



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

Piano & Percussion

Presser Hall - Settlement Music School
Mary Louise Curtis Branch
416 Queen St, Philadelphia, PA 19147
May 7th, 2023
3pm

NETWORK ENSEMBLE MEMBERS

Guest Artist

Dynasty Battles

Violin

Hirono Oka

Clarinet

Sean Bailey

Cello

Thomas Kraines

Percussion

Phillip O'Banion

Micheal Barnes

Piano

Charles Abramovic

Natalie Zhu

Conductor

Jan Krzywicki

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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 *Piano & Percussion*, our final live performance of the 2022-2023 season.

For more information and updates about next season, visit:
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PROGRAM

Cassandra* (4')
in six tableaux

Danity Pike (b. 2008)

Sean Bailey, clarinet
Thomas Kraines, cello
Charles Abramovic, piano

Suite No. 3 for Solo Cello* (12')

Richard Wernick (b. 1934)

I. Slow, but moving; tempo rubato
II. Passacaglietta (Lament for my friend George Crumb)
III. Scherzetto

Thomas Kraines, cello

Study Buddy** (4')

Ted Hearne (b. 1982)

Guest Artist
Dynasty Battles, piano

Lament.Sing.Arise** (9')

James Lee III (b. 1975)

Hirono Oka, violin
Charles Abramovic, piano

intermission

Ominous Machine II* (14')

Vivian Fung (b. 1975)

With a groove – Muted, sotto voce
Purposefully chaotic – a piacere
Calmer, lyrical but still ominous
Determined, resolute

Phillip O'Banion, percussion
Micheal Barnes, percussion
Charles Abramovic, piano
Natalie Zhu, piano
Jan Krzywicki, conductor

Please join us for a reception in the lobby!

* - World Premiere

** - Philadelphia Premiere

ARTISTIC STATEMENT

Welcome to the 2022-23 season finale concert. We began with a spotlight and conclude with a collective concert honoring Network's commitment to artists working at unique stages in their creative development.

The first piece, Danity Pike's *Cassandra*, inaugurates our collaboration with the Wildflowers Composers. Each year we will program one of their composers. Together, with Wildflower's director, Erin Busch, we selected Danity's piece to begin this new tradition.

Richard Wernick is well known to Network but his *Suite No. 3 for Solo Cello* is new and will receive its premiere here today. It was composed especially for Network Ensemble musician Tom Kraines.

We welcome guest artist Dynasty Battles to perform another work composed especially for the performer presenting it here today -- Ted Hearne's *Study Buddy*, a testament to our dedication to maintaining a personal connection to the music we program.

I first approached James Lee III about his piece *Lament.Sing.Arise* during the pandemic with a desire to program it on one of our digital concerts, featuring Hirono Oka (violin) and Charlie Abramovic (piano) filmed at Jacobs Music in Center City (April 2021). At the time the piece was still awaiting its premiere so we all waited patiently and I'm very happy we did as it was worth the wait.

Network is incredibly proud to commission Vivian Fung and to present the premiere of *Ominous Machine II*, a tour-de-force of technical virtuosity giving expression to a concept and composition of singular distinction.

Today's concert is captured by Four / Ten Media who add another layer of artistry to our presentation and program.

Thomas Schuttenhelm – Artistic Director

PROGRAM NOTES

Cassandra

Cassandra is based on a character in Greek Mythology, Cassandra, who has visions of the future but is cursed with the fact that no one will ever believe her. The cello is playing her role. You can hear the struggle of her character as she lives with the curse. I am very excited about this performance and hope to see another unique expression of this story!

- Danity Pike

Suite No. 3 for Solo Cello

An introduction to this work will be provided from the stage.

Study Buddy

An introduction to this work will be provided from the stage.

Lament.Sing.Arise

The year 2020 was obviously a very challenging year for all of humanity. In the middle of the second quarter of the year, I received an invitation to be commissioned by the Library of Congress to compose a new work for violin and piano for Kelly Hall-Tompkins and Terrence Wilson. This new work would be planned to be premiered as part of a concert by the Ritz Chamber Players in March 2021. The resulting piece is a work in binary form with a coda entitled *Lament.Sing.Arise*. The violin begins the work with an extended unaccompanied lament, which includes a performance indication marked soulful. The entrance of the piano is deliberately in the lower ranges, that are intended to depict the sorrow and darkness that many of us experienced during the year 2020. As the lament continues there are slight hints to what might be considered "the blues." As the violin continues to sing its lament, it tries to ascend with the hope of being victorious and changing its current extreme, insurmountable challenges. Finally, after a series of scalar passages in the violin, the music is decidedly brighter in its emotional expression. While there are some dance-like qualities of joy in the following passages, various harmonic constructs show

that not all has been successfully resolved in the drama. Once the coda arrives the aspect of “arise” and soaring continue until the music ends with an explosion of delight.

- James Lee III

Ominous Machine II

Ominous Machine II builds upon a shorter work of mine, *Ominous Machine*, written for piano trio in 2021. The essential material of the opening measures of the piano trio featured several short and quick figures in each of the instruments that interlock to form a whole. I use the same material for the opening but then greatly expand on the idea in this 2 piano/2 percussion work. The opening measures set the tone and groove of a highly rhythmic and visceral piece, full of “glitches” and repetitions that make the work unpredictable—but also playful—as it moves in many different directions. At the heart of the work is a slower section that pays homage to my love of Balinese gamelan, including repeating interlocking figures and pedal drones that allude to that tradition. The slower tempo doesn't last for long, as the work gears back up to an energetic close, combining the various motivic elements into a roaring conclusion.

- Vivian Fung

Biographies – Composers

Danity Pike

From Danity,

“Hi there, my name is Danity Pike and I'm a 14-year-old composer from Philadelphia. I play a variety of instruments including piano, violin, trombone, and guitar. I was inspired to start composing by my involvement in school ensembles such as orchestra, choir, and band. I hope you enjoy my composition!”

Danity is an alum of Wildflower Composers, an organization based here in Philadelphia that “amplifies the voices of female, transgender, nonbinary, and genderqueer composers by providing accessible and high-quality programming, resources, and mentorship to a global community of early-career composers.” Learn more at wildflowercomposers.org

Richard Wernick

Born 1934 in Boston, Massachusetts, Richard Wernick's many awards include the 1977 Pulitzer Prize in Music, and three Kennedy Center Friedheim Awards (First Prizes in 1986 and 1991, Second Prize in 1992) : the only two-time First Prize recipient. He received the Alfred I. Dupont Award from the Delaware Symphony Orchestra in 2000, and has been honored by awards from the Ford Foundation, Guggenheim Foundation, National Institute of Arts and Letters, and the National Endowment for the Arts. In 2006, he received the Composer of the Year Award from the Classical Recording Foundation, resulting in the funding for an all-Wernick CD on the Bridge label, featuring performances by David Starobin, William Purvis, the Juilliard String Quartet and the Colorado Quartet.

Mr. Wernick became renowned as a teacher during his tenure at the University of Pennsylvania, where he taught from 1968 until his retirement in 1996, and was Magnin Professor of Humanities. He has composed numerous solo, chamber, and orchestral works, vocal, choral and band compositions, as well as a large body of music for theater, films, ballet and television. He has been commissioned by some of the world's leading performers and ensembles, including the Philadelphia Orchestra, National Symphony Orchestra, the American Composers Orchestra, the Juilliard String Quartet and the Emerson String Quartet. From 1983 to 1989, he served as the Philadelphia Orchestra's Consultant for Contemporary Music, and from 1989 to 1993, served as Special Consultant to Music Director Riccardo Muti.

Ted Hearne

TED HEARNE (b.1982, Chicago) is a composer, singer, bandleader and recording artist. Inspired by the overlay of different viewpoints and their sonic possibilities, he creates personal and multi-dimensional works that often explore unconventional interactions of text and music, and are rooted in a sense of inquiry.

The New York Times has praised Mr. Hearne for his "tough edge and wildness of spirit," and "topical, politically sharp-edged works." Pitchfork called Hearne's work "some of the most expressive socially engaged music in recent memory -- from any genre," and Alex Ross wrote in The New Yorker that Hearne's music "holds up as a complex mirror image of an information-saturated, mass-surveillance world,

and remains staggering in its impact.”

A charismatic vocalist, Hearne's newest project is *Dorothea*, a kaleidoscopic art pop collaboration embodying the tender, pathos-ridden, darkly funny words of poet Dorothea Lasky with synth beats, rhapsodic textures and the heavenly vocals of “Los Angeles-based polymath” Eliza Bagg. He has performed with Philip White as the vocal-electronics duo R WE WHO R WE, whose debut album (New Focus Recordings, 2013) was called “eminently, if weirdly, danceable and utterly gripping.” (Time Out Chicago). Other recent albums of vocal music of various stripes include *The Source and Outlanders* (New Amsterdam Records) and *The Crossing's* acclaimed recording of *Sound From the Bench* (Cantaloupe Music).

Ted Hearne was awarded the 2014 New Voices Residency from Boosey and Hawkes, and is a member of the composition faculty at the University of Southern California. Ted's many collaborators include poets Dorothea Lasky and Jena Osman, visual artists Sanford Biggers and Rachel Perry, directors Daniel Fish and Patricia McGregor, and filmmakers Bill Morrison and Jonathan David Kane, and his works have been conducted by Michael Tilson Thomas, John Adams and Gustavo Dudamel. Recent commissions include orchestral works for the San Francisco Symphony, Los Angeles Philharmonic, New World Symphony, Los Angeles Chamber Orchestra and *A Far Cry*, chamber works for Eighth Blackbird, Ensemble dal Niente and *Alarm Will Sound*, and vocal works for *Conspirare*, *The Crossing* and *Roomful of Teeth*. Upcoming works include a new theatrical project for Komische Oper Berlin and a new orchestral project with performance artist Taylor Mac.

James Lee III

James Lee III, born 1975 in St. Joseph, Michigan cites as his major composition teachers Michael Daugherty, William Bolcom, Bright Sheng, Betsy Jolas, Susan Botti, Erik Santos and James Aikman. He graduated with a Doctor of Musical Arts degree from the University of Michigan in 2005. As a composition fellow at the Tanglewood Music Center in the summer of 2002, he added Osvaldo Golijov, Michael Gandolfi, Steven Mackey and Kaija Saariaho to his roster of teachers, and studied conducting with Stefan Asbury.

Since Dr. Lee's graduation with a D.M.A. in composition from the University of Michigan in 2005, his orchestral works have been com-

missioned and premiered by the National Symphony Orchestra, Detroit Symphony Orchestra, Baltimore Symphony Orchestra, New World Symphony Orchestra, and the orchestras of Philadelphia, Indianapolis, Omaha, Pasadena, Memphis, Grand Rapids, Cincinnati, Atlanta, Akron, and have been conducted by such artists as Leonard Slatkin, Marin Alsop, Michael Tilson Thomas, Juanjo Mena, David Lockington, Thomas Wilkins, and others. During the 2019-2020 season, Sukkot Through Orion's Nebula is scheduled to be performed by the Louisiana Philharmonic, Boston Symphony Orchestra, Cincinnati Symphony Orchestra, and Chicago Symphony Orchestra. James Lee III's Concerto for Piano and Symphonic Band was premiered by Dr. Rochelle Sennet and the Morgan State University Symphonic Band in April 2016. His Concerto for Clarinet and Symphonic Band was premiered in Córdoba, Argentina by Nicolás Panatteri and the Symphonic Band of the Province of Córdoba in September 2016.

Dr. Lee is also a winner of a Charles Ives Scholarship and the Vladimir Lakond Award from the American Academy of Arts and Letters. Chamber organizations such as the Montrose Trio, Ritz Chamber Players, and the Harlem Chamber Players have performed and premiered music by James Lee III. Pianist Dr. Rochelle Sennet recorded his piano music on the Albany Label in 2014. Dr. Sennet and her husband Igor Kalnin premiered his second violin sonata on March 16, 2019 at Luther College in Decorah, IA. Dr. Lee's works have been premiered and performed internationally in Brazil, Argentina, Russia, and Cuba. Soprano Alison Buchanan also premiered a new song cycle composed especially for her in Jacksonville, FL and London, England in January and February 2019. In May 2019, Dr. Lee will see the premiere of his Sinfonia de Esperanza in Lima, Peru as part of the University of the Peruvian Adventist Union's centennial celebrations. During the 2019-20 season the Louisiana Philharmonic Orchestra, Boston Symphony Orchestra, Cincinnati Symphony Orchestra, and Chicago Symphony Orchestra performed Dr. Lee's Sukkot Through Orion's Nebula in September, October, and November.

During the 2021-2022 season, Sukkot Through Orion's Nebula will be performed by the New World Symphony Orchestra and the Atlanta Symphony Orchestra in October. Also in October, world premieres of new works include Amer'ican, which will be premiered by the Detroit Symphony Orchestra and the Orlando Philharmonic Orchestra. Niiji Memories, a flute concerto will be premiered by Julietta Curenton and the Columbia Orchestra. In November the Calyx Piano Trio will

premiere Dr. Lee's *Tones of Clay* at Tanglewood. Later in November, the Saint Louis Symphony Orchestra will perform his *Emotive Transformations*. Other world premieres in early 2022 include *Freedom's Genuine Dawn* to be premiered by the Baltimore Symphony Orchestra in January, *Arukah Symphony* to be premiered by the Maryland Symphony Orchestra in February, *Hold On, America, Hold On!* to be premiered by the Battle Creek Symphony Orchestra and *Violin Concerto No. 2 "Teshuah"* to be premiered by violinist Carla Trynchuk and the Andrews University Symphony Orchestra in March. In April, *Tethered Voices* will be premiered by the University Symphony Orchestra at the University of Michigan and a new work for soprano and string quartet that will be premiered by Karen Slack and the Pacifica String Quartet at Carnegie Hall in New York and Shriver Hall in Baltimore in May. James Lee III is a Professor of Music at Morgan State University in Baltimore, MD.

Vivian Fung

JUNO Award-winning composer Vivian Fung has a unique talent for combining idiosyncratic textures and styles into large-scale works, reflecting her multicultural background. NPR calls her "one of today's most eclectic composers."

Highlights of upcoming performances include the world premiere of Vivian Fung's fifth String Quartet by Canada's Lafayette String Quartet and a new piece for Houston's ROCO; international performances of her critically-acclaimed elegy for the pandemic, *Prayer*, and the European premieres of *A Child's Dream of Toys* and *Baroque Melting*. Mary Elizabeth Bowden tours her Trumpet Concerto to Philharmonia Northwest, Waynesboro Symphony, San José Chamber Orchestra. Fung is the 2023 Composer-in-Residence at Alba Music Festival Composition Program in Italy.

Fung is currently at work on a new project with soprano Andrea Nunez and Royce Vavrek, percussion works for Network for New Music and Ensemble for These Times, a piano work for the "Ligeti Etudes meets 18 Composers" commissioning project, and a commission by Cape Cod Chamber Music Society. A portrait album featuring the Jasper Quartet in Fung's first four string quartets will be released on Sono Luminus in 2023, and Elizabeth Bowden has recorded her Trumpet Concerto with the Chicago Youth Symphony Orchestras for future release on Cedille

Records.

Fung has a deep interest in exploring cultures through travel and research. As a composer whose trips often inspire her music, Fung has also explored diverse cultures in China, North Vietnam, Spain, and Indonesia. With a grant from the Canada Council, she and Royce Vavrek will travel to Cambodia in 2023 to continue research for a new opera based on her family's experience surviving the Cambodian genocide.

In 2012, Naxos Canadian Classics released a recording of Fung's Violin Concerto [No.1], commissioned by the Metropolis Ensemble, which earned Fung the 2013 JUNO Award for "Classical Composition of the Year." Several of Fung's other works have also been released commercially on the Telarc, Cedille, Innova, and Signpost labels.

Fung is a passionate mentor for young composers, is an associate composer of the Canadian Music Centre, and served on the board of the American Composers Forum. Born in Canada, Fung received her doctorate from The Juilliard School. She currently lives in California. Learn more at www.vivianfung.ca.

Biographies – Performers

Dynasty Battles, the recipient of the 2021 Career Advancement Award by the Musical Fund Society of Philadelphia, has been featured with soprano Marietta Simpson in *The Philadelphia Inquirer*, and on music critic David Patrick Stearns' radio program "Creatively Speaking" on Philadelphia's WRTI (90.1FM).

A highlight from this current 2022-23 season include a composition *Battles* debuted by multiple Grammy nominee and Pulitzer Prize finalist Ted Hearne, composed for *Dynasty* himself, which was featured in *The Philadelphia Inquirer*. In addition, *Battles* will make his debut with the San Bernardino Symphony Orchestra under the direction of Anthony Parnter. Recent engagements comprise of hall debuts at the Walt Disney Concert Hall in a concert curated by John Adams, the Chicago Cultural Center's Preston Bradley Hall as a featured artist in the International Music Foundation's Dame Myra Hess Memorial Concerts, and the Benjamin Franklin Hall with the Philadelphia Chamber Music Society. Additionally, he made his international debut at the Barbican Centre in London while in residency with the Los Angeles Philharmonic Orchestra.

Career highlights include an invitation to perform George Walker's Piano Sonata No. 1 in a private engagement at the distinguished composer's home. In a project profiled by The New York Times, he also performed in Bowerbird Philly's ongoing series highlighting the works of Julius Eastman.

Battles studies with concert pianist Leon Bates and and Eve Wolf, pianist, and Executive Artistic Director of Ensemble for the Romantic Century. He also studied counterpoint and harmony and analysis with Jonathan Coopersmith, Chair of Musical Studies at the Curtis Institute of Music. A native of Philadelphia, Dynasty received a Bachelor of Music in Piano Performance, cum laude from Temple University, under the instruction of Harvey Wedeen as a recipient of the Esther Boyer College Scholarship.

Multi-instrumentalist **Sean Bailey** enjoys an active, interdisciplinary musical career in the Philadelphia area. In addition to his post with Revolution Winds, Sean has performed and/or recorded alongside a spectrum of notable artists and institutions, including (as an ensemble player) the Philadelphia Orchestra, the Philadelphia Ballet Orchestra, Opera Philadelphia, the Jazz Orchestra of Philadelphia, Andrea Bocelli, Hugh Jackman, and The Who; as a jazz soloist with greats including Randy Brecker, Jimmy Heath, Christian McBride, and Terell Stafford; and, as a session musician and contributing creative improviser for commercials and film scores for studios including Legendary Pictures and Signature Films.

An avid chamber musician, Sean is a member of, or collaborator with, new music ensembles including the Bowerbird Arcana ensemble, Network for New Music, Orchestra 2001, and Relâche; and, as a frequent guest leader of the Philly POPS Sax quartet, he has performed his own arrangements on live broadcast television. Sean holds teaching posts on clarinet, flute, saxophone, music technology, audio production, and arts entrepreneurship at a number of universities, and he has published numerous recordings as an audio engineer, along with written works through the Audio Engineering Society and the Rutgers Library system, where in 2021 he was awarded a grant to author a free, open-source textbook on arts entrepreneurship.

Hirono Oka joined the first violin section of The Philadelphia Orchestra in 1990. She made her first public appearance in her native Japan at the age of 11 with the Tokyo Symphony. After winning numerous competitions and awards in Japan, she came to the United States to

continue her studies at the San Francisco Conservatory and the Curtis Institute of Music in Philadelphia. Her teachers have included Ivan Galamian, Jaime Laredo, Arnold Steinhardt, Felix Galimir, and Stuart Canin.

Ms. Oka has appeared as soloist with the San Francisco Chamber Ensemble, the Utica Symphony, and numerous orchestras in the Philadelphia area. As a chamber musician, she has appeared with the Marlboro Music Festival, Chamber Music West in San Francisco, the Theatre Chamber Players of the Kennedy Center in Washington D.C., the Network for New Music, the Delaware Chamber Music Festival, and the Philadelphia Chamber Music Society. She has also toured throughout the United States with the Brandenburg Ensemble and Music from Marlboro.

Ms. Oka has performed and collaborated with such world renowned artists as Mr. Laredo, Alexander Schneider, Leon Fleischer, Yefim Bronfman, and Murray Perahia. In addition to teaching privately, Ms. Oka is a faculty member of Temple University and its Music Preparatory Division and of Rutgers University.

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.

A versatile professional, **Phillip O'Banion** performs regularly with the Philadelphia Orchestra and other symphonic ensembles, plays for theater companies and new music groups, and has appeared as both performer and conductor on chamber music programs presented by the Philadelphia Orchestra and the Philadelphia Chamber Music Society. He remains active as both recitalist and clinician, nationally and internationally, and is frequently engaged as a soloist with orchestras, wind ensembles, choruses, and percussion groups. Recent international engagements have included performances and workshops in Ontario, Canada and Patagonia, Argentina, and the South American premiere of Philippe Manoury's 'Le Livre des Claviers' at the Teatro Colon in Buenos Aires.

Dedicated to exploring the use of percussion in new music, O'Banion has already been a part of two notable premieres in 2017. A world premiere of Philadelphia composer Robert Capanna's What I Know with the Network for New Music chamber ensemble, and then the U.S. premiere of James MacMillan's Symphony No. 4 with the Pittsburgh Symphony.

Furthermore, over the last five years O'Banion has commissioned and premiered over thirty new works. As part of this creative process, O'Banion has collaborated closely with composers such as Adam Silverman, Marc Mellits, Alejandro Vinao, Gordon Stout, Ivan Trevino, Lane Harder, Patrick Long, Russell Hartenberger, Baljinder Sekhon, Cynthia Folio, and Bob Becker. Last April his ensemble gave the Philadelphia premiere of Reich's Music for 18 Musicians.

O'Banion's discography includes work across multiple genres - symphonic, chamber, commercial, and solo. These performances can be heard on the Telarc, Gasparo, Bridge, Lyrichord, Zomba, and BCM+D labels. 2016 releases include Adam Silverman's Carbon Paper and Nitrogen Ink for solo marimba and wind ensemble, and Digital Divide, his solo debut album featuring new works for percussion and electronics.

O'Banion is an active member of the Percussive Arts Society, serving as co-chair of the Symphonic Committee and as Vice President for the Pennsylvania state chapter. He has appeared as clinician, conductor, and panel moderator at PASIC 2012, 2013, 2014, and 2015, numerous "Days of Percussion", and the 5th annual World Vibes Congress. O'Banion proudly endorses Pearl/Adams musical instruments, Sabian cymbals, Evans drumheads, Vic Firth sticks and mallets, and Grover

Pro Percussion products.

Micheal Barnes is a freelance percussionist based in Philadelphia, PA. He is a member of Three by Radio, the 513 Trio, and the Barnes Duo, and has made appearances with the h2 saxophone quartet and concert:nova. He has previously performed at the National Conference on Percussion Pedagogy and the Percussive Arts Society International Convention and will premiere new works at the 2021 National Flute Association Convention and the 2021 International Clarinet Association ClarinetFest. Micheal is actively working to grow the repertoire available to percussionists, having premiered and commissioned over two dozen works to date by composers such as Robert Paterson, Stephen Cabell, Zack Browning, Jim Loughery, and Joseph Harkins, among others.

As a well-rounded performer, Micheal is also comfortable in both large ensemble and solo settings. He has previously performed with the American Modern Orchestra, the National Youth Orchestra of the United States of America, the Symphony of Northwest Arkansas, and the Fort Smith Symphony. His ensemble performances have taken him to Russia, the United Kingdom, Japan, and across the United States. Awarded the 2017-2018 American Prize in Solo Instrumental Music, Micheal has been a featured soloist with the Oklahoma State University Wind Ensemble, the University of Oklahoma Symphony Orchestra, the Delta Symphony, the University of Cincinnati College-Conservatory of Music (CCM) Chamber Choir, CCM Chamber Orchestra, and the Cameron University Percussion Ensemble. He placed in the Naftzger Young Artist Competition, the Coeur d'Alene Symphony National Young Artist Competition, the Great Plains International Marimba Competition, the Hellam Young Artist Competition, and the U.S. Army National Collegiate Solo Competition and was named the winner of the Oklahoma Day of Percussion Collegiate Solo Snare Drum Competition and ENKOR International Music Competition. Micheal is a Vic Firth Educational Artist, Marimba One Educational Artist, and Zildjian Artist.

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.

Natalie Zhu was the recipient of the 2003 Avery Fisher Career Grant and the Andrew Wolf Chamber Music Award, and has performed throughout North America, Europe, and China as a soloist, recitalist, and chamber musician. She has performed in the United States with the Pacific Symphony, the Concerto Soloists Chamber Orchestra of Philadelphia, the Astral Chamber Orchestra, the Bergen Philharmonic, and the Colorado Philharmonic National Repertory Orchestra.

An active chamber musician, Zhu has appeared in New York's Steinway Hall and is featured this season with violinist Christina Castelli and cellist Clancy Newman at Carnegie Hall's Weill Recital Hall. Zhu collaborates with renowned violinist Hilary Hahn in tours of the U.S., Europe, and Japan, including a hugely successful Carnegie Hall recital debut. The duo plans to record Mozart sonatas for the Deutsche Grammophon label.

She is the recipient of numerous awards, including the grand prize in both the 1988 and 1989 Young Keyboard Artists Association Compe-

titions; the 1988 and 1991 Johanna Hodges Piano Concerto Competitions; and the first China International Piano Competition.

Zhu began her piano studies with Xiao-Cheng Liu at the age of six in her native China and made her first public appearance at age nine in Beijing. At eleven she emigrated with her family to Los Angeles; by fifteen she was enrolled at the Curtis Institute of Music, where she received the prestigious Rachmaninoff Award and studied with Gary Graffman. In 2001 she joined the Curtis faculty as staff pianist. Zhu received a Master of Music degree from the Yale School of Music, where she studied with Claude Frank.

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.

LINDA REICHERT COMMISSIONING FUND

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.

\$5,000 +

*The Saunders Foundation
-In Honor of Anne Silvers Lee*

\$1,000-4,999

*Joellen Meglin & Richard Brodhead
Nancy Adams Drye
Anne Silvers Lee & Wynn Lee
Robert Black Foundation Trust*

\$500-999

*Ingrid Arauco
Edwina Nowicki
Linda Reichert & Mark Putnam*

\$250-499

*Marcia Berner
Aaron Kernis
Najib Wong*

\$100-249

*Deenah Loeb & Walt Crimm
Cynthia Folio
Mark & Karen Hite
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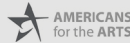


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