

MM network for **NEW MUSIC**

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

Spotlight

Celebrating composer and Network Board Member
Richard Brodhead's music on his 75th Birthday

Settlement Music School
October 16th, 2022; 3pm
416 Queen St.
Philadelphia, PA 19147

NETWORK ENSEMBLE MEMBERS

Guest Conductor

Gary White

Guest Artist Guitarist

Jiji

Flute

Chelsea Meynig

Clarinet

Paul R. Demers

Piano

Clipper Erickson

Percussion

Phillip O'Banion

Violin

Molly Germer

Cello

Rachel Henderson Freivogel

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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 *Spotlight*, our first live performance of the 2022-2023 season.

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

Facebook: @networkfornewmusic

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

Spheres & Spectres

February 26, 3pm at UPenn & February 27, 7:30pm at the
African Episcopal Church of St. Thomas

A Murmur in the Trees

April 22, 2pm Awbury Arboretum

Piano & Percussion

May 7, 3pm Settlement Music School

PROGRAM

Piano Sonata No. 3

Richard Brodhead (b. 1947)

Clipper Erickson, piano

Idyll

Richard Brodhead

Chelsea Meynig, flute

Paul R. Demers, clarinet

Phillip O'Banion, percussion

Clipper Erickson, piano

Molly Germer, violin

Rachel Henderson Freivogel, cello

Gary White, conductor

intermission

Blue Cobalt

Kate Moore (b. 1979)

Bailarín

Tania León (b. 1943)

A Place to Stay

Jiji (b. 1993)

Jiji, guitar

For James Primosch

Tyshawn Sorey (b. 1980)

Clipper Erickson, piano

7 Dances

Brian Rafael Nabors (b. 1991)

I. Hyper-Tango!

II. FOXTROT

III. Hip-Hop Jam

IV. Waltz

V. Salsa

VI. MARCH

VII. Hoedown

Chelsea Meynig, flute

Paul R. Demers, clarinet

Rachel Henderson Freivogel, cello

PROGRAM NOTES

Piano Sonata No. 3

pal·imp·sest

/ˈpələm(p), seɪst/

noun

a manuscript or piece of writing material on which the original writing has been effaced to make room for later writing but of which traces remain.

My Piano Sonata No. 3, composed in 2021 for Clipper Erickson, is rooted in an unfinished work of forty-one years earlier. All the thematic material in the sonata comes from the 1980 piece, and a number of older passages appear verbatim in this new work. But the narrative of the sonata – its structure, the ways the material is developed, and even the placement of quotes from the older music – is largely new. The sonata is a palimpsest in music.

The sonata's central second movement is a slow, solemn passacaglia whose recurring theme – a descending series of diminishing intervals – embodies the underlying structure for the material in all three movements. Framing the passacaglia are two faster movements of similar form: a modified sonata-allegro in which the exposition of contrasting ideas is followed, not by a development section and then a recapitulation, but rather by a single section that combines development with elements of recapitulation.

Both outer movements also include a brisk codetta, extending the material further, and the final movement includes references to the first – glancing back to earlier events as the piece moves to its conclusion.

– Richard C. Brodhead

Idyll

I composed Idyll in the late winter and spring of 2020 for my friend and colleague Jan Krzywicki and the Temple University New Music Ensemble, to whom the work is dedicated.

As its title suggests, the narrative of this piece is peaceful and qui-

et – one of agreement rather than argument. There are two sets of musical ideas: the first, as heard at the opening, characterized by solos and duos enveloped by sustained, hazy harmonies; the second, faster and more rhythmic, marked *Ballando goffamente ma felicemente* – “dancing awkwardly but happily.” The two alternate through the piece, complementing one another.

As I composed, I increasingly heard in the music a reaction to the time we were all living through, the onset of coronavirus. In one sense, the piece is an escape, suggesting a world where all is well – an idyllic world. Yet there is also a sadness to the music, especially in the slow passages, perhaps suggesting that the idyllic is, at best, a fleeting dream.

– Richard C. Brodhead, July, 2020

Blue Cobalt

The title is inspired by the colour blue cobalt. Striking in intensity, this colour has an electric spirituality, alive with mystery and desire. Historically, used on ceramic and glass ware, this iconic pigment is the signature colour of China and Delftware. Intricate details of life scenes are depicted upon tiles and vases, capturing intimate moments in blue. Vivid blue moments provide the backdrop to the composition. The composer wrote the piece on a honky tonk piano in a vast ceramic workshop with giant windows where light streamed as though from a Vermeer painting, casting shadows across giant ceramic sculptures. The strange shapes and forms of the clay objects became animated with the music, as though dancing, transcending their cumbersome weight of stone, to become living nymphs and sprites in the changing light.

– Moore 2021

Bailarín

Bailarín is dedicated to guitarist David Starobin and was written in 1998. Tania León was born in Cuba, but resides in New York. *Bailarín* (‘Dancer’) strikes a Latin pose, but the result is more Cubist than traditional portraiture. In other words, León uses patterns and rhythms that allude to conventional dances, but abstracts and recombines the elements in unexpected ways. Starobin puts it perfectly: ‘*Bailarín*’s insistent groove might spring from Tania’s Caribbean origins, but the

piece is very much the work of a modern composer ringing her changes.

Program note by William Zick from Fanfare Magazine, 2008.

A Place to Stay

Written by the performer, Jiji will present on her piece.

For James Primosch

For James Primosch was commissioned by the Music Academy of the West; its first performance was given by Hsin-Hao Yang on April 6 2022 in Santa Barbara's Hahn Hall as part of the Music Academy of the West's Solo Piano Competition Winner's Recital.

– Tyshawn Sorey

7 Dances

7 Dances was commissioned by the Atlanta Chamber Players with other participating ensembles – Voices of Change, Dallas; Boston Musica Viva; & Detroit Chamber Winds and Strings for the 2019/20 season as a result of the 2018-19 Rapido! Composition Contest. The piece consists of seven contrasting miniatures representing various styles of dances/musical styles. In this piece, I sought to insert my style into all 7 movements, becoming a chameleon of sorts, in hopes of serving each style well with the given instrumentation and the stylistic attributes of mood, color, and timbre. The piece consists of a tango, foxtrot, hip-hop groove, waltz, salsa, march, and hoedown.

– Brian Rafael Nabors

Biographies – Composers

Richard C. Brodhead

Richard C. Brodhead was born in 1947 in Philadelphia, Pennsylvania USA, where he heard his first compositions performed during his secondary school years. He earned his Bachelor's degree as a Scholar of the House in music composition at Yale University, where he studied with Lawrence Moss and Bulent Arel, and completed his graduate study in composition at the University of Pennsylvania, where his principal teacher was Richard Wernick, a deep and enduring influence on his work.

Brodhead's music has been praised as "wondrously sculpted and paced.... Brodhead never forgets the emotion" (Philadelphia Inquirer), and as "an extended moment of intense contemplation, where meditative calm and emotional anguish merge" (World/CRI Records). His compositions—works for symphony orchestra, vocal and choral music, chamber music for a variety of solo instruments and ensembles, and works for dance—have been presented by such organizations as the Philadelphia Chamber Music Society, Network for New Music, the Steinway Salon Series at Symphony Space, New Sounds Live! at Merkin Hall, Chamber Music Now!, and Hartt School of Music, and have been broadcast on NPR. New World/CRI, BCM&D, and Navona have recorded his music.

Distinguished artists -- including pianists Charles Abramovic, Marcantonio Barone, and Clipper Erickson; cellists Scott Kluksdahl and Jason Calloway; the Lions Gate Trio; the Momenta Quartet, and Play, guitarist Allen Krantz, flutist Edward Schultz, and lutenist Richard Stone -- have premiered Brodhead's work. His score for the modern dance ballet *Crystallina*, with choreography by Joellen Meglin and Kun-Yang Lin, was given its premiere in 2011 by Temple University as part of the first Philadelphia International Festival of the Arts (PIFA).

A composer with a deep commitment to teaching, Brodhead taught theory and composition at the University of Pennsylvania, Moravian College, Haverford College, The New School of Music, and from 1986 through 2012 at Temple University's Boyer College of Music and Dance, where he was a recipient of the Music and Dance Teaching Academy Award and the Christian and Mary Lindback Award for distinguished teaching. At Temple he also served in a number of academic leadership roles, including Provost's Fellow for the Arts, Director of Graduate Studies in Music, Associate Dean for Academic and Faculty Affairs, and Acting Dean of the Boyer College. Prior to teaching at Temple, Brodhead served as Dean of the New School of Music, and, as Acting President in 1985-86, played a principal role in formulating the merger of the New School with Temple's Boyer College -- a merger that established an expanded instrumental ensemble training program within both the College and its Preparatory and Extension Division.

In 2013, Richard Brodhead retired from full-time teaching; he now devotes himself to composition and to professional service as a board member of Network for New Music.

Kate Moore

Kate Moore (b. 1979) is an Australian-Dutch musician and composer of new music. In 2001 she was awarded B.Mus Cum Laude with the University Medal from The Australian National University majoring in composition and electroacoustic music. Having obtained a masters degree from The Royal Conservatory of The Hague she has been based in the Netherlands since 2002 and in 2013 she was awarded a Ph.D. from The University of Sydney. In 2017 she was the recipient of the Matthijs Vermeulen Prize, the most prestigious Dutch prize for composers, for her work *The Dam* commissioned for The Canberra International Festival. Her major work *Sacred Environment* was premiered by The Netherlands Radio Philharmonic Orchestra and choir with soloists Alex Oomens and Lies Beijerinck, taking place at The Holland Festival Proms in The Concertgebouw followed by a commission to write the 2018 *Bosch Requiem Lux Aeterna* for choir and large Ensemble. In 2018 she is the Zielsverwanten artist in residence at The Muziekgebouw aan 't IJ in Amsterdam featuring her own group Herz Ensemble and she is composer in focus at November Music festival in 's-Hertogenbosch. Her works have been released on major labels including Grammy and Eddison nominated album *Dances and Canons*, released on ECM New Series and Cantaloupe release *Stories for Ocean Shells*. Active on the international scene, Moore has had works performed by acclaimed ensembles including ASKO|Schönberg, Alarm Will Sound, The Bang On A Can All-Stars and Icebreaker.

Tania León

Tania León (b. Havana, Cuba) is highly regarded as a composer, conductor, educator and advisor to arts organizations. Her orchestral work *Stride*, commissioned by the New York Philharmonic, was awarded the 2021 Pulitzer Prize in Music. In July 2022, she was named a recipient of the 45th Annual Kennedy Center Honors for lifetime artistic achievements.

A founding member of the Dance Theatre of Harlem, León instituted the Brooklyn Philharmonic Community Concert Series, co-founded the American Composers Orchestra's *Sonidos de las Américas* Festivals, was New Music Advisor to the New York Philharmonic, and is the founder/Artistic Director of Composers Now, a presenting, commissioning and advocacy organization for living composers.

Honors include the New York Governor's Lifetime Achievement, induc-

tions into the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and fellowship awards from ASCAP Victor Herbert Award and The Koussevitzky Music and Guggenheim Foundations, among others. She also received a proclamation for Composers Now by New York City Mayor, and the MadWoman Festival Award in Music (Spain).

León has received Honorary Doctorate Degrees from Colgate University, Oberlin, SUNY Purchase College, and The Curtis Institute of Music, and served as U.S. Artistic Ambassador of American Culture in Madrid, Spain. A CUNY Professor Emerita, she was awarded a 2018 United States Artists Fellowship, and Chamber Music America's 2022 National Service Award.

Jiji

Through her impeccable musicianship, compelling stage presence, and commitment to commissioning and performing new musical works, JIJI has solidified her reputation as a top 21st century guitarist. In recent seasons, JIJI has presented solo recitals at Carnegie Hall's Weill Recital Hall; Lincoln Center; 92nd Street Y; Caramoor; Green Music Center; and the National Art Gallery. Her performances have been featured on PBS (On Stage at Curtis), NPR's From the Top, WHYY-TV, FOX 4-TV, Munchies (the Vice Channel), The Not So Late Show (Channel 6, Kansas), and Hong Kong broadcast station RTHK's The Works. In 2016, she became the first guitarist in 30 years to secure first prize in the Concert Artists Guild Competition.

In 2023, JIJI will release UNBOUND, the culmination of a multiyear commissioning and recording project. A sought-after and versatile collaborator, JIJI's recent chamber and ensemble performances include appearances with the New York Philharmonic's Nightcap Series; Cuarteto Latinoamericano; the Verona Quartet; Wildup; Duo Linu; and soprano Molly Netter, among others.

Recent appearances include performances with the Rochester Philharmonic Orchestra; the Augusta Symphony; the Duluth Symphony Orchestra; Sinfonietta Riga; New West Symphony; New York Youth Symphony; American Composers Orchestra; Southwest Michigan Symphony; Kansas City Symphony; and more. JIJI has premiered three major concertos by composers Natalie Dietterich (LIGHT, BELOVED, 2018), Hilary Purrington (Harp of Nerves, 2019), and Kristis Auznieks (Apvārsnis Kamolā, 2021).

A committed educator, JIJI joined the Arizona State University's School of Music, Dance and Theater faculty as Assistant Professor of Guitar in 2018. She is also a visiting artist and adjunct faculty member at the Indiana University Jacobs School of Music, where she will begin as Associate Professor of Music in Guitar in August 2023.

She is represented by Kirshbaum Associates, Inc. and sponsored by D'Addario Strings and GuitarLift by Felix Justen.

Tyshawn Sorey

Newark-born composer and multi-instrumentalist Tyshawn Sorey (b. 1980) is celebrated for his incomparable virtuosity, effortless mastery and memorization of highly complex scores, and an extraordinary ability to blend composition and improvisation in his work.

Sorey has composed works for the Los Angeles Philharmonic, the International Contemporary Ensemble, soprano Julia Bullock, PRISM Quartet, JACK Quartet, TAK Ensemble, the McGill-McHale Trio, bass-baritone Davóne Tines, Alarm Will Sound, the Louisville Orchestra, and tenor Lawrence Brownlee with Opera Philadelphia in partnership with Carnegie Hall. His music has been performed in notable venues such as the Walt Disney Concert Hall, the John F. Kennedy Center for the Performing Arts, the Village Vanguard, the Ojai Music Festival, the Newport Jazz Festival, the Kimmel Center, and the Mostly Mozart Festival at Lincoln Center. Sorey was named a 2017 MacArthur fellow and a 2018 United States Artists Fellow.

Sorey has released twelve critically acclaimed recordings that feature his work as a composer, co-composer, improviser, multi-instrumentalist, and conceptualist. His latest release, Pillars (Firehouse 12 Records, 2018), has been praised by Rolling Stone as "an immersive sound-world... sprawling, mysterious... thrilling" and has been named as one of BBC Radio 3's Late Junction 2018 albums of the year.

In 2012, he was selected as one of nine composers for the Other Minds Festival, where he exchanged ideas with such like-minded peers as Ikue Mori, Ken Ueno, and Harold Budd. In 2013, Jazz Danmark invited him to serve as the Danish International Visiting Artist. He was also a 2015 recipient of the Doris Duke Impact Award. Sorey has taught and lectured on composition and improvisation at Columbia University, The New England Conservatory, The Banff Centre, University of Michigan, International Realtime Music Symposium, Harvard University, Hoch-

schule für Musik Köln, Berklee College of Music, University of Chicago, and The Danish Rhythmic Conservatory. Sorey joined the composition faculty of the University of Pennsylvania in the fall of 2020.

Brian Rafael Nabors

Brian Raphael Nabors [Nay-berz] (b.1991, Birmingham, AL) is a composer of emotionally enriching music that tells exciting narratives with its vibrant themes and colorful harmonic language.

With an eclectic musical palate and crafty compositional technique to match, Nabors' music draws from combinations of Jazz Funk, R&B, and Gospel with the modern flair of contemporary classical music. This interesting blend of sound worlds is one that continues to craft his unique musical voice.

A charming southern upbringing exposed Nabors to many deep-rooted musical ideals, many of which are rooted in spirituality; one of the main principles that inspires Nabors' music. Much of his music deals with new reflections on life, nature, and the human condition. As a pianist, he is proficient in many styles and plays in several groups, functioning as a church musician, keyboardist in a R&B/Neo Soul band, and classical artist. Having a hand in several genres plays a large role in the type of sound spaces that Nabors creates. It has also broadened his creative/technical facility in realizing his compositional ideas.

Nabors earned both a Doctor of Musical Arts and Master of Music degree in Composition at the University of Cincinnati College-Conservatory of Music (CCM), where he studied with Douglas Knehan, Ellen Ruth Harrison and Miguel A. Roig-Francolí. Prior to graduate studies, he obtained a Bachelor of Music Theory & Composition degree from the School of the Arts at Samford University in Birmingham, AL, where he studied composition with Sarana Chou and piano with Kathryn Fouse.

He was named the 2018-19 Composer-in-Residence with the Castle of Our Skins organization in Boston, MA; a 2019 composer fellow in the American Composer's Orchestra Earshot program with the Detroit Symphony Orchestra; a 2019 composer fellow with the Nashville Symphony Orchestra's Composer Lab; and 2019 cycle five grand prize winner of the Rapid! National Composition Contest by judges Robert Spano, Jennifer Higdon, and Michael Gandolfi. Nabors is also a 2020 Fulbright scholarship recipient to Sydney, Australia, studying with composer Carl Vine at the Sydney Conservatorium of Music.

Recent highlights include a composition fellowship at the Tanglewood Music Center summer 2021; the 2021 Seikilos Focus Fellowship at Air SFI; and an "All-Ohio" String Quartet Project in partnership with The Well, The Cleveland Orchestra, Cincinnati & Columbus Symphony Orchestras.

Summer 2022 performances include the Boston Symphony at Tanglewood, Aspen Festival Orchestra and the Chineke! Orchestra at the 2022 Lucerne Festival. Performances for the 22-23' season include the Detroit Symphony, Nashville Symphony, Fort Worth Symphony, Berkeley Symphony, San Diego Symphony, Indianapolis Symphony and Alabama Symphony Orchestra.

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 première flute players, as well as Dr. Frances Lapp Averitt. Her previous primary teacher was Margaret Newcomb.

Paul R. Demers has been a member of The Philadelphia Orchestra since 2006. Prior to his appointment, he was a member of "The President's Own" Marine Band in Washington, D.C., where he performed as soloist, E-flat clarinetist, and a member of the clarinet section. As a chamber musician, Mr. Demers has performed at numerous music festivals, including the Lake Champlain Chamber Music Festival, the Saratoga Chamber Music Festival, the Kingston Chamber Music Festi-

val, and the Bravo! Vail Chamber Music Series.

In Philadelphia he performs regularly with the Dolce Suono Ensemble and Network for New Music. He currently serves on the faculty of Boyer College of Music at Temple University. During the summer months he teaches at Curtis Summerfest and the New York State School of Orchestral Studies. Originally from Westbrook, Maine, Mr. Demers attended the University of Southern Maine. He continued his studies at DePaul University in Chicago, where he earned Bachelor and Master of Music degrees and a Certificate in Performance.

Phillip O'Banion is Associate Professor and Director of Percussion Studies at Temple University. O'Banion performs often with the Philadelphia Orchestra and other symphonic orchestras, new music groups, and theater productions. He serves as percussionist with Orchestra 2001 and Network for New Music. O'Banion has appeared in concerts presented by the Philadelphia Chamber Music Society (as performer and conductor), and is a frequent guest with the Philadelphia Orchestra Percussion Group (POPG).

O'Banion has been involved in the commission or premiere of over sixty-five new solo and chamber music works to date, and endorses instruments by Pearl/Adams, Sabian, Evans, Vic Firth, and Grover Pro Percussion. He has served the Percussive Arts Society as symphonic committee chair, as a new music and literature reviewer, and has appeared at multiple international conventions, as well as at festivals in Europe and South America.

Mr. O'Banion can be heard on recordings with the Philadelphia Orchestra on the Deutsche Grammophon label, including the 2022 GRAMMY-winning Symphonies Nos 1 and 3 of Florence Price. His solo album for percussion and electronics, Digital Divide, and his recording of Adam Silverman's marimba concerto Carbon Paper and Nitrogen Ink are available through BCM+D records. As director and conductor of the Philadelphia Percussion + Piano Project O'Banion leads exciting chamber music projects from the 20th and 21st centuries. The group's recent releases include Radiant Outbursts: (In)Human Progress in 2020 and No Strings Attached: Percussion Music by Marc Mellits in 2021.

Clipper Erickson, described as "one of the finest pianists of his generation...a consummate musician" by Fanfare, made his debut at age nineteen in Los Angeles as soloist with the Young Musicians Foundation Orchestra and later studied at The Juilliard School, Yale University,

and Indiana University, training with renowned British pianist John Ogdon. Erickson has won top prizes at international competitions and performs as soloist with orchestras throughout the US, as well as recitalist in venues including the Kennedy Center in Washington, D.C., Carnegie Hall, and Symphony Space in New York.

In 2015, he released *My Cup Runneth Over – The Complete Piano Works of R. Nathaniel Dett*, a great African descent composer. Gramophone UK honored the album as a critic's choice and best album of the year, writing, "This historically and musically important release not only fills a crucial catalogue gap but sets reference standards. No serious aficionado of the history of American piano music can afford to miss it." His other albums have featured many premieres, as well as great masterpieces of the past.

Whether it's R. Nathaniel Dett, the British composers Roger Quilter and Cyril Scott, his late friend David Finko (a submarine designer and engineer for the Soviet Navy before becoming a composer), Joseph Lamb (an Irishman who had a textile business and wrote ragtime), or living jazz pianist and composer Laurie Altman, Clipper loves discovering creators that don't fit the mold.

As a teacher, Clipper is dedicated to nurturing the love and understanding of music in his classes and private lessons at Westminster Conservatory at Rider University and Temple University. He regularly gives masterclasses and performs in schools, encouraging and bringing out the gifts of future generations of musicians.

Clipper is a curious person by nature, seeking out what others miss. While some may say that the most played musical works are popular purely because they are the best ones and have risen above everything else by artistic merit alone, Clipper feels that biases of culture, race, gender, and age have influenced those choices throughout the ages. By actively elevating the works of often overlooked demographics in classical music, Clipper exemplifies his greater goal of bringing about social change. He embraces his work as a musical poet and works to be an "unacknowledged legislator" of the world by giving a voice to underrepresented yet masterful composers.

Molly Germer is a violinist, arranger, and composer living in Philadelphia. She is a member of Quartet121, a NYC based string quartet committed to presenting new works. Molly is a former member of the Erie Philharmonic, and has played with the Rochester Philharmonic

Orchestra, Charleston Symphony Orchestra, the New World Symphony, Wordless Music Orchestra, Ensemble LPR, and Ensemble Signal. She can be heard on Experiential Orchestra's Grammy-winning recording of *The Prison*, by Dame Ethel Smyth, as well as Japanese Breakfast's two time, Grammy-nominated album, *Jubilee*.

She has performed at venues such as The Stone, BAM, Madison Square Garden, Miller Theater, Carnegie Hall, Jazz at Lincoln Center, The Late Show with Stephen Colbert, Jimmy Kimmel Live, NPR Tiny Desk, and Alice Tully Hall. Most recently, Molly has participated in such festivals as New Music for Strings in Denmark and Iceland, the Lincoln Center Festival, Banff Centre's Evolution of the String Quartet, June in Buffalo, and Lucerne Festival Academy.

Molly has worked closely with and/or premiered works by composers such as David Lang, Du Yun, Jon Deak, Katie Balch, Nils Vigeland, Michael Gordon, Reiko Fueting, Julia Wolfe, Luca Francesconi, Steve Reich, and Helmut Lachenmann. She has recorded, arranged for, and/or performed with the artists Alex G, Japanese Breakfast, Shamir, Tomberlin, Jazmine Sullivan, Whitney, The Districts, The Who, Kimbra, Frances Quinlan, and Rhiannon Giddens, among others.

Rachel Henderson Freivogel, a dedicated performer, teacher and collaborator, is the founding and current cellist of the Jasper String Quartet. Having performed, recorded and taught extensively with the group since its 2003 inception, Ms. Freivogel has received many honors, including the Cleveland Quartet Award, the Fischhoff Educator Award, and top prizes at the Fischhoff, Plowman, Yellow Springs and Coleman Chamber Music Competitions. Her recordings feature music by Caroline Shaw, Judd Greenstein, David Lang, Missy Mazzoli, Annie Gosfield, Aaron Jay Kernis, Ludwig van Beethoven, Franz Schubert, Donaccha Dennehy and others.

A passionate educator, Ms. Freivogel is an Artist-in-Residence at Temple University's Center for Gifted Young Musicians and maintains an active private studio in Philadelphia. She is on the summer faculty at St. Paul Chamber Music Institute, Credo and Brevard Music Center. She also works with students at Swarthmore College and has taught chamber music at Oberlin Conservatory.

Ms. Freivogel began her cello studies with her mother in her hometown of Ann Arbor, Michigan at the age of four. She earned degrees in Cello, Viola da Gamba and Baroque Cello Performance from Oberlin

Conservatory of Music working with Darrett Adkins and Catharina Meints, and degrees in String Quartet Performance from Rice University's Shepherd School of Music and Yale School of Music, where she worked with Norman Fischer and Clive Greensmith.

Ms. Freivogel is married to violinist J Freivogel, also of the Jasper String Quartet, and they live in Philadelphia, PA with their two children.

Maestro Gary D. White, an experienced conductor, clinician, adjudicator and instrumentalist, trained at the prestigious Pierre Monteux School for Conductors with Michael Jinbo. He has studied conducting with Luis Biava, former Conductor-In-Residence of The Philadelphia Orchestra and Arthur D. Chodoroff, Professor Emeritus, Temple University.

Mr. White is in demand throughout the United States East Coast area as guest conductor of multiple orchestras, including the Chamber Orchestra of Philadelphia, Temple University Symphony, Rowan University String Ensemble and many Pennsylvania Music Educators Association festivals and events. Past positions have included conductor of the Pottstown Symphony and cover conductor for the Delaware Symphony. He has led many international orchestral tours, most recently with the Philadelphia Festival Orchestra to China.

In 1999 Mr. White was appointed Music Director and Conductor of Philadelphia Sinfonia, where he has inspired and shaped one of the Delaware Valley's finest youth orchestras. With a conducting philosophy that focuses on the process as much as the final product, Mr. White cultivates a creative partnership that empowers musicians to make passionate music. Maestro White and Philadelphia Sinfonia have performed extensively worldwide proudly representing Philadelphia and the United States. He is also currently Music Director and Conductor of the Main Line's Orchestra Concordia.

Having premiered and performed many contemporary works by composers in Philadelphia, as well as nationally and internationally, Mr. White is particularly honored to do so with Network for New Music and two individuals that have been mentors and inspirations throughout his career - Richard Brodhead and Jan Krzywicki.

LINDA REICHERT COMMISSIONING FUND

Gifts and Pledges (09/01/2021-10/13/2022)

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.

\$1,000-2,499

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NETWORK FOR NEW MUSIC ANNUAL FUND

(09/01/2021-10/13/2022)

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Linda Reichert & Mark Putnam
Richard & Beatrice Wernick
Melinda Whiting & John Burrows
In Honor of Jan Krzywicki
Najib Wong
Richard Woodhams

\$250-499

Anonymous
You Keang Be
*In Honor of Thomas
Schuttenhelm*
Marcia Berner
Carol & Baird Brown
Anthony P. & Benita V. Checchia
Mark & Jean Gilbert
Mark & Karen Hite
Kenneth Hutchins
Jeanne Ruddy & Victor Keen
Dan Rothermel & Michael Hairston
Cathy Shankman
Katharine Sokoloff & William B.
McLaughlin
Barrie Trimmingham & David Pierson

\$100-249

Dr. George E. Allen
Nathalie F. Anderson
Anonymous (2)
Leah Bowes
Lawrence and Diane Blum
Ulrich Boeckheler
Eliza Brown
James E. Brown
Peter & Miriam Burwasser
Hsiao-Ming Chen
In Memory of Orlando Cole
Dr. & Mrs. Harris R. Clearfield
Cathryn Coate
Anthony Creamer
Sid & Shirley Curtiss
In Memory of Shirley Curtiss
Marc DiNardo & Elizabeth Drum
In Honor of Tom Di Nardo
Jay Fluellen
Naomi Gonzalez

Alan Harler
Martha Lask & Jonathan Harmon
In Honor of Jan Krzywicki
Jonathan Hodgson & Andrea Knox
Judy & Richard Hurtig
Stephen Jaffe & Mindy Oshrain
In Honor of Jan Krzywicki
Louis Karchin
Charles B. Landreth
*In Memory of Lucinda S.
Landreth*
Adam Lesnick
Marjory Levitt
Pamela Loos
Erik Lundborg
Philip & Wendy Maneval
Dori & Karl Middleman
In Honor of Linda Reichert
Lambert & Jan Orkis
Rachel Reynolds
Len Rieser
Rich Rudin
Henry & Yumi Scott
Margaret Sheats
In Honor of Anne Silvers Lee
Rheta Smith
Sharon Sorokin & Michael James
In Honor of Melinda Whiting
Lourdes Starr-Demers
Bert & Lynne Strieb
Jeff Sultar
Burchard Tang & Priscilla Lee
Vera Wilson
Maurice Wright & Dacy Boyd
Janet M. Yamron
Chen, Yi
*In Honor of Fran Richard,
ASCAP*
Jane Zegestowsky

\$50-99

Sara M. Allen
Matthew Bengtson
Norman & Carolyn Ellman
Paul Epstein

Judy & Palmer Hartl
Susan Hoch
*In Memory of Jerrold
Schwaber*
John F. Johnson
In Honor of Jan Krzywicki
John Levenson & Jan Clark-
Levenson
In Honor of Linda Reichert
Donald Maloney
Jeffrey Mumford
Hirono Oka
In Honor of Linda Reichert
Anthony Orlando
In Honor of Linda Reichert
Pierre T. Ravacon
Gordon & Karen Rose
Melinda Wagner

\$1-49

Barbara Govatos
Frances Hoenigswald
Mary Loiselle
Laura Madeleine
Roberto Pace & Eve Friedman
Marguerita & Larry Alan Smith
Adam Vidiksis

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