

NNM network for
NEWMUSIC

NNM MIX: 2008-2009 Season
Explorations in New Music and Art

presents

WINDHORSE

featuring

The Network for New Music Ensemble

Linda Reichert, Artistic Director

Jan Krzywicki, conductor

with

Art by Maureen Drdak

Dance by the Group Motion Dance Company

Manfred Fischbeck, Artistic Director

Friday March 6, 2009, 8:00 PM

University of the Arts

Dorrance Hamilton Hall

320 S. Broad Street

Philadelphia, PA

PROGRAM

Lung-Ta (The Windhorse) (2009)

Andrea Clearfield

Prelude

Calling of the Deities, Part I (Wrathful)

I. Manjusri (Wisdom)

Calling of the Deities, Part II (Peaceful)

II. Avalokiteshvara (Compassion)

Calling of the Deities, Part III (Tibetan Orchestra)

III. Vajrapani (Action)

Epilogue (A Prayer for World Peace, by Tenzin Sangbo Bista)

The movements will be performed without pause.

The Network for New Music Ensemble

Jan Krzywicki, conductor

Edward Schultz, flute/alto flute

Michelle Duskey, oboe/English horn

Arne Running, clarinet

Angela Anderson Smith, bassoon/contrabassoon

Paul Arnold, violin

Burchard Tang, viola

Thomas Kraines, cello

Christopher Deviney, percussion

Linda Reichert, sound recording/percussion

Art by **Maureen Drdak**

Choreography by **Manfred Fischbeck**, in collaboration with
Group Motion Dance Company

Dancers: Marie Brown, Lindsay Browning, Hedy Wyland,
Shannon Murphy, Sara Yassky, and John Luna

Costumes by **Sarah McCorriston**

Lighting by **Jay Madera**

PROGRAM, continued

Le Fils des Etoiles (1975)

Erik Satie,
arr. Toru Takemitsu

Toward the Sea III (1989)

Toru Takemitsu

I. The Night

II. Moby Dick

III. Cape Cod

Edward Schultz, flute/alto flute
Sarah Fuller, harp

*The program runs approximately 60 minutes,
with no intermission*

Lung-Ta (The Windhorse) is a Network for New Music commission/world premiere

NETWORK FOR NEW MUSIC

For 24 years, Network for New Music has been dedicated to commissioning and performing music by living composers. Network concerts are more than just chamber music. They're afternoons when you can fall in love with a sound that's brand new. They're evenings full of the vitality and passion of musicians who are creating an atmosphere that's both electric and intimate.

In other words, a Network concert is an exciting place to be, for audiences and musicians alike. In fact, our creative programming and spectacular musicianship has attracted world-class guest artists and composers such as Leon Fleisher, Peter Serkin, William Bolcom, Christoph Eschenbach, and many others. Network often collaborates with artists from the worlds of dance, video, poetry and theater, and this evening's concert is just one example of Network's rich history of collaboration with other disciplines. 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. The virtuoso musicians of the Network Ensemble also play in the region's other premiere performing organizations, including such groups as the Philadelphia Orchestra and the Chamber Orchestra of Philadelphia.

Please join us for the rest of our season-long exploration of the many different relationships between new music and art. Discover what it's like to hear a painting, or to experience the space you inhabit through music -- look and listen all evening long, and enjoy the mix of unexpected!

PROGRAM NOTES

The music for *Lung-Ta (The Windhorse)* is inspired by the breath-taking expanse of ancient, windy, raw high bone and coral shades of mountain landscape in the shadow of the Himalayas - Lo Monthang in northern Nepal, the powerful and resonant sounds of Tibetan Buddhist ritual music, and the deeply rich and spiritual life of the people there in this remote kingdom, one of the last remaining enclaves of pure Tibetan culture. The work is scored for nine musicians, each playing their own instrument plus Tibetan Buddhist instruments brought back from the trek; it also uses field recordings that I made on horseback, the chanting of the monks in both Tibetan Buddhist and Bon Po ceremonies in Upper Mustang, and the folk music of Tashi Tsering, the royal court singer of Lo Monthang.

The trek with painter Maureen Drdak, anthropologist Dr. Sienna Craig and her young daughter, Aida, into the restricted area of Upper Mustang became the window into this vast sound world. The piece takes its form from Maureen's three dynamic paintings, each representing one of the 3 protector deities of the Rigsum Gompo, structures found near the entrances of the villages in the high mountains. The three movements are informed by: Manjusri, Avlokiteshvara and Vajrapani, representing Wisdom, Compassion and Action, respectively. The music incorporates fragments of the melodies that were sung to me by Tashi Tsering, and composed with elements of heterophony (I), monophony (II) and polyphony (III). Interspersed sections of "calling" the dieties employ ornaments, rhythms and pitched fragments from traditional Tibetan Buddhist chant and instrumental ritual music. *Lung-Ta* is also influenced by the *prana* threads in Maureen's paintings: meridians that energetically run through the body to create universal connection. The musical representation of the *prana* threads can be heard as a C#/Db tone that continually dances through all of the instruments, even voices; it is ever present in *Lung-ta*, but is always shifting and morphing, like the clouds. The *prana* threads can be heard by single instruments or as a moving wave of sound with ornamental figures and microtonal undulations.

A Prayer for World Peace was written for us by Tenzin Sangbo Bista, senior Buddhist monk of Lo Monthang's Choede Monastery and founder of the Lo Kunphen (Tibetan Medicine) School. The prayer is not sung, but rather unfolds through the trajectory of *Lung-Ta*, working its way from the gathering of wisdom to the all-encompassing connection of compassion into the manifestation of global action for positive change. At the conclusion of the work, there will be a recording of Tenzin Bista reciting his prayer in Tibetan. It is very special to us that Tenzin has traveled from Nepal to be with us for both the benefit event held recently for his school, and for the premiere of *Lung-Ta*.

-Andrea Clearfield

Lung-Ta draws its imagery from that sublime and sanctified altar of the earth that is the Himalaya - The Abode of the Gods. *Lung-Ta*, or Windhorse, refers to the Tibetan Buddhist Prayer Flag, upon which flies the Celestial Horse bearing upon its back the Flaming Dharma (Buddhist Teaching), surrounded by the text of Buddhist prayers. As it flies, it continually sanctifies the air, and snapping in the wind, evokes the sound of a horse's hooves. But *Lung-Ta* also refers to a subtle concept: that of the Mind riding upon the Spirit, as a Horseman rides upon a Horse. The Horse represents the *Prana*, or Breath of the Cosmos, and the Mind, that of the innate consciousness of the universe-the inheritance of Man. Properly aligned, the Mind (Rider) soars into the Heavens upon the eternal energy of his Soul (Steed) and unimpeded, attains Liberation.

In my paintings, *Lung-Ta - the Windhorse*, is expressed through dynamic gesture integrating elements of equine form with formal references to the racing cloud formations of the vast Tibetan plateau. Pivotal to the cultural of Lo, the horse provides a metaphor for the expression of emotional, physical and spiritual states. Its speed associates it with the clouds and wind. Clouds, and all natural forms, are highly codified in Tibetan visual iconography; I have respectfully referenced these forms, interpreting and integrating them within the biomorphic structure. "Cloud Streets" - long continuous bands of clouds - and twisting "Mares Tails" merge with muscular fragments, effectively expressing the shifting energies and moods of the Windhorse as it races through the heavens. Running concurrently through all three images are the three pure gold threads-the *Prana* channels carrying the breath of life. Movement, light, and speed are the essence of *Lung-Ta*.

To this imagery is joined the colors of the Rigsum Gompo, the Three Protectors of Lo - a triad of Buddhist deities presenting a unified force for the protection of all Sentient Beings. Red Manjushri, the Dispeller of the Clouds of Ignorance, whose attribute is Wisdom, supports the White Avalokiteshvara, the All Compassionate; both are actualized by the Skillful Action of blue-black Vajrapani. They are represented as three color fields, painted with the colored clays of Lo. Written here are the three stanzas comprising *A Prayer for World Peace*. Prepared specifically for this work, it addresses these greatly troubled times. The text, written in the cursive form of Tibetan called *kyug yig*, is evocative of the rushing cloud formations of the Tibetan Plateau, and resonates with the racing biomorphic forms.

A personal note: Our trek was undertaken in the company of Dr. Sienna R. Craig, cultural anthropologist from Dartmouth College, and her intrepid, not quite four-year-old daughter, Aida Bauer. We express our gratitude to Sienna for the pleasure of her company, the insights shared, the friendships made, and the wisdom gained. She was invaluable to our work, and shares in any success accrued to our effort; we are deeply indebted to her. She and Aida are forever a part of *Lung-Ta*.

-Maureen Drdak

PROGRAM NOTES, continued

It was an honor for me and the Group Motion Dance Company to be invited into the creation of *Lung-Ta (The Windhorse)* and to provide the dimension of dance to this amazing collaboration.

The choreography for the piece was developed in following closely the structure of the musical and visual compositions. Although using essentially an abstract movement language, the dance took inspiration from the imagery and the sounds of the Tibetan Buddhist music, art, and symbolism such as the prayer flags, the windhorse, the iconography of clouds, sword, and flower, mudras of Tibetan Buddhist prayers, the ideas of the 'peaceful and wrathful,' and the deities of wisdom, compassion, and action. Along the prana threads that pervade Andrea's music and Maureen's prayer flag paintings, the creation of the dance unfolded organically with the breath of the music. Incorporating at one point the use of Tibetan drums and at the end the movement with authentic Nepalese scarves into the formation of an embodied prayer flag - the dance understands itself and the entire work as a prayer for global peace.

We are grateful to Andrea and Maureen and the Network for New Music and the spirit energy of Lo Monthang to be part of this event.

-Manfred Fischbeck

Toward the Sea is a short piece of pastoral music with three key notes taken from the word 'SEA' (E-flat [i.e., 'Es,' the conventional German designation for the pitch E-flat], E-natural, A-natural). The titles of the work's three movements - *The Night, Moby Dick and Cape Cod* - imply programmatic associations, but the music, except for a slight animation in the second and third sections, is vague and equivocal, "more an expression of feeling than a painting," as Beethoven said of his "Pastoral" Symphony. If *Toward the Sea* is indeed an evocation of the New England shore, then it is not the New England of granite boulders and glinting sunlight and billowing sails running fast before the wind, but of first light and creeping mists and indistinct horizons, of undulant reflections in a tide pool, of distant buoy bells muffled by fog.

-Yolanda Kondonassis

BIOGRAPHIES

Andrea Clearfield's compositions for chorus, orchestra, soloists and chamber ensembles are performed internationally. Recent commissions include works for The Philadelphia Orchestra, Orchestra 2001, Dolce Suono Chamber Music Series, the Mendelssohn Club and others. Her cantata, *Dream Variations*, was premiered at Disney Hall with the Los Angeles Master Chorale, the Debussy Trio and organ on February 23rd. Upcoming premieres include a new work for flutist Carol Wincenc and Les Amies Trio (Carol Wincenc, Nancy Allen and Cynthia Phelps) at the Morgan Library in NYC. She has been praised by The Philadelphia Inquirer for her "virtuosity," "compositional wizardry" and "mastery with large choral and instrumental forces" and by the L.A. Times for her "fluid and glistening" orchestration. She has received grants and awards from ASCAP, the NEA, The Leeway Foundation, American Music Center, American Composers Forum, International Alliance for Women in Music, Independence Foundation, and the Pennsylvania Council on the Arts and has been awarded fellowships at Yaddo, where she has held the Aaron Copland Residency for an American Composer, the MacDowell Colony, Blue Mountain Center, Ucross, Ragdale and the Virginia Center for the Creative Arts among others. She received a B.A. from Muhlenberg College where she studied with her mentor, composer Margaret Garwood; an M.M. in Piano from The University of the Arts as a student of Susan Starr; and a D.M.A. in composition from Temple University as a student of Maurice Wright. She serves on the composition faculty at The University of the Arts, and is pianist in the Relâche Ensemble. She is also the host and founder of the Philadelphia Salon concert series featuring contemporary, classical, jazz, electronic and world music, now celebrating its 22nd year.

Maureen Drdak, fine artist, is a graduate of the Pennsylvania Academy of Fine Arts (PAFA), and University of the Arts (UArts); she has additionally studied at Temple University and the Barnes Foundation. With research travel in Europe, North Africa, the Middle East, India, Nepal and the Himalayas, her work concerns relate to universal paradigms of mythic archetypes, their capacity for cultural bridging, and their relevance in contemporary space. Solo exhibitions, museum and academic lecture venues by invitation include, but are not limited to; UArts, PAFA, Rosemont College, Penn State University, West Chester University, Temple University Center for the Humanities, Massachusetts College of Art, Philip and Muriel Berman Museum of Art, Lehigh University, and Charles More & Associates, Philadelphia,

Pennsylvania. Recipient of numerous academic and private awards, most recently from H. F. Gerry Lenfest and Eugene V. Thaw for *LUNGTA* (an interdisciplinary collaborative premiering at UArts on March 6, 2009), her work is found in numerous collections, public, private, and university, within the US and abroad, including the Berman Museum; Yad VaShem in Jerusalem, Lynda and Stuart Resnick, and the private collection King Abdullah II and Queen Rania of Jordan. She is married with one daughter, and lives in Ardmore, Pennsylvania.

Choreographer, composer, director and teacher, **Manfred Fischbeck** was born in Tanzania, Africa, and spent his formative years in Stendal, East Germany where he began intensive musical studies at an early age. Upon completion of high school in West Berlin, he attended the Freie University with studies in theater, philosophy and literature. From 1961-65, Manfred was co-director/actor with KARUSSELL, a theater company in Berlin, as well as co-artistic director/leading actor with PROVISORISCHES THEATRE. In 1966 he held the leading role in *Mord and Totschlag*, a major motion picture directed by Volker Schloendorff (director of *Tin Drum*). As his interests expanded to include dance, Manfred studied with Brigitta Herrmann and Hellmut Gottschild of Gruppe Motion Berlin, a modern dance company, which evolved from the Mary Wigman School, Berlin. In 1967, he joined forces with Gruppe Motion to create the first Multi Media Dance Theater work "Count Down for Orpheus". In 1968, the company relocated to Philadelphia, changed its name to *Group Motion*, and established a new company, theater and workshop. Manfred has remained the guiding force of the Group Motion Company and Workshop, serving as sole artistic director since 1989. Manfred has received various grants, fellowships and commissions, among them the National Endowment for the Arts, Pennsylvania Council on the Arts, Pew Charitable Trusts Philadelphia Repertory Development Initiative (PRDI) and Dance Advance. He has been an Artist in Residence at the Ballet Contemporaneo in San Martin, Buenos Aires, and has conducted residencies in Tokyo; Taipei, Taiwan; and Germany. For the past ten years, he and Brigitta Herrmann have toured Group Motion's highly successful Workshop throughout the US, as well as Bermuda and Barbados. Since 1972, he has been on the faculty at the University of the Arts as Adjunct Associate Professor; and since 1982, has lectured regularly as part of the Theater Arts Department of U Penn.

Group Motion is one of Philadelphia's longest running contemporary dance organization and is a locally, nationally and internationally-respected dance company. Artistic Director Manfred Fischbeck brings to Group Motion over 40 years of experience choreographing, directing, performing, and touring, both in the United States and abroad. The company holds its place in the forefront of contemporary dance and dance theater for four decades, creating a substantial body of over 50 works. Group Motion also has a long history of collaboration with prominent international artists, dancers, and choreographers, including Carol Brown (London), Kenshi Nohmi and Akiko Kitamura (Japan), Oscar Aruiz (Argentina), Wally Cardona (NYC) and Philadelphia locals such as Rennie Harris and Kun Yang Lin. The company began a world-wide touring program in the mid-1990's and has since taken its repertory to France, Argentina, Japan, Cyprus, Taiwan, and Poland, as well as to venues throughout the United States. Its work has been recognized by funding from organizations such as The Pew Charitable Trusts' competitive Dance Advance program and the Pennsylvania Council on the Arts. In recent years, Group Motion has been selected to participate in the Philadelphia Fringe and Live Arts Festivals, the Wilma Theater's *DanceBoom!* Festival, the Kimmel Center's Fresh Ink Series, as well as many other dance festivals around the world such as Japan, Poland, Germany and Lithuania.

Toru Takemitsu (1930–1996) drew inspiration from a range of sources that included jazz, popular song, the European avant-garde, and traditional Japanese music. He wrote concert music and music for films, among them a number of cinematic classics. He was a figure of universal sensibilities, and the first Japanese composer to find international acclaim. He was an advocate for world peace, and even managed to write a detective novel. The concept of "Ma" (sometimes defined as an open space, pause, or a silence defined by sound and found between sounds) was incorporated in Takemitsu's mature works. "Ma" incorporates spatial and spiritual aspects, such as those found in a formal Japanese garden; Takemitsu often compared composing and listening to music to walking through a garden, and many of his pieces evoke themes of nature.

TRANSLATION:

Path of Aspiration: A Prayer for Planetary Peace Amchi Tenzin Sangbo Bista

Oh, assembly of the guru and the Three Jewels [of person, words and actions],
and tutelary deities who are at the root of all accomplishments, and as
expansive as the sea,

Oh, dakini sky dancers, dharma protectors, guardians of the doctrine, and the
gods of wealth and those with power and strength,

Oh, local gods and all the elemental spirits, protectors of this place, local
spirits, owners of this ground, along with the eight classes of demons and the
lords of the earth who pervade this soil

May it be that peace and well being is extended and enlivened throughout this
earthly world of sentient beings!

Oh, five deities of the household and of lineage, and the assemblage of nine
protector deities,

The warrior deities and those of your navel, your mother, may they help you
possess power and strength,

May those that grant longevity and merit, power and influence, and the vital
energy of wind become your ally, increasing your renown,

And, may it be that peace and well being is extended and enlivened throughout
this earthly world of sentient beings!

May the religion of the Buddha increase everywhere, in all ways and all
directions

May benefactors of the Buddha's teachings flow forth from the dispeller of all
obstacles

And may it be that peace and well being is extended and enlivened throughout
this earthly world of sentient beings!

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