throbbed in the barbarous
daylight:

Then all became pain in one great scream of silence, fading

Finally, as all the voices of feeling died in the west

And pain alone remained with remembering in my breast.

I screamed in change.

Now all I can do

Is bewail that chase

For now I range

Thrashing, through

The woods of Thrace

Pain in the breast and the mind, fused into music! Change

Bruising hurt silence even further! Now, in this glade,

Suffering is redeemed in song. Feeling takes wing:

High, high above, beyond the forests of horror I sing!

I sing in change

Now my song will range

Till the morning dew

Dampens its face:

Now my song will range

As once it flew

Thrashing, through

The woods of *Thrace*.

Renowned for her artistic versatility, soprano AH YOUNG HONG has interpreted a vast array of repertoire, ranging from the music of Bach and Monteverdi to the songs of Poulenc and Shostakovich to the works of some of the 21st century's most prominent composers.

In 2014, Ms. Hong stunned audiences in the world premiere of Michael Hersch's monodrama, *On the Threshold of Winter*, at Brooklyn Academy of Music, Fishman Space with the NUNC Ensemble led by artistic director Miranda Cuckson and conductor Tito Muñoz.

The New York Times praised Ms. Hong's "courageous, soul-baring performance" and lauded her role as the opera's "lone, blazing star."

The New Criterion added, “Hong delivered a tour de force ... [she] performed intelligently, bravely, and searingly.”

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 *Zélin-dor, roi des Sylphes* at the Rose Theater in Lincoln Center and as La Musique in Charpentier’s *Les Arts Florissants* at the Kennedy Center. As Poppea, Ms. Hong was deemed “a triumph” whose “tonal gleam filled the hall beautifully” (The Baltimore Sun).

In high demand as a concert soloist, Ms. Hong has performed with The Phoenix Symphony, Baltimore Symphony Orchestra, Mendelssohn Club of Philadelphia, Wiener KammerOrchester, and Tempesta di Mare, amongst others. In 2015, under the auspices of Philadelphia’s Network for New Music, she gave the world premiere of Michael Hersch’s *a breath upwards*. This season she also returned to Hersch’s *On the Threshold of Winter* with new productions in Baltimore and Nashville. Writing in the Baltimore Sun, critic Tim Smith noted that Ms. Hong, “delivered a tour de force ... She often produced a kind of disembodied sound ... the tone filed down to a pure, delicate stream of sound. There was plenty of force as well, a force that seemed to spring from the most naked and raw of feelings. The soprano’s uncanny vocalism was matched by remarkable acting skills.” Other performances in 2015-2016 included Mozart’s Great Mass in C Minor with Mendelssohn Club of Philadelphia; Poulenc’s Gloria with the Phoenix and Charleston Symphony Orchestras, and the world premiere of Daniel McCarter’s Symphony No. 1 with the Bay-Atlantic Symphony. In April, Ms. Hong returns to Philadelphia to perform on Network for New Music’s final season concert in Milton Babbitt’s daunting *Philomel*. The following month in London, alongside hornist Michael Atkinson, she gives the world premiere of Michael Hersch’s *a tower in air* during a memorial concert for British poet Christopher Middleton. In June, Ms. Hong appears on New York City’s highly regarded Lex54 concert series in a recital program featuring works by Kurtág, Babbitt, and Hersch. She will be joined by violinist Miranda Cuckson, clarinetist Vasko Dukovski, and hornist Jamie Hersch. Upcoming engagements during the 2016-2017

concert season include world and European premieres with Ensemble Klang in Holland and ensemble unitedberlin in Germany.

Ms. Hong recorded the American premiere of Johann Sebastian Bach's *Alles mit Gott und nichts ohn' ihn*, BWV 1127, for National Public Radio's Performance Today. Other recordings include the world premiere of Rebel and Francoeur's *Zélindor, roi des Sylphes* (Naxos), Pergolesi's *Stabat Mater* (Peter Lee Music), and Sentirete una Canzonetta with Harmonious Blacksmith.

Ms. Hong is currently a member of the Voice Faculty at the Peabody Conservatory of The Johns Hopkins University.

DAVID RAKOWSKI grew up in St. Albans, Vermont and studied at New England Conservatory, Princeton, and Tanglewood, where his teachers were Robert Ceely, John Heiss, Milton Babbitt, Paul Lansky, and Luciano Berio. He has received awards and fellowships including the Elise L. Stoeger Prize from the Chamber Music Society of Lincoln Center and the Rome Prize, and he has twice been a finalist for the Pulitzer Prize in Music (for pieces commissioned by the Orpheus Chamber Orchestra and the US Marine Band). He has composed nine concertos, six symphonies, 100 piano études, 57 piano préludes, eight song cycles, and a large amount of wind ensemble music, chamber music, and vocal music for various combinations, as well as music for children. His music has been commissioned, recorded, and performed widely and is published by C.F. Peters. He is the Walter W. Naumburg Professor of Composition at Brandeis University, having also taught at New England Conservatory, Harvard, Columbia, and Stanford.

Natura Morta (2015, world premiere)

Natura Morta was the first piece I wrote after a long and trying bout with a terribly serious symphony. To prepare, I listened to a bunch of piano quartets, most of which were of a serious and heavy heart-on-sleeve nature. Thus did I resolve to make mine less serious, and in the spirit of celebrating Milton Babbitt, with a little bit of jazz in it (yes, we talked about jazz in our lessons, or rather, he talked about jazz). So in my piece after a fairly light opening — sprinkled liberally with a strident little upbeat figure — it turns out the violist wants to play that other, serious piano

quartet music. The violist drags the other string players along for a while in the serious music, but the piano brings the piece back to its original fun mode. Eventually, the little upbeat figure seems to spawn an episode of stride piano chamber music, and the piece finishes by gradually thickening its original music to a big finish. I called the piece *Natura Morta* (“still life” in Italian, as in painting) because it had to have a name.

BABBITT: *All Set* (1957)

All Set, composed for the jazz-focused 1957 Brandeis University Arts Festival, is one of Babbitt’s most popular and oft-performed ensemble works, not least because of its evident relationship to jazz, which of course had been one of Babbitt’s paths to music in his youth. The ensemble wouldn’t be out of place on any bandstand: alto and tenor saxophones, trumpet, trombone, double bass, piano, vibes, and trap set. As in many of his pieces, Babbitt put this one together in sections that, jazz-like, highlight various instruments in turn. (This also invokes Schoenberg’s *Pierrot Lunaire*.) In *All Set*, each of three large sections presents twenty-one of the sixty-three possible ensemble groupings of the melody instruments, excepting the rhythm section of bass and drums, which have a coda of their own. *All Set* is only ten minutes long, so all this happens at a rapid pace. The opening gives us sextet without bass and drums, which both enter during the piano solo (the only piano solo, remember, in the entire piece) beginning at bar 9. Tenor sax joins the piano, then alto sax joins this duo, and the piece proceeds with such reconfigurations throughout. The first large sectional division (c. 3:15) is marked by a rhythmic unison passage in trumpet and tenor sax, supported by the vibes; the third section (c. 5:10) begins with the complementary trio of alto sax, trombone, and piano. At the end, following the drum solo, the entire sextet, heard for the first time since the start of the piece, starts up the brief coda with a fortissimo chord.

INTERMISSION

American Popular Songs (Sondheim, Babbitt, Kern)

These three songs are connected by their relationship with Milton

Babbitt: Sondheim was Babbitt's student; the composition of *Sweeney Todd* was greatly influenced by Sondheim's study with Babbitt; "All The Things You Are" was Babbitt's favorite Broadway tune, and one that Sondheim and Babbitt analyzed in depth; and, finally, "Penelope's Night Song" is the result of Babbitt's own foray into the composition of a Broadway musical.

Soprano Ah Young Hong sees additional connections between the three songs, with her personal experience of Philomel informing the music and message of each song: "I have had no experience with Sondheim, Babbitt, or Kern so these songs are new for me. Because it has been extracted from *Sweeney Todd*, I have interpreted the protagonist of "Green Finch" and "Linnet Bird" not as the traditional Johanna, but more from the perspective of Philomel. Philomel is free as the bird (to live, to communicate), but she is, sadly, still trapped. So Johanna's confusion of how a caged bird can sing is the equivalent of Philomel's new-found voice, but ultimately still caged within a bird's body.

I have a similar interpretation of Penelope: the absence of Ulysses has freed her to do whatever she wishes with those suitors; however, she is still bound by her commitment to Ulysses. This deep-seeded commitment is in some way a chain she cannot disconnect, even though she is perfectly in the right to move on. And finally, regarding the Kern—I believe it is a sad song. "Someday" is a strong word. While it is filled with hope, it is an ambiguous date and time. The ambiguity of the future is unsettling. And it clearly states that all the wonderful things are not to be enjoyed or experienced now. Someday... which could also be interpreted as "only in my mind." This interpretation of the three songs may be unusual, but with the strength of Philomel's message resonating with me, I cannot help but think this way.

Green Finch and Linnet Bird (Sondheim)

One of the songs in the first Act of Stephen Sondheim's 1979 musical, Sweeney Todd: The Demon Barber of Fleet Street, "Green Finch and Linnet Bird" is sung by the character Johanna Barker, daughter of Sweeney Todd and ward of Judge Turpin. In this song, Johanna compares

her captivity in the judge's mansion to that of a bird in a cage, expressing her yearning to be free, as well as her knowledge that she will probably never escape.

STEPHEN SONDHEIM was the most highly regarded composer/lyricist for the musical theater in his generation. Having his first musical produced on Broadway in 1957 and his 14th in 1994, he straddled two eras. The broadly popular musical theater of his early years gradually became a more insular art form, addressing a smaller, more dedicated, more serious audience. This jibed perfectly with the composer's own tendencies. In a sense, he was to the world of show tunes what Bob Dylan was to that of pop songs, a songwriter who turned the genre to more mature and intelligent concerns and away from mere entertainment. Of those 14 musicals, nine had runs of between 500 and 1,000 performances in their initial productions, and, as of 2010, ten had had at least one Broadway revival since. All 14 have been recorded for cast albums at least twice. Sondheim won Tony Awards for his music and lyrics for six of the 11 musicals for which he wrote both. He also won an Academy Award for best song, a Pulitzer Prize, and numerous Grammy Awards including one for Song of the Year. Such recognition suggests the esteem in which he was held. Even when musicals turned toward more grandiose and broadly entertaining approaches in the 1980s and '90s, his works remained the standard by which musical theater aficionados and fans of sophisticated popular music measured competing fare.

Text:

Green finch and linnnet bird, nightingale, blackbird
How is it you sing?
How can you jubilate, sitting in cages
Never taking wing?

Outside, the sky waits, beckoning, beckoning
Just beyond the bars
How can you remain , staring at the rain
Maddened by the stars?

How is it you sing anything?
How is it you sing?

Green finch and linnet bird, nightingale, blackbird
How is it you sing?

Whence comes this melody, constantly flowing?
Is it rejoicing or merely hallowing?
Are you discussing or fussing
Or simply dreaming?

Are you crowing? Are you screaming?
Ringdove and robinet, is it for wages?
Singing to be sold?
Have you decided, it's safer in cages
Singing when you're told?

My cage has many rooms, damask and dark
Nothing there sings, not even a lark
Larks never will, you know, when they're captive
Teach me to be more adaptive, ah
Green finch, and linnet bird, nightingale, blackbird
Teach me how to sing
If I cannot fly
Let me sing

Penelope's Night Song (Babbitt)

Three Theatrical Songs were selected from that group of more than a dozen songs written for (or before, and then inserted in) the yet unproduced musical play *Fabulous Voyage*, whose book was written by Richard Childs and Richard Koch, with lyrics by Childs, Koch, and me, with my music.

An essential symbolic ingredient of this musical adaptation of Homer's Odyssey is the performance by the same (singing) actress of the roles of Penelope, the total woman, and those of Circe, Calypso, and Nausicaa, as three fascinating facets, specialized species of womankind encountered by Odysseus on his long voyage homeward.

"Night Song," as the lyric explicitly reveals, is sung by Penelope as she surreptitiously unravels; "Now You See It" is sung by the prestidigitating

Circe, and “As Long as It Isn’t Love,” by the nymph, Calypso.

These songs reflect that peripheral part of my musical life which has proceeded virtually disjunctly from that represented by, say, my other C. F. Peters’ publications, and which had its origins in a misspent childhood devoted in large part to the writing, arranging, and performing of “popular” music, and which ended, in 1946, with Fabulous Voyage.

—Milton Babbitt

Text:

As I undo what this day I have done
I pray the web of time could so unwind;
And with morning I would wake to find once more the
 life that love designed,
Those sunlit days when life had just begun.

Each night I pray that tomorrow the sun
Will be again the sun of long ago
And that I might wake once more to know the
 wondrous, radiant glow
Of love just born a world unveiled and won;
And may thus my life remain, but just begun.

All the Things You Are (Kern)

“All the Things You Are” was written for Very Warm for May, a Broadway musical, with book and lyrics by Oscar Hammerstein II and music by Jerome Kern. The show opened Nov. 17, 1939 and closed Jan. 6, 1940. This was Kern’s last Broadway show.

For Alec Wilder in his classic book American Popular Song, Very Warm for May “was a complete failure; the reviews were so bad that only twenty people were in the audience the second night . . . The book must have been terribly bad, since otherwise the show’s failure is incomprehensible. For it had one of Kern’s best scores. Indeed, there are five songs well worth considering, the greatest of them being “All the Things You Are.”

The song was introduced on Broadway in Very Warm for May by a quartet (Hiram Sherman, Frances Mercer, Hollace Shaw, and Ralph

Stuart). Two singers sang as the characters themselves and two singers represented their hearts. Over the years, the song has been sung almost exclusively as a solo; the show lyrics, which have a verse constructed for the quartet, is replaced in the sheet music lyrics by the verse so familiar to subsequent listeners, beginning “Time and again I’ve longed for adventure / Something to make my heart beat the faster.” To see the complete versions of both verses consult *Amy Asch (Ed.)*, *The Complete Lyrics of Oscar Hammerstein II*.

JEROME KERN (1885–1945) is arguably the father modern American musical theater. Born in New York of German heritage, he attended the New York College of Music and began to break into Broadway theater during the first decade of the century by having songs of his interpolated into shows. An Anglophile and friend of P.G. Wodehouse, Kern scored his first success with songs inserted into *The Girl from Utah*, a British import, in 1914, including the ballad “They Didn’t Believe Me.” Breaking away from the European model of waltz music, Kern proved adept at adapting contemporary dance music into his songs as well as producing subtle, inventive ballads. He collaborated with Guy Bolton and, later, Wodehouse on a series of shows presented at the Princess Theater in the middle of the decade, notably *Very Good Eddie*, and continued to score successes into the ‘20s.

But Kern really entered the history books with *Show Boat* (1927), the first truly modern American musical, with an integrated story and such memorable songs as “Ol’ Man River” and “Can’t Help Lovin’ Dat Man.” Like many of his contemporaries, Kern divided his time between Broadway and Hollywood in the ‘30s, after sound came into the movies, and his movie hits included the Fred Astaire-Ginger Rogers film *Swing Time*, with such songs as “A Fine Romance” and “The Way You Look Tonight” (with lyrics by Dorothy Fields). Kern worked steadily -- he wrote or contributed to 37 shows during his career—and was beginning work on *Annie Get Your Gun* when he died suddenly in 1945. He left behind one of the richest catalogs of show music in history.

Text:

You are the promised kiss of springtime
That makes the lonely winter seem long

You are the breathless hush of evening
That trembles on the brink of a lovely song

You are the angel glow that lights the star
The dearest things that I know are what you are
Someday my happy arms will hold you
And someday I'll know that moment divine
When all the things you are, are mine

You are the angel glow that lights the star
The dearest things that I know are what you are
Someday my happy arms will hold you
And someday I'll know that moment divine
When all the things you are, are mine

GARETH HAYNES is a sophomore majoring in composition at Temple University, where he studies under Professor Jan Krzywicki. He counts among his musical influences Alban Berg and Alexander Scriabin.

Cantus Kernus (2016)

Despite the pun in its title, Cantus Kernus uses fairly little explicit material from Jerome Kern's "All the Things You Are." The connection exists instead in melodic suggestions, and in the work's overall structure (introduction-A-B-A'). The introduction begins with a quote from the verse of Kern's tune, and then builds to a cadence in c-sharp minor. Here the strings introduce a theme which suggests the first few notes of Kern's refrain ("You are the promised kiss of springtime..."). This idea recurs throughout the piece, always at the same pitch, but in different harmonic contexts. The middle of the piece is a fugue, whose subject suggests the bridge (middle section) of Kern's song ("You are the angel-glow..."). After the fugue, the strings reprise the refrain motive, and the piece concludes in c-sharp minor.

—Gareth Haynes

Through a rigorous musical approach, coupled with conceptual and progressive uses of technology and recording, the music of LAURA KARPMAN reflects the acoustic lens of a true 21st century American composer. Karpman's concert music is widely performed, with recent commissions from The Glimmerglass Festival, San Francisco Gay Men's Chorus, Pacific Symphony, The LA Opera, The Cabrillo Music Festival, percussionist Evelyn Glennie and clarinetist David Krakauer. The recording of her Carnegie Hall-commissioned multimedia work, *Ask Your Mama*, was released in summer 2015. With four Emmys and an additional seven nominations, an Annie nomination, and 2 GANG awards for her video game music, Karpman is one of a handful of female composers scoring visual media. She recently collaborated with Raphael Saadiq, scoring the musical *Black Nativity* for Fox Searchlight. She was tapped by Steven Spielberg to create an epic score for his 20-hour miniseries, *Taken*. She received her doctorate from The Juilliard School where she studied music composition with Milton Babbitt, and is currently a professor at UCLA in the School of Theater, Film and Television.

"Ms. Karpman's music, melding Ivesian collage with club-culture remixing, morphed from one vivid section to the next in a dreamlike flow...the audience thundered its approval" —*The New York Times*

Now All Set (2011)

I wish the idea for Now All Set had been mine, but it was the idea of my spouse, Nora Kroll-Rosenbaum, who also studied with Milton and understood very well that both Milton and I have lived our lives in jazz.

It is daunting to draw such close inspiration from All Set. Every moment that I worked on this piece, I worried about it. I wondered if Milton would love it or hate it. I wondered if there was any way that I could honor so great a man who gave me so much. In the end, though, my teacher empowered me to move beyond any of those concerns, and the piece took on its own life.

When I started composing Now All Set, the first thing I did was listen for the "groove" in Milton's original. There it was, hardly hidden. That was my first opening. As in studying any great score, I grew to understand All Set so much better by living with it, and listening to it over and over again. I analyzed the essential structure of the work and then I composed "at it." There are overt references to the original on every compositional

level. I leave it to those who have spent quality time with All Set to enjoy or despise these genetic connections. In Now All Set, many of Milton's notes, rhythms and formal designs are magnified, repeated and "exploded." I have added samples of Milton's voice, making new rhythms, commenting in joy, subversion, and occasionally questioning (disapproving of???) my compositional choices.

I wanted Now All Set to have improvisatory sections and played by jazz players. I contacted my friend, Shelly Berg, Dean of The Frost School of Music, and a truly sublime musician. He generously invited me to record the piece at Frost with a combination of students and faculty. This approach, both in practice and concept, was perfect. The student playing alongside the master is what this piece is all about.

The brilliant recording engineer Leslie Ann Jones brought even more sizzle and sparkle to Now All Set.

Now All Set is my love letter to Milton, who is with me everyday.

*—Laura Karpman
September 26, 2011*

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In honor of our milestone 30th Anniversary in 2014, as well as our long-standing role as Philadelphia's premiere organization devoted to supporting and promoting the works of living composers, we established the **NETWORK FOR NEW MUSIC COMMISSIONING FUND**, an ongoing, dedicated commissioning fund designed to support and enhance our regular efforts to commission the works of both emerging and established American composers. As of 2016, we have nearly reached our initial goal of \$30,000 raised. This season, the Fund has helped commission major chamber works by Behzad Ranjbaran and David Rakowski; additional, significant commissions are planned for the upcoming season. Your contribution to the Fund makes an immediate and palpable impact, and helps Philadelphia remain one of the country's most vibrant cities for new music.

To find out more about the Fund, and how Network is creating the standard chamber repertoire of the future, visit our website at www.networkfornewmusic.org.

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And lastly, Network would like to acknowledge the essential work of our volunteers: Claire Landau, Judith Mendelsohn, and Christopher DiSanto.

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