



*2022-2023: Renew-All
38th Season*

Spheres & Spectres

Rose Hall - Bennett Fischer Hall
February 26th, 2023; 3pm
3340 Walnut St, Philadelphia, PA 19104

African Episcopal Church of St. Thomas
February 27th, 2023; 7:30pm
6361 Lancaster Ave, Philadelphia, PA 19151

NETWORK ENSEMBLE MEMBERS

Conductor

Jan Krzywicki

Flute

Chelsea Meynig

Clarinet

Thomas Piercy

Piano

Charles Abramovic

Violin

Carlos Santiago

Cello

Thomas Kraines

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NETWORK FOR NEW MUSIC

The mission of Network for New Music is to commission and perform a diversity of new musical works of the highest quality by both established and emerging composers; to strengthen the new music community in the Philadelphia region; and to build support for new music by engaging in artistic and institutional collaborations, as well as educational activities. Network is recognized for its excellent performances, innovative programming, in-depth education programs and cross-genre collaborations with other art forms – all created with the purpose of enriching the life of the greater cultural community and supporting the important work of musicians and composers.

We thank you for attending *Spheres & Spectres*, our second live performance of the 2022-2023 season.

For more information and updates on this season, visit:
networkfornewmusic.org

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Network's Upcoming Concerts for the 2022-2023 Season:

A Murmur in the Trees

April 22, 2pm Awbury Arboretum

Piano & Percussion

May 7, 3pm Settlement Music School

PROGRAM

The Heritage Murals*
in six tableaux

Jay Fluellen (b. 1969)

Chelsea Meynig, flute
Thomas Piercy, clarinet
Carlos Santiago, violin
Thomas Kraines, cello
Charles Abramovic, piano

Duo for Violin and Piano

Hale Smith (1925-2009)

1. Energetic
2. Slow
3. Aggressively (Cadenza)

Carlos Santiago, violin
Charles Abramovic, piano

The Algorithm*

Christopher Burns (b. 1973)

Chelsea Meynig, flute
Thomas Piercy, clarinet
Carlos Santiago, violin
Thomas Kraines, cello
Christopher Burns, electronics

intermission

Wax and Wire

Viet Cuong (b. 1990)

Thomas Piercy, clarinet
Carlos Santiago, violin
Thomas Kraines, cello
Charles Abramovic, piano

Actaonella**

Lukas Ligeti (b. 1965)

Chelsea Meynig, flute
Thomas Piercy, clarinet
Carlos Santiago, violin
Thomas Kraines, cello
Charles Abramovic, piano
Jan Krzywicki, conductor

* - World Premiere

** - U.S. Premiere

ARTISTIC STATEMENT

Spheres & Spectres represents a long and fulfilling process that involved many people. I'm most grateful to Dr. Jay Fluellen for helping to conceive these concerts and for his contribution to the programme: *The Heritage Murals*, which will receive its premiere. Performing this work in the room where the murals hang will be a moving experience for all. I want to also thank the Rev. Canon Martini Shaw and the members of The African Episcopal Church who welcomed me into their congregation and are hosting us for a special concert. Dr. Fluellen worked with the composer Hale Smith and we both agreed that Smith's austere and under-appreciated *Duo for Violin and Piano* deserves to be programmed on this concert. Viet Cuong's thrilling *Wax & Wire* demonstrates, using the sculptures of Michael Gard – who has graciously provided us with the images, that music is indeed a multi-dimensional experience. Christopher Burns' *the algorithm* also uses projected images and the timbres he achieves are all suggested from words and symbols contained in a score. Together with our sibling performing arts organization, the Ensemble Reconsil in Vienna, we are excited to co-commission and co-premiere *Actaonella* by the international composer-percussionist Lukas Ligeti, and very grateful to have him here working with the Network Ensemble and for the performances. And special mention to all the musicians in the Network Ensemble who devoted an incredible amount of time and effort to these performances.

Thomas Schuttenhelm – Artistic Director

PROGRAM NOTES

The Heritage Murals

Mr. Fluellen will present his work from the stage.

Duo for Violin and Piano

The *Duo for Violin and Piano* was composed in 1953 while Smith was living in Cleveland, Ohio. That same year, his first opera *Blood Wedding* premiered in Cleveland as well. The *Duo* follows on the heels of Smith completing his academic studies at the Cleveland Institute of Music where he earned a M.A. in 1952. The work is in three movements and was premiered in 1955 at the Karamu House in Cleveland with Jenő Antal on violin and Betty Obercker on piano. The premiere was part of a larger concert dedicated to his music that took place at Karamu House in Cleveland in May 1955, the first recital dedicated entirely to his music.

The work is published by C. F. Peters Edition, though is currently out-of-print.

- Compiled by Evan Kassof.

The Algorithm

In an era of ubiquitous computing and machine learning, the phenomena that we group together and sometimes shorthand as “the algorithm” grow increasingly prominent, powerful, and inscrutable. How do social networks and media recommendation engines decide what prose, video, and music to push in our direction? How do various forms of bias and distortion creep into these formulas? What happens when these techniques are applied to fields like surveillance, crime prediction, and judicial sentencing, or the automatic generation of prose and images? How are the workings of “the algorithm” serving to reshape not only online behavior, but also artistic production, journalism, politics and society as a whole?

The Algorithm (2023) is a software program which generates scores

for interpretation by improvising musicians. A new score, embodying a new combination of musical possibilities, is produced for each performance; while the ensemble has worked extensively with output from the program, the particular score performed today is newly generated and unrehearsed. We might read this approach as a reflection of our current dystopia, with "the algorithm" asserting its primacy over the musicians. Alternatively, we might understand it as a more human-centered vision of collaboration with technology, in which the software's role is to provide fresh inspiration, and the performers meet its constraints and challenges through collaboration, and with spontaneous and playful interpretation.

- Christopher Burns

Wax & Wire

About a year ago, I was introduced to the figurative wire sculptures of Michael Gard. Though his sculptures are made of metal wire, many of them are depictions of dancers in gentle poses that impart a delicate quality to their innately harsh material. Gard describes his artistic process:

"Each figure begins as a block of clay and a spool of wire. The clay is sculpted. This sculpture is reproduced in wax. Individual lengths of wire are woven and knotted stitch-by-stitch around the wax form. Finally the wax is melted away, leaving a rigid figure, both light and strong." [www.michaelgard.com/]

The wax sculpture provides a firm foundation, but disappears from the final work, becoming at first soft and then formless. The wire, at first bent to the will of the wax, preserves the structure, but in a way that gives bounce to the remarkably intricate skeleton. Wax and Wire is a translation of Gard's process, using musical "smears" as an aural representation of such duality. The smears are constructed of chromatic scales in the piano that are successively destabilized by quartertone embellishments in the clarinet, and then by glissandi in the violin. By the end, these smears melt away, revealing a transformation of a rigid idea presented earlier in the piece.

This work was composed for CULTIVATE 2014, Copland House's emerging composers' institute, and was premiered by the Music from Cop-

land House ensemble at the Merestead estate in Mount Kisco, NY on June 22, 2014. Heartfelt thanks to Michael Boriskin, Derek Bermel, and the Music from Copland House ensemble:

Hideaki Aomori, clarinet

Harumi Rhodes, violin

Nicholas Canellakis, cello

Blair McMillen, piano

- Viet Cuong

Actaonella

Actaonella, for flute, clarinet, violin, cello, and piano with electronics, was commissioned by Ensemble Reconsil (Vienna, Austria) and Network for New Music and composed in spring of 2022. The title refers to an extinct species of sea snail originating from the cretaceous period. When I was a child in Austria, my mother and I sometimes went to a store where beautiful stones were on display. I was intrigued by a fossilized actaonella that had apparently been found in the Salzkammergut region: I'd always been fond of snails, and this one had a particularly beautiful spiral pattern. The shopkeeper, an old lady, generally refused to sell anything, making it more of a museum than a shop, but somehow, we were able to buy this fossil for very little money, and I kept it in my room for many years. My thoughts returned to this snail when composing the present piece: three basic ideas meet, but rather than occurring in succession, elements of them are emmeshed in what could be represented as a spiral pattern. One of these elements consists of samples of sine waves slightly detuned from one another, resulting in beating frequencies that provide a temporal guideline for the ensemble. Another is a succession of intervals, neither tonal nor atonal, projecting an atmosphere of calm reflection. Finally, a short, wavelike chromatic melody imitates the shape of the sine waves but contrasts sonically with both them and the intervals. The chromatic steps are further subdivided by the use of quarter-tones, nudging the melody towards a glissando. As we move gradually outward from the inside of the spiral, our view of these emmeshed elements becomes successively more holistic and sweeping.

- Lukas Ligeti

Biographies – Composers

Jay Fluellen

At the age of 12, he began studying at the Germantown Branch of Settlement School of music. From that point on, Dr. Fluellen's story has unfolded into quite the list of accolades. He completed his Bachelors, Masters, and Doctor of Musical Arts in Music Composition at Temple University. "During much of the 1990's I was a graduate student in music composition at Temple. I was a classically trained pianist, but always loved jazz. But loving jazz does not make you a strong player of the music."

When Dr. Fluellen thinks about his early experiences playing Jazz at the Philadelphia Clef Club, he modestly reminisces about how intimidated he first was. He recalls one particular event with the late McCoy Tyner where he sat in on his set, "In reality, my playing as a jazz pianist was in its infancy. I felt completely out of my league. I will never forget being able to shake McCoy Tyner's hand." Even though it was definitely an "I am not worthy" moment, I could feel his kind spirit. In that simple gesture, he said to me, "Keep at it." Not taking that insight lightly, Fluellen indeed has been keeping at it.

He was honored by the Mann Center of the Performing Arts in February 2019 for his work in creating the Philadelphia Community Mass Choir and as a collaborative choir director. Dr. Fluellen also continues to teach at Northeast High School, and direct church choirs.

He remains upbeat during COVID-19, "Hungry dogs gotta eat! Philadelphia musicians are some of the most creatively resilient people in the world." In addition to teaching and choir directing he also has several composition projects underway.

Though Dr. Fluellen has come far in his musical achievements, he remains an advocate of the Clef Club and its cultural impact. "The Philadelphia Clef Club has been one of my favorite places in the city." From working with Ella Gahnt and Leon Mitchell back in the early 2000's through today, the Clef Club continues to produce amazing music. At the Philadelphia Clef Club, "this music always welcomes those who are willing to shed the paint off the keys, dig deep into its history and respect its essence."

- Philadelphia Clef Club of Jazz & Performing Arts

Hale Smith

Performer, composer, arranger and teacher, Hale Smith, Jr., encompassed the worlds of jazz and classical music. Beginning with his childhood in Cleveland, Ohio, he trained in jazz and classical composition, performance, and teaching. His collaborations and influence crossed multiple fields where he set out to resolve the paradoxes of both improvisation and notated music.

Hale Smith, Jr. was born June 29, 1925 in Cleveland, Ohio to parents Hale and Jimmie Smith. Beginning piano at age seven, he was introduced to composing and collecting musical scores. His father owned a printing business and his parents were highly supportive. By high school he was playing jazz piano and composing. One of his early compositions was encouraged by Duke Ellington.

After military service in World War II (1943-45) he received a B.A. degree (1950) and M.A. (1952) from the Cleveland Institute of Music. Smith's first opera, *Blood Wedding*, premiered in Cleveland in 1953. Moving to New York in 1958, he became an editor, advisor, and copyright consultant for several publishing houses. In 1960 he received a commission from BMI (Broadcast Music, Inc.), one of the major music licensing and performing rights companies, for his work *Contours for Orchestra*. He also taught at C.W. Post College on Long Island, New York until 1970.

Smith performed as a jazz pianist and arranger in New York. He worked with prominent jazz artists, including Chico Hamilton, Dizzy Gillespie, Eric Dolphy, Randy Weston, Melba Liston, Ahmad Jamal, and Oliver Nelson among many others. His influence was also felt as his students and colleagues mingled in the blending of jazz and classical ventures.

In 1970 Smith became a professor of Music at the University of Connecticut, where he taught until he retired in 1984. During this period composing classical music became paramount with solo pieces, duos, chamber ensembles, choir, and incidental music. Among his compositions are *In Memoriam, Beryl Rubinstein* (1953), *Faces of Jazz* (1965), and *Innerflexions* (1977), all for the New York Philharmonic Orchestra. In 1979 he wrote *Toussaint L'Ouverture* followed in 1985 by *Three Patterson Lyrics* for soprano and piano and *Dialogues and Commentaries* (1990-91). His arrangements of spirituals were favorites of Kathleen Battle and Jessye Norman.

In 1973 Smith became the first African American to receive the Cleveland Art Prize in Music. Other awards included an honorary doctorate degree from the Cleveland Institute of Music, serving on the New York State Council on the Arts from 1993 to 1997 and service on the boards of several composers' organizations. In 2001 Smith was awarded the American Music Center's Letter of Distinction.

Hale Smith died on November 24, 2009 from complications related to a stroke. He was 84. Surviving were Juanita Smith, his wife of 61 years, four children, and three grandchildren.

- Marianne Hanson from Blackpast.org

Viet Cuong

Called "alluring" and "wildly inventive" by *The New York Times*, the "irresistible" (*San Francisco Chronicle*) music of Vietnamese-American composer Viet Cuong (b. 1990) has been commissioned and performed on six continents by musicians and ensembles such as the New York Philharmonic, Eighth Blackbird, Saint Paul Chamber Orchestra, Sō Percussion, Alarm Will Sound, Atlanta Symphony, Sandbox Percussion, Albany Symphony, PRISM Quartet, Orchestra of St. Luke's, and Dallas Winds, among many others. Cuong's music has been featured in venues such as Carnegie Hall, Lincoln Center, the Kennedy Center, National Gallery of Art, and Library of Congress, and his works for wind ensemble have amassed several hundreds of performances worldwide, including at Midwest, WASBE, and CBDNA conferences. He was recently featured in *The Washington Post's* "21 for '21: Composers and performers who sound like tomorrow."

In his music Cuong enjoys exploring the unexpected and whimsical, and he is often drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying. His notable works thus include concerti for tuba and dueling oboes, percussion quartets utilizing wine glasses and sandpaper, and pieces for double reed sextet, cello octet, and solo snare drum. This eclecticism extends to the range of musical groups he writes for, and he has worked closely with ensembles ranging from middle school bands to Grammy-winning orchestras and chamber groups. Passionate about bringing these different facets of the contemporary music community together, his recent works include *Vital Sines*, a concerto for Eighth Blackbird and the United States Navy Band, and *Re(new)al*, a concerto for percussion quartet with a variety of ensemble accompaniments. He is the Califor-

nia Symphony's 2020-2023 Young American Composer-in-Residence, as well as the Pacific Symphony's current Composer-in-Residence.

Cuong is an Assistant Professor of Music Composition and Theory the University of Nevada, Las Vegas. He holds degrees in music composition from Princeton University (MFA/PhD), the Curtis Institute of Music (Artist Diploma), and the Peabody Conservatory (BM/MM). His mentors include Jennifer Higdon, David Serkin Ludwig, Donnacha Dennehy, Steve Mackey, Dan Trueman, Dmitri Tymoczko, Kevin Puts, and Oscar Bettison. During his studies, he held the Daniel W. Dietrich II Composition Fellowship at Curtis, Naumburg and Roger Sessions Fellowships at Princeton, and Evergreen House Foundation scholarship at Peabody, where he was also awarded the Peabody Alumni Award (the Valedictorian honor) and Gustav Klemm Award.

A scholarship student at the Aspen, Bowdoin, and Lake Champlain music festivals, Cuong has been a fellow at the Orchestra of St. Luke's DeGaetano Institute, Minnesota Orchestra Composers Institute, Miz-zou International Composers Festival, Eighth Blackbird Creative Lab, Cabrillo Festival's Young Composer Workshop, Cortona Sessions, and Copland House's CULTIVATE workshop. Cuong has held artist residencies at Copland House, Yaddo, Ucross, the Atlantic Center for the Arts, and at Dumbarton Oaks, where he served as the 2020 Early-Career Musician-in-Residence. His music has been awarded the Frederick Fennell Prize, Walter Beeler Memorial Prize, Barlow Endowment Commission, ASCAP Morton Gould Composers Award, Theodore Presser Foundation Award, Suzanne and Lee Ettelson Composers Award, Cortona Prize, New York Youth Symphony First Music Commission, and Boston GuitarFest Composition Prize.

Lukas Ligeti

Is a composer, improvising musician (drums and electronics), and researcher. His music often features novel polymetric performance practices, microtonal inflections, and influences from non-western music, especially from Africa. He has been commissioned by Ars Musica (Brussels), the Vienna Festwochen, American Composers Orchestra, Bang on a Can, MDR Symphony Orchestra Leipzig, Ensemble Modern, Eighth Blackbird, the Kronos Quartet, and many others, and his music has been heard at venues and festivals worldwide. As an improviser, he has worked with John Zorn, Elliott Sharp, Raoul Björkenheim, Henry Kaiser, Jack Wright, Marilyn Crispell, John Tchicai, Gary Lucas, and others, and co-leads the trio Hypercolor with Eyal Maoz and James

Ilgenfritz. He has been artist-in-residence at the POLIN Museum of the History of Polish Jews in Warsaw and at Sonoscopia in Porto, Portugal. He works frequently with musicians in Africa, having developed an approach for which he coined the term "experimental intercultural collaboration"; projects have taken place in Ivory Coast, Ghana, Uganda, Egypt, Zimbabwe, Lesotho, etc. As a co-founder of the group Burkina Electric, based in Burkina Faso, he has combined African musical experimentalism with modern dance and symphony orchestras. The recipient of the prestigious Alpert Award in the Arts, he studied composition at the University of Music and Performing Arts in Vienna, holds a PhD from the University of the Witwatersrand (South Africa), and has taught at the University of Ghana and the University of California, Irvine. He is currently an extraordinary professor at the University of Pretoria and divides his time between Miami and Johannesburg. www.lukasligeti.com

Biographies – Performers

Chelsea Meynig is recognized for her rich and versatile tone, as well as captivating narrative power in her playing. She is principal flute of The Revolution Winds and the ENA Ensemble. Chelsea frequently works with composers premiering and recording new music. She has appeared on several composer's albums as a soloist and chamber musician. Most recently as a featured soloist on APNM's Masked Musician Commissions collaborating with acclaimed composer Dr. Maurice Wright. In addition Chelsea has toured internationally and domestically, performing as a soloist, orchestra member and chamber musician. Her performances have ranged from as close to home as the Kimmel Center and Carnegie Hall to as far as Sydney and Perth Australia.

Chelsea graduated from Temple University with her Masters Degree in 2016 where she studied with Mr. David Cramer. Since then Chelsea has had the opportunity to study in international Masterclasses with Lorna McGhee, William Bennett, and Denis Bouriakov. In 2014 Chelsea graduated from Shenandoah Conservatory in flute performance where she studied with Mr. Jonathan Snowden, one of Britain's premiere flute players, as well as Dr. Frances Lapp Averitt. Her previous primary teacher was Margaret Newcomb.

Thomas Piercy is a critically acclaimed musician with orchestral, concerto, solo recital and chamber music appearances throughout the Americas, Europe and Asia. Described by The New York Times as "Brilliant...playing with refinement and flair...evoking a panache in the

contemporary works...," Mr. Piercy presents audiences to varied and exciting concerts of standard classical music, jazz-inspired programs, contemporary works, pieces written specifically for him and his own original arrangements, compositions and collaborations. Piercy's repertoire ranges from the Classical period to premieres of compositions written for him by some of the most outstanding composers of today, including Ned Rorem, Sir Richard Rodney Bennett, Jennifer Higdon, Fernando Otero, and Shoichi Yabuta.

A versatile artist defying categorization – performing on the Emmy Award-winning Juno Baby CDs and DVDs; playing Rhapsody in Blue with pianist Earl Wild; performing concert improvisations with pianist Donal Fox; performing Mozart with mezzo-soprano Frederica von Stade; playing Broadway songs with Raoul Julia; conducting Cabaret on Rodgers & Hammerstein; working with the composer Leonard Bernstein; appearing in a KRS-ONE music video; playing hichiriki in Japan and the U.S.; recording with members of Maroon 5; performing for Broadway and Off-Broadway, television, radio, video and commercial recordings.

Piercy performs and records on rare rosewood English-bore clarinets made for him by Luis Rossi of Santiago, Chile. His sound has been described by critics as "uniquely beautiful and consistently warm."

Carlos Santiago is a violinist, composer, and improviser. His playing centers around the breaking down of artificial boundaries and hierarchies, which push us away from understanding and coming together through music. He is a founding member of the Bismuth String Quartet, whose music programming is just as diverse and energetic as the players within the ensemble.

Carlos believes in the power of music to create transformative moments in time, that may be experienced and shared between multiple participants. In this 'sound space' or 'sound sanctuary', we can challenge, cherish, and celebrate our humanity and move towards liberation.

Thomas Kraines, a graduate of the Curtis Institute of Music and the Juilliard School, has gained renown as a versatile cellist, composer, and teacher. In addition to the Daedalus Quartet, he performs often with his wife, violinist Juliette Kang, with the Philadelphia-based Network for New Music, the Arcana Ensemble, and the improvisatory ensembles Great Blue Heron and Basquiat Blues. Kraines' solo cello

and chamber compositions have been heard around the country. He has performed his own works in collaboration with artists such as Awadagin Pratt, Mimi Stillman, Maria Jette, Ilana Davidson, and Kinan Abou-afach. Kraines has served on the faculty of the Longy School of Music, Princeton University, Peabody Conservatory, Phillips Academy Andover, and Yellow Barn. He currently teaches at the University of Pennsylvania and the Settlement Music School in Philadelphia. He has performed chamber music at the Moab Music Festival, Festival dei Due Mondi (Spoleto, Italy), Bravo! Vail, Caramoor Summer Music Festival, Next Generation Festival, Portland Chamber Festival, Cape Cod Chamber Music Festival, Mostly Mozart Festival, and Bard Music Festival. Kraines studied cello with Frederic Raimi, Orlando Cole, and Joel Krosnick, and composition with Tom Benjamin. He lives in Philadelphia with his wife Juliette, and daughters Rosalie and Clarissa.

Charles Abramovic has won critical acclaim for his international performances as a soloist, chamber musician, and collaborator with leading instrumentalists and singers. He has performed a vast repertoire not only on the piano, but also the harpsichord and fortepiano. Abramovic made his solo orchestral debut at the age of fourteen with the Pittsburgh Symphony. Since then he has appeared as soloist with numerous orchestras, including the Baltimore Symphony, the Colorado Philharmonic, the Florida Philharmonic, and the Nebraska Chamber Orchestra. He has given solo recitals throughout the United States, France and Yugoslavia. He has also appeared at major international festivals in Berlin, Salzburg, Bermuda, Dubrovnik, Aspen and Vancouver.

Abramovic has performed often with such stellar artists as Midori, Sarah Chang, Robert McDuffie, Viktoria Mullova, Kim Kashkashian, Mimi Stillman and Jeffrey Khaner. His recording of the solo piano works of Delius for DTR recordings has been widely praised. He has recorded for EMI Classics with violinist Sarah Chang, and Avie Recordings with Philadelphia Orchestra principal flutist Jeffrey Khaner. Actively involved with contemporary music, he has also recorded works of Milton Babbitt, Joseph Schwantner, Gunther Schuller and others for Albany Records, CRI, Bridge, and Naxos.

Abramovic has taught at Temple since 1988. He is an active part of the musical life of Philadelphia, performing with numerous organizations in the city. He is a core member of the Dolce Suono Ensemble, and performs often with Network for New Music and Orchestra 2001. In 1997 he received the Career Development Grant from the Philadelphia

Musical Fund Society, and in 2003 received the Creative Achievement Award from Temple University. His teachers have included Natalie Phillips, Eleanor Sokoloff, Leon Fleisher, and Harvey Wedeen.

Jan Krzywicki (b. 1948) is active as a composer, conductor and educator. As a composer he has been commissioned by prestigious performers, and organizations such as the Philadelphia Chamber Music Society, the Mendelssohn Club of Philadelphia, the Chestnut Brass Company, Network for New Music, and performed across the United States by ensembles such as the Colorado Quartet, Network for New Music, Pennsylvania Ballet, Portland Symphony Orchestra, Alea III, and others.

His works have been heard at conferences of the College Music Society, the Society of Composers, and on national public radio. He has received awards from the American Academy of Arts and Letters, ASCAP, Meet the Composer, and a Pew Fellowship in the Arts. Krzywicki has been a resident at the Rockefeller Foundation (Bellagio, Italy), at the Bogliasco Foundation (Bogliasco, Italy), and has been a Fellow at the MacDowell, Yaddo, Millay and Virginia Center for the Creative Arts colonies.

His work is published by Alphonse Leduc & Cie, Theodore Presser Co., Tenuto Publications, Lyra Music Company, and Heilman Music, and can be heard on Capstone Records, Albany Records, North-South Recordings and De Haske Records.

As a conductor he has led chamber and orchestral groups in literature from the middle ages to the present, including a large number of premieres. Since 1990 he has been conductor of the contemporary ensemble Network for New Music. Krzywicki is a professor of music theory at Temple University, where he teaches music theory, composition, and conducts the New Music Ensemble.

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Gifts and Pledges (09/01/2022-present)

In 2014, Network celebrated 30 years of commissioning, performing and promoting new music. To mark this milestone, a Network for New Music Commissioning Fund was established to underscore the essence of Network's mission and contribute to its sustainability. The name of the fund was changed in 2018, in honor of Co-Founder and Artistic Director Emerita, Linda Reichert.

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(09/01/2022 - present)

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Gary White
*-In Honor of Richard Brodhead &
Jan Krzywicki*

\$1-49

Fran Berge
Mary Kinder Loiselle
Laura Madeleine
Anne P. Minicozzi

ACKNOWLEDGEMENTS

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Scan the QR code to the right for more information on tonight's performance including interviews with featured composers.



We at Network are very excited to partner with the Greater Philadelphia Cultural Alliance in administering the Arts & Economic Prosperity 6 Survey. Please take a few minutes to fill out this survey and help support Philadelphia-based arts, culture, and community!

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THE CASE
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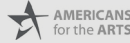
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THIS IMPORTANT SURVEY GATHERS DATA TO ADVOCATE FOR ARTS AND CULTURE FUNDING.

Please take a couple of minutes to answer questions about your attendance at this performance, event, exhibit, venue, or facility. This survey is being conducted by the **Greater Philadelphia Cultural Alliance** to measure the economic and social impact of arts and culture on the City and County of Philadelphia.

To learn more, visit www.AmericansForTheArts.org/AEP6.

See you on Earth Day, the April 22 at 2:00pm for *A Murmur in the Trees!*