

**Upcoming PCMS Concerts On
The Laurie Wagman Century Series
In Memory of Irvin J. Borowsky**

LYSANDER TRIO

CHARLES NEIDICH, clarinet

Sunday • January 15 • 3pm

Benjamin Franklin Hall • American Philosophical Society

Transplanted: Music by European Composers Displaced by WWII

Ben-Haim: *Variations on a Hebrew Melody*

Bartók: *Contrasts*

Castelnuovo-Tedesco: *Romanza con variazioni*

Hindemith: *Quartet for Clarinet and Piano Trio*

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JULIETTA CURENTON, flute

KAREN SLACK, soprano • LURA JOHNSON, piano

Friday • February 3 • 8pm

Benjamin Franklin Hall • American Philosophical Society

Poulenc: *Flute Sonata*

Ravel: *La Flûte enchantée*

Caplet: *Viens! Une flûte invisible soupire*

Delibes: *Le Rossignol*

Widor: *Flute Sonata, Op. 34, No. 1*

Wertheim: *Trois Chansons* for soprano, flute, and piano

Messiaen: *Le Merle noir*

Jolivet: *Chant de Linos*

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ECCO

SIVAN MAGEN, harp

Friday • April 21 • 8pm

Perelman Theater • Kimmel Center

Theofanidis: *A Thousand Cranes* [Philadelphia Premiere]

Caplet: *Conte fantastique*

Lutosławski: *Five Folk Melodies*

Suk: *Serenade in E-flat Major*



FRI • JAN 6 • 7:30 PM PRESSER HALL • SETTLEMENT MUSIC SCHOOL

Pre-concert discussion with Robert Capanna and Jan Krzywicki; 6:45 - 7:15pm

THE MUSIC OF ROBERT CAPANNA

NETWORK FOR NEW MUSIC ENSEMBLE

PRISM QUARTET

SHARON HARMS, soprano

Robert Capanna
[b. 1952]

Too light, too light like a sudden waking...
for String Trio [2016] *

Network Ensemble

John Koen, cello

Burchard Tang, viola

Hirono Oka, violin

What I Know: Six Songs for Soprano
and Chamber Ensemble [2016] **

I. ...is less than I would have guessed

II. ...is not more than I knew then

III. ...is that knowledge is not complete

IV. ...is that feeling is not sufficient

V. ...is that a person lives within the
constraints of his imagination

VI. ...is that meaning is the product
of consciousness

Sharon Harms, soprano

Network Ensemble

Edward Schultz, flute/piccolo/alto flute

Paul Demers, clarinet/bass clarinet

Hirono Oka, violin

Thomas Kraines, cello

Phillip O'Banion, percussion

Charles Abramovic, piano

Jan Krzywicki, conductor

INTERMISSION

Robert Capanna

Piano Sonata No. 2 [2015]

Espressivo
Calma, galleggiante
Vivace brillante

Charles Abramovic

Piccolo Concertante for Saxophone Quartet
and String Quintet [2016] **

PRISM Quartet
Network Ensemble
Hirono Oka, *violin 1*
Julia Li, *violin 2*
Burchard Tang, *viola*
Thomas Kraines, *cello*
Anne Peterson, *double bass*
Jan Krzywicki, *conductor*

* **World Premiere/Network for New Music commission**
supported by the NNM Commissioning Fund

** **World Premiere**

NETWORK ENSEMBLE MUSICIANS

Hirono Oka, *violin*
Julia Li, *violin*
Burchard Tang, *viola*
John Koen, *cello*
Edward Schultz, *flutes*
Paul Demers, *clarinets*
Thomas Kraines, *cello*
Phillip O'Banion, *percussion*
Charles Abramovic, *piano*
Anne Peterson, *double bass*
Jan Krzywicki, *conductor*

PRISM QUARTET MUSICIANS

Matthew Levy
Timothy McAllister
Taimur Sullivan
Zachary Shemon

NETWORK FOR NEW MUSIC ACKNOWLEDGEMENTS

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PRISM SAXOPHONE QUARTET—Intriguing programs of great beauty and breadth have distinguished the PRISM Quartet as one of America's foremost chamber ensembles. PRISM seeks to place the saxophone in unexpected contexts, chart fresh musical territory, and to challenge, inspire, and move audiences. PRISM was founded by students of the renowned Donald Sinta at the University of Michigan in 1984. Shortly after winning the Fischhoff National Chamber Music Competition, PRISM was chosen by *Musical America* as "Outstanding Young Artists," performed on *Entertainment Tonight* and National Public Radio's *Performance Today*, and toured virtually every state in the US. Two-time recipients of the Chamber Music America/ASCAP Award for Adventurous Programming, PRISM has performed in Carnegie Hall on the Making Music Series, in Alice Tully Hall with the Chamber Music Society of Lincoln Center, and throughout Latin America, China, and Russia under the auspices of the United States Information Agency and USArtists International. PRISM has also been presented to critical acclaim as soloists with the Detroit Symphony and Cleveland Orchestra, and conducted residencies at the nation's leading conservatories, including the Curtis Institute of Music and the Oberlin Conservatory. Champions of new music, PRISM has commissioned over 250 works, many by internationally celebrated composers, including Pulitzer Prize-winners Julia Wolfe, William Bolcom, Jennifer Higdon, Zhou Long, and Bernard Rands; MacArthur "Genius" Award recipients Bright Sheng and Miguel Zenón; Guggenheim Fellows William Albright, Martin Bresnick, Chen Yi, Lee Hyla, and Steven Mackey; and jazz masters Greg Osby, Rudresh Mahanthappa, Steve Lehman, and Dave Liebman. In 1997, PRISM initiated its own concert series, now in Philadelphia, New York City, and Ann Arbor, presenting the newest compositions created for the ensemble by composers from around the world. PRISM's concert series and recordings feature a who's who of contemporary music makers, including BMOP, Ethel, So Percussion, Talujon, Partch, Music From China, Opera Colorado, Cantori New York, Nick Didkovsky, Marilyn Nonken, and top jazz artists, including Jason Moran, Chris Potter, Ravi Coltrane, Tim Ries, Jay Anderson, Ben Monder, Bill Stewart, Gerald Cleaver, and John Riley. PRISM has also performed with The Crossing (choir), the New York Consort of Viols, the Chilean rock band Inti-Illimani, as well as Miro Dance Theatre, Nai Ni Chen Dance Company, and the Pennsylvania Ballet. In 2016, the PRISM Quartet was named by its alma mater, the University of Michigan, as the first recipient of the Christopher Kendall Award in recognition of its work in "collaboration, entrepreneurship, and community engagement."

PROGRAM NOTES

Artist's Note

By **ROBERT CAPANNA**

I am very grateful to have been part of a lively and supportive music community in Philadelphia for my entire (40+ year!) professional career as a composer and musician. It has allowed me to pursue a less-than-typical career path while maintaining a fairly active and satisfying day to day existence as a composer, nurtured by the interest and support of fellow musicians and a pretty adventurous and dedicated audience. This wonderful collaboration between Network for New Music, the Philadelphia Chamber Music Society and the PRISM Quartet is only the latest and greatest demonstration of that interest and support.

It seems to me that one of the essential questions every creative person has to ask himself is "who am I doing this for?" Obviously, a lot of us might presume that the answer is "myself", and clearly, we are our own most basic audience. It's hard to imagine a circumstance where you would make art that you didn't like (although I suppose some artists on an aggressive career path might make art for reasons in addition to being satisfied with it.) Nonetheless, "myself" seems like a pretty small group, so I believe that the wider audience of performers and listeners plays a key role in shaping who we are and who we become as composers and artists. I'm not trying to share the blame—I'm just saying that my music wouldn't be what it is without the feedback and input from this wider circle of colleagues and friends, even those with conflicting or contrary ideas about what makes good or bad music.

In fact, as I look back over my work, or even over the four works on this program, it seems to me that I am in a constant state of dialogue—with musical ideas, technical issues and expressive aspirations—both from piece to piece and between the work and those that hear it and perform it. It's not like writing the same piece over and over (and I certainly hope it doesn't sound like the same piece again and again!), but it is like using ideas that morph and grow from piece to piece and lead to new combinations and new paths of expression. The pieces on this program are not only musically related—they actually have grown from each other in a fairly organic and spontaneous way.

Too light, too light, like a sudden waking... for String Trio was commissioned by Network for New Music for their February 2017 concert celebrating Friedrich Hölderlin's novel *Hyperion*, which served as inspiration for both Georg Friedrich Haas' chamber work *...aus freier Lust... verbunden...* and a new poem composed for Network by MacArthur "Genius" Award-winning poet Susan Stewart. This is one of six new chamber works that have been composed in response to Stewart's new poetry. The trio is a single movement work of about nine minutes. It tries to capture that sense of waking in the bright light of morning, our awareness of our surroundings and ourselves sharpening even as our slumbers and our dreams fade.

What I Know for soprano and chamber ensemble is my most recent piece based on an original text (others include *Reliquaries* for Soprano and Chamber Orchestra, *Day* for chorus and orchestra, and *Songs of an Ancient Mariner* for baritone and string quartet). I like writing poetry, but I only have a poem in me every several years and my pretensions as a poet are modest, so the idea of writing words to set to music is pretty appealing on several levels. As you might expect, *What I Know* is a somewhat ironic title, and the work has an elegiac quality to it that anyone over the age of 60 or so will recognize—what I know is considerably less than I would have guessed, or, in fact, less than I used to think I know. A structural/formal conceit of the piece is that each song begins with the same phrase—*What I Know*—almost as if to emphasize the accumulated message of the poem that there is a lot we cannot know, regardless of intention or desire, and that a lot of meaning is created by our own attempts to order our perceptions of reality.

The *Piano Sonata No. 2* was commissioned by the Philadelphia Chamber Music Society for its 30th Anniversary season and was premiered by Charles Abramovic in October 2015. It is in three movements: *Espressivo*; *Calma, galleggiante* (“calm, floating”); and *Vivace brillante*. Unusually, all three movements are in 5/4 time, perhaps to accommodate the piece’s predilection for unpredictable groupings of two and three beats. For me, writing for solo piano is all about creating color in what could be a black and white sound world, and creating a sense of depth and multiple voices in what would otherwise tend toward the monophonic. Piano writing has the opportunity for rich textural variety in a two handed world; the piano can play all the pitches in an orchestra, but only ten at a time. I find that the tension between the amazing technical abilities of pianists and the specific limitations of the instrument creates a wonderful creative challenge.

Piccolo Concertante for Saxophone Quartet and String Quintet originally was scored for solo string quartet and string orchestra, and was written for and premiered by James Freeman and Orchestra 2001 in what was Jim’s final season as artistic director in October 2014. Matt Levy of the PRISM Quartet suggested that I arrange a version for solo sax quartet and string orchestra, and subsequently, this chamber version for string quintet. The *Concertante* is in three movements: *Intenso*; *Rilassato* (“relaxed”); and *Presto*. In general, the piece contrasts dense and detailed textures with melodic and lyrical materials. It explores and exploits the sound colors of both saxophones and strings and celebrates the remarkable abilities of the PRISM Quartet, whose consummate musicianship and technical excellence is a true and wonderful marvel.

SHARON HARMS, *soprano*, is known for fearless performances and passionate interpretations of works new and old for the recital, concert, and operatic stage. Ms. Harms has premiered the music of some of today’s leading composers and her repertoire spans a versatile spectrum of periods and styles. A wide array of collaborations have put Ms. Harms in venues around the world. She is a member of the Argento Ensemble and the Curiosity Cabinet and has sung with Alter Ego Ensemble, Baroque Band of Chicago, Center for Contemporary Opera, counter)induction, Da Capo Chamber Players, East Coast Contemporary Ensemble, Eighth Blackbird, Ensemble Mise-en, Ensemble Recherche, Ensemble Signal, Larchmere String Quartet, Lima Symphony Orchestra, MET Opera Chamber Orchestra, New Chamber Ballet, New Dramatists, New Fromm Players, Orchestra of the League of Composers, Pacifica Quartet, Princeton Festival Opera, Pueblo Symphony Orchestra, Simon Bolivar Orchestra, Slee Sinfonietta, Southwest Chamber Ensemble, and Third Coast Percussion. This season, Ms. Harms will join forces with New Chamber Ballet both as a singer and dancer. She also will collaborate with The Nouveau Classical Project and Andrew Munn, Lucy Fitz-Gibbon, and Kate Maroney for *Making Tellus: Sketches of a Cosmogram for the Anthropocene*, a new multimedia cantata by Nina C. Young. Other upcoming events include recitals with pianist Steven Beck, works by Jesse Jones at Oberlin Conservatory of Music, and concerts with the Argento Ensemble, The Curiosity Cabinet, and Ensemble Échappé. Ms. Harms studied at Indiana University’s Jacobs School of Music with Carol Vaness. During her time there she was the inaugural recipient of the Georgina Joshi Graduate Fellowship made possible by the generous gifts of the Georgina Joshi Foundation. She holds a Bachelor of Music degree in vocal performance from the University of Northern Colorado and a Master of Music degree in vocal performance from Indiana University.

ARTISTS' BIOGRAPHIES

ROBERT CAPANNA has been an active composer in Philadelphia for many years. Originally a trombonist, he received his Bachelor and Masters of Music degrees in composition from the Philadelphia Music Academy where he studied with Joseph Castaldo and Theodore Antoniou. In 1974, he studied with Jacob Druckman as the Bruno Maderna Fellow in Composition at the Berkshire Music Center at Tanglewood and was awarded the Koussevitsky Prize in composition. His works have been performed widely and in Philadelphia, and he has enjoyed a long collaboration with the Philadelphia Chamber Music Society and artists associated with them. He retired from Settlement Music School in 2009 after 28 years as its executive director. For many years, he directed Settlement's Contemporary Players and was responsible for preparing and conducting over 40 Philadelphia and world premiere performances. Mr. Capanna has also been active in many organizations that support music education and performance and is the recipient of several national and regional awards that recognize his service to the field.

NETWORK FOR NEW MUSIC—With its adventurous and innovative programming and virtuoso performances, Network for New Music, under the leadership of Artistic Director Linda Reichert, 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. Join Network this season as we continue our long-standing exploration of connections between poetry and music. Come hear the myriad ways composers use poetry—creating new poetry for their work, setting texts to music, and using poetry as an inspiration for purely instrumental chamber works. Featuring both newly-commissioned music by some of America's most compelling composers, and newly-commissioned poetry by nationally-recognized poets, WordMusic II promises to offer a thrilling, multi-dimensional listening experience! For more information, visit NNM website at: www.networkfornewmusic.org.

We hope to see you again at NNM's next event on February 26th at 3pm, right here in Presser Hall at the Mary Louise Curtis Branch. This concert will feature Georg Friedrich Haas' exquisite chamber work ...aus freier Lust... verbunden... and a new poem composed for Network by MacArthur "Genius" Award-winning poet Susan Stewart. Six new chamber works—by Gerald Levinson, Andrew Rudin, Eliza Brown, Benjamin Krause, Robert Capanna and Ke-Chia Chen—are composed in response to Stewart's new poetry. Post-concert discussion will be held with composers and poet.

What I Know: Six Songs for Soprano and Chamber Ensemble [2016]

1.

What I know
Is less than I
Would have guessed
After all these years
Of watching you
Listen to me.

What set of tones
Will move you?

What rhythm
Will catch your ear?

What timbre of sound
Will tint your mood
And still your inner monologue?

What should I play
And why should I play it –

Will it soothe,
Excite or enlighten you?

Will it comfort,
Confront or confound you?

Will it help you remember
Or help you forget
Who you were
Or who you are?

Will it fix this moment
In memory
Like a sharp pin sticks
A butterfly to a display

Or will it fade
Like a floating fog,
Cool and gray?

Call a tune
That I can use
To warm us
As we sit and wait.

2.

What I know now
Is not more than
I knew then,
But those same things,
Reordered.

The past changes
As it passes back,
Like a stone changes
As it tumbles deeper
In a pond,
Flickering
In diminished light.

The images are there,
Like a movie reel
Unspooled across a table:

A shout,
A sigh,
A sob,
A long, lingering glance
Goodbye.

3.

What I know
Is that knowledge
Is not complete
Nor comprehensive.

Imagine three vases
One blue and gray,
One gray and brown,
One green and mottled blue,
Broken and buried
In clayish earth.

Seeking knowledge
Is like digging up
Those shards,

Taking care
Not to cut
Your fingers
On their glittering,
Deceptive edges,

And trying
To piece them together
Without a pattern
As to the number,
Colors or shapes
Of the objects
They should form.

4.

What I know
Is that feeling
Is not sufficient
For action.

Consider attempting
To navigate
Across an ocean
Based only

On the feel
Of the sea breeze
On your cheek,

Or the warmth
Of the sun
On your hand,

Or the motion
Of the waves
Against the hull,

Rocking you
Into a slumberous
Stillness.

What action
Could you take

Should a fish
Leap across
Your bow,

Or a seagull
Circle overhead,

Or a mermaid
Sing to you
From the deep?

5.

What I know
Is that a person
Lives within the constraints
Of his imagination.

We are what we seem,
Except when we dream
We reassemble our parts
Into a less coherent
But more compelling whole.

Days do not blend
One into another,
And fears do not accumulate
Like the brown leaves of autumn,
Cluttering the gutters
And smoldering
In the cool afternoon.

No, in dreams we are free
And can float,
Unfettered,
Toward the clouds.

6.

What I know
Is that meaning
Is the product
Of consciousness,
And its source.

The mind manufactures the world,
One continent at a time,
From phrases, pictures,
Snatches of melody,
Scents, tastes, flowers and names,

Suppositions about
Place and culture,
Value and merit,
Beauty and good.

The world means
What we say it means,
And the grand average
Of our utterance
Approximates
The truth.