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

... 

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
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 FOR NEW MUSIC
ACKNOWLEDGEMENTS

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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
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 Fischoff 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 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.”

**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 between the work and those that hear and perform it. 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 wakening… 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 Lost...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.

**Program Notes**
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.
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.
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.