

MM network for
NEW MUSIC

2021-2022: Resonant Reflections
37th Season

Intersections

a concert in honor of Jan Krzywicki's 30th anniversary
as conductor of the Network for New Music Ensemble

Settlement Music School
February 27, 2022; 3pm
416 Queen St.
Philadelphia, PA 19147

NETWORK ENSEMBLE MEMBERS

Conductor
Jan Krzywicki

Cello
John Koen

Percussion
Phillip O'Banion

Clarinet & Bass Clarinet
Paul R. Demers

Piano
Charles Abramovic

Double Bass
Mary Javian

Piano
Susan Nowicki

Electronics
Dr. Evan Kassof

Soprano
Corrine Byrne

Flute & Piccolo
Chelsea Meynig

Trumpet
Paul Futer

Flute
Olivia Staton

Viola
Burchard Tang

Harp
Elizabeth Hainen

Violin
Hirono Oka

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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 *Intersections*, our second live concert of the season. Please mark your calendars for our upcoming concerts:

Intersections at Haverford: Monday, February 28, 2022; 7:30pm
Roberts Hall, Haverford College

Musical Fund Society (MFS) Bicentennial Concert: Sunday, May 1, 2022; 3pm
Perelman Theater, Kimmel Center

Preview of Joycean Perspectives: Friday, May 20, 2022 (Time TBD)
The Rosenbach

Joycean Perspectives: Sunday, May 22, 2022; 3pm
Settlement Music School

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PROGRAM

Introductory Remarks

***Rainbow Chaser* ** (2020) 5'**

Charles Abramovic, piano; John Koen, cello
Hirono Oka, violin

Michael Shingo Crawford

***Arabesques de près et de loin II* + (2017, rev. 2019) 7'**

Elizabeth Hainen, harp; Chelsea Meynig, piccolo
Olivia Staton, flute; Burchard Tang, viola

Jan Krzywicki

***Catching Light* * (2014-15) 15'**

1. Flickering
2. Shimmering
3. Burning

Paul Demers, clarinet; John Koen, cello
Chelsea Meynig, flute; Susan Nowicki, piano
Phillip O'Banion, percussion; Hirono Oka, violin
Jan Krzywicki, conductor

Jan Krzywicki

- Intermission -

Video Tributes

***Waves* ** (2019) 30'**

Charles Abramovic, piano; Corrine Byrne, soprano
Paul Demers, clarinet & bass clarinet; Mary Javian, double bass; Paul Futer, trumpet
Evan Kassof, electronics; John Koen, cello
Chelsea Meynig, flute; Phillip O'Banion, percussion; Hirono Oka, violin
Jan Krzywicki, conductor

Sebastian Currier

Closing Remarks

Reception

When I was a student at Juilliard I received a message from the placement office to please stop by—a Polish chorus in New Jersey was looking for a conductor, preferably with a Polish name and/or background. I had no particular interest or experience in conducting (apart from waving my arms to recordings in the living room) so I declined. The office person, however, was persistent. After going back and forth, he finally said “I think you can help them.” Somehow this was different, that a conductor was someone who helped, and that’s what got me to a rehearsal. I wasn’t very good but they asked me back, then asked me to stay, and I’ve been conducting various ensembles ever since, trying to be of service. When Linda Reichert asked me in 1989 to join the Board of a young organization called Network for New Music, little did I know how lucky I was and that it would lead to conducting the ensemble for nearly thirty-two years, and even having a few of my own pieces included. This entire time with Network has been a true privilege, to work with Linda, Thomas, our dedicated managing directors Lisa Miller and Karen DiSanto, the Board of Directors, and with the multitude of composers we have presented. Most of all it has been my privilege to serve all the incredible musicians that are the essence of Network—especially those I have worked with most closely: Hirono Oka (who really runs the rehearsals!), Ed Schultz, Charles Abramovic, John Koen, Burchard Tang, Susan Nowicki, Tom Kraines, Angela Zator Nelson, Anthony Orlando, Don Liuzzi, and others. They have been patient, helpful collaborators and have taught me a great, great deal over the years, not the least of which was learning to stay out of their way in a piece. It is truly incredible to me the way these musicians can make even the most difficult new music come to life so convincingly. They are the ones to be honored on this occasion, for as I have always said, they make me look good. After all, they play, I just conduct. To Network, I extend my deep thanks for your generosity, your support, your persistence in bringing this honoring event to fruition during these challenging times, and for commissioning wonderful new works by Sebastian Currier and Michael Shingo Crawford.

-Jan Krzywicki

COMPOSER BIOGRAPHIES AND NOTES

Michael Shingo Crawford is a Philadelphia-based composer and violinist who uses his music to tell stories and paint images that arrange conventional ideas in unconventional ways. His quirky subject matter with a tinge of the supernatural turns daily life on its head. These ideas translate into evocative, unexpected, and sometimes humorous musical landscapes. As an avid performer of new music and his own compositions, Michael possesses a keen awareness of his musicians' needs and always aims to create works that are well-written for the instrument and that performers and listeners alike can't help but engage in with excitement.

Michael's compositions have been presented by performers including the PRISM Quartet, Sound Energy Trio, Philadelphia Orchestra Musicians, and the Vega String Quartet. His affinity for collaboration has led him to work with librettists, choreographers, and filmmakers as part of projects that fostered creative dialogue between disciplines and served as breeding grounds for new ideas. He has been commissioned by the Network for New Music, Sharon Nakama, Steve Kramer and David S. Traub, and OWLchestra. Michael holds a Master's in Music Composition from Temple University, where he studied with Jan Krzywicki, Emiliano Pardo-Tristan, and Adam Vidiksis.

Rainbow Chaser is inspired by a story of a man enraptured and spellbound by the sight of a rainbow. The rainbow takes on the form of a living thing, and he makes it his life-long mission to pursue and one day capture it. The music explores overlapping patterns of varying lengths and rhythmic figures that disrupt the meter, creating a free-flowing and constantly shifting soundscape that defies predictability.

Composed in honor of Jan Krzywicki's 30th Anniversary as the conductor of the Network for New Music Ensemble.

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As a composer **Jan Krzywicki** 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 including 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.

Arabesques de près et de loin II derives from a work for flute, violoncello and piano that was composed in 2017 for Dolce Suono Ensemble to honor the one-hundredth anniversary of Debussy's death. Throughout the composition of that piece, I found myself thinking of Debussy's incomparable *Sonata* for flute, viola, and harp and decided that when finished I would compose an additional piece using some of that material. While the two works are similar, there are many differences that make each a distinct piece in its own right.

I have always been struck by Debussy's musical magic, playfulness, love of nature and outdoor space and sought to emulate those qualities, using his penchant for arabesque figurations to create musical events close and distant—thus the title, “Arabesques near and far.” These events occur progressively, successively, or overlapping

(echo), and are most often reflected in the dynamics and tessitura. Technically, the eight-minute piece employs much of Debussy's own musical vocabulary (pentatonic, whole-tone, and octatonic pitch collections) as well as a few specific fingerprints: the dominant ninth chord, the "water motive" from *Pelleas et Melisande* and *La Mer*, and a few chords from the piano *Etudes*. I wanted the piece to inhabit Debussy's sound world—without sounding like an imposter.

Catching Light was commissioned for the thirtieth anniversary season of Network for New Music in 2015. Artistic director Linda Reichert asked me to contribute a work that would, in some way, be about light, for a concert entitled *The Heart of Light and Dark*. From among the great variety of ways that physical light is described in the English language, I chose three: flickering (burning unsteadily or fitfully), shimmering (shining with a reflected or subdued, tremulous light), and burning. These types of light were not, however, taken literally but rather as stimulating points of departure. Since there is considerable overlap in these types of light, there is also much musical overlap between the movements, all sharing the same DNA, especially so in the first and third (which follows the second without pause).

The fifteen-minute work was premiered by Network for New Music on April 19, 2015 in Philadelphia at the Curtis Institute of Music, Gould Hall, the composer conducting, and was subsequently revised in 2017, recorded and released on the Albany label. I am very grateful to Linda Reichert for all her support over the years.

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Heralded as "music with a distinctive voice" by the *New York Times* and as "lyrical, colorful, firmly rooted in tradition, but absolutely new" by the *Washington Post*, **Sebastian Currier's** music has been presented at major venues worldwide by acclaimed artists and orchestras.

With works spanning across solo, chamber and orchestral genres, Currier's works have been performed by Anne-Sophie Mutter, the Berlin Philharmonic, the New York Philharmonic, the Boston Symphony Orchestra, and the Kronos Quartet. In November 2021, conductor Louis Langrée leads the Cincinnati Symphony Orchestra in the world premiere of Currier's Beethoven-inspired *Track 8. Waves*, Currier's new work for soprano, chamber ensemble, video, and

electronics, based on Virginia Woolf's *The Waves*, is premiered by the Network for New Music in Philadelphia in February 2022, then brought to Sarasota by ensemblenewSRQ in April 2022. Other recent premieres include *Voyage Out* (2019) for piano quintet, premiered by the Seattle Chamber Music Society; his violin concerto *Aether* (2018) for violinist Baiba Skride and the Boston Symphony Orchestra with conductor Andris Nelsons (co-commissioned by the Leipzig Gewandhaus); *Ghost Trio* (2018), premiered by violinist Anne-Sophie Mutter, cellist Daniel Müller-Schott, and pianist Lambert Orkis at Carnegie Hall; and *Eleven Moons* (2018), premiered by soprano Zorana Sadiq and Boston Musica Viva.

Currier's music has been enthusiastically embraced by violinist Anne-Sophie Mutter who has commissioned, premiered, and recorded several of Currier's pieces, including his "rapturously beautiful" (*New York Times*) violin concerto *Time Machines*, which was commissioned by Ms. Mutter and premiered by the New York Philharmonic in June 2011 with a recording of the performance released by Deutsche Grammophon the following September.

Currier has received many prestigious awards including the Grawemeyer Award (for the chamber piece *Static*), Berlin Prize, Rome Prize, a Guggenheim Fellowship, a fellowship from the National Endowment for the Arts, and an Academy Award from the American Academy of Arts and Letters, and has held residencies at the Institute for Advanced Studies, as well as the MacDowell and Yaddo colonies. Sebastian Currier is published by Boosey & Hawkes.

September 2021

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Waves: On a single day in New York City, we briefly enter into the thoughts of various women and girls, from a young child to an eighty year old woman. They are obviously all different from one another, yet they share things in common. Each will presumably move – or already has moved – from childhood, to adulthood, to old age. Each also engages with the world energetically and all share a healthy sense of independence and self-determination. Imagine, then, that these girls and women actually represent just one woman's conscious life, not unfolding over decades, but coexisting within a single day. In their combined thoughts, a woman's entire life is represented. *Waves*,

for soprano, chamber ensemble, video, and electronics, is based on Virginia Woolf's late novel, *The Waves*. It is a series of ten songs, which use brief excerpts from Woolf's text, spanning the lifetime of a single character. In short video clips we see the external lives of a number of girls and women, while we hear the thoughts of Woolf's character sung by the soprano. Interspersed between these brief moments of life are images of Stuyvesant Cove, on the East River in Manhattan, from dawn to night.

THE PERFORMERS

Charles Abramovic has won critical acclaim for his international performances as soloist, chamber musician and collaborator with leading instrumentalists and singers. As a solo recitalist, he has performed throughout the United States, Canada, and Europe, and has played at major festivals in Salzburg, Berlin, Bermuda, Dubrovnik, Vancouver, Aspen, and Newport. He made his solo orchestral debut at the age of fourteen with the Pittsburgh Symphony. Since then he has appeared with numerous orchestras and collaborated with such artists as Midori, Viktoria Mullova, Kim Kashkashian, and Jeffrey Khaner. Charles Abramovic has recorded for EMI Classics with Sarah Chang and for Avie Recordings with Jeffrey Khaner, and his recording of the solo piano works of Delius on the DTR label has won high praise in both the United States and Europe. He is highly dedicated to performing and recording contemporary music and has recorded works by Milton Babbitt, Gunther Schuller, Joseph Schwanter, and others. Charles Abramovic is actively involved in the musical life of Philadelphia, performing regularly with groups such as Network for New Music and Orchestra 2001. In 1997 he won the Career Development Award from the Philadelphia Musical Fund Society and recently received the Faculty Award for Creative Achievement from Temple University, where he is currently Professor and Interim Department Chair at the Boyer College of Music and Dance. His teachers have included Natalie Phillips, Leon Fleisher, Eleanor Sokoloff, and Harvey Wedeen.

Corrine Byrne has been hailed as a "distinguished" "rising star" who sings "to great acclaim," and gives "delightful performances." The Boston and New York-based soprano has quickly become a sought-

after interpreter of repertoire from the Medieval to the Baroque era, and music by today's most daring composers. Byrne's most recent roles include Lorelei (*Mallory* by Nathaniel Parks) with the Podcast Opera Company, Roya (*We the Innumerable* by Niloufar Nourbakhsh) which will receive its first full workshop at the Center for Contemporary Opera in 2022, Filia (*Jephte*), Anna (*Die Todsünden*), Cathy (*The Last Five Years*), Gretel (*Hansel and Gretel*), Doctor (*The Scarlet Professor* by Eric Sawyer) and multiple productions as Anima (Hildegard von Bingen's *Ordo Virtutum*). Byrne was one of 40 soloists in a rare performance of Luciano Berio's major work "Coro" under Berlin Philharmonic conductor Sir Simon Rattle with the Lucerne Festival Academy Orchestra in Lucerne, Switzerland, and she was a young artist with Boston Early Music Festival. Byrne has also appeared as a soloist with REBEL Baroque Ensemble, The Lake George Music Festival Orchestra, Symphony New Hampshire, Emmanuel Music, the Kansas City Baroque Consortium, One World Symphony, the Madison Bach Musicians, Mountainside Baroque, Manhattan School of Music Symphony Orchestra, Plymouth Philharmonic Orchestra, New York Session Symphony, Westchester Oratorio Society, the Harrisburg Choral Society, the UMass Bach Festival and Symposium, Capitol City Opera Harrisburg, Amherst Symphony, Bach at Bucknell, the Randolph Chamber Orchestra, the Susquehanna Valley Chorale, and she performed as a member of the Carnegie Hall Chamber Chorus singing Tallis' famed work *Spem in alium* with the Tallis Scholars as part of Carnegie Hall's *Before Bach* series. Byrne recently joined the roster at Emmanuel Music of Boston, and sings as a soloist and ensemble member regularly on their weekly Bach Cantata series. Byrne continues to appear with Lorelei Ensemble, and was a full-time member for their 2015-2016 season when they premiered a new arrangement of *love fail* by David Lang at the Isabella Stewart Gardner Museum and also gave a performance at the Trinity Wall Street Twelfth Night Series where Byrne was featured as a soloist in the *New York Times* acclaimed performance of Perotin's "Beata Viscera."

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 Festival, 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.

Paul Futer maintains an active career as a performer and educator throughout the United States. A highly regarded musician, he received critical acclaim for his performances with the Yale Philharmonia at Carnegie Hall, under the direction of William Christie. Futer has recorded and performed with members of The Philadelphia Orchestra, American Brass Quintet, Philadelphia Orchestra Brass Quintet, Yale Brass Trio, Allentown Symphony, and has frequently been presented on WRTI radio. Futer is also the Principal Trumpet of Orchestra 2001, one of Philadelphia's premier ensembles dedicated to the performance of American contemporary music. A dedicated teacher, Futer has given masterclasses at numerous institutions. Including Temple University and the University of Georgia. He is currently on the music faculties at Haverford College, The Haverford School and The Shipley School in Bryn Mawr, Pennsylvania. In 2013, he joined the music faculty at Settlement Music School in Philadelphia, and was also appointed Brass Coordinator, Brass Choir Director, and head of trumpet faculty at the Luzerne Music Center in New York. In 2014, Futer received the prestigious Presser Foundation Graduate Music Award at Temple University. His newest solo album, *Running at the Top of the World*, for trumpet and piano was released under the MSR Classics record label.

Elizabeth Hainen has earned an international reputation as one of classical music's great harp ambassadors. Hailed by the *Washington Post* for her "unusual presence with silky transparency" and by the *New York Times* for her "earthy solidarity," Hainen has thrilled audiences throughout the world with programs showcasing the diversity—and virtuosity—of her modern-day instrument. As Solo Harpist with The Philadelphia Orchestra for over twenty-five years, she has presented numerous featured performances to captivated audiences and has been praised by the *Philadelphia Inquirer* for "her

ability to blend and color the musical line,” and “to find transparency in an almost timeless atmosphere.” In high demand as a guest artist, Hainen has collaborated with such eminent conductors and musicians as Charles Dutoit, Rafael Frühbeck de Burgos, Michael Tilson Thomas, Yannick Nézet-Séguin, Wolfgang Sawallisch, and the Juilliard String Quartet. In addition to The Philadelphia Orchestra, she has appeared as a featured soloist with the City of London Sinfonia, the Hong Kong Philharmonic, the Kennedy Center Orchestra, the Orquesta Sinfónica Nacional de Colombia, the Bulgaria National Radio Orchestra, Camerata Ducale in Italy, the Chicago Civic Orchestra, the Mexico State Symphony, and appears regularly with the Lincoln Center Chamber Music Society. In 2018 Hainen released *Home*, her third recording with Avie, and appeared in Lyon & Healy Harp Manufacturer's inaugural Harptacular concert series. A champion of new music, Ms. Hainen gave the US, China, European and Australian Premieres of the *Nu Shu: Secret Songs of Women*, written especially for her by Tan Dun. The world premiere audio and video recording with The Philadelphia Orchestra and Yannick will be released in 2020-21 season. Hainen joined the faculty of the Curtis Institute of Music in 2005 and also serves as Artistic Director for Harp at Boyer School of Music at Temple University. As founding director of the Lyra Society, an organization to promote new works for the harp and educate young harpists, she has provided educational outreach to hundreds of school children in urban Philadelphia.

Mary Javian's goal as a performer, educator, curator, and public speaker is to use music to create positive social change in communities. She has presented around the world in these areas for nearly two decades. Ms. Javian has toured and performed with the Philadelphia Orchestra and other world-class ensembles as a double bassist. She has served as principal bass of the IRIS Orchestra and has recorded with the Philadelphia and IRIS orchestras, the Tanglewood Music Center, Network for New Music, Dolce Suono Ensemble, and the Apple Hill Center for Chamber Music. She has performed recitals and given master classes in the U.S., Europe, and Asia. Ms. Javian has received fellowships from the Tanglewood Music Center, the National Repertory Orchestra, the National Symphony Orchestra, and the Verbier Festival, where she is now a member of the faculty. As chair of career studies at Curtis, Ms. Javian has created a dynamic social entrepreneurship curriculum that develops the entrepreneurial and advocacy skills that 21st-century musicians

need. Her project-based classes help students create community partnerships that sustain both artistic and social value. Her students have gone on to start their own educational programs, innovative ensembles, and music festivals around the world.

Dr. Evan Kassof is an opera maker, composer, and conductor based in Philadelphia. He is the co-founder and Music Director of ENAensemble, a Philadelphia-based contemporary music theatre group. His most recent opera *Ganymede 5* (libretto by Aleksandar Hut Kono) premiered in the 2019 Philly Fringe Festival. *Elevator*, a short chamber opera (Hut Kono libretto), premiered in March as the first episode of the 2019 Serial Opera Project. *Greenland* (Hut Kono libretto) was performed in the Barbican Centre, the Royal Opera House, and in Budapest, then revived by ENAensemble in the 2018 in the Philadelphia Fringe. He earned his PhD in music from Temple University in May of 2021. With a background in physics, Evan often uses science as source material, collaborating directly with physicists on *Heat Death* and *Turbulence*. As a conductor, his recent projects include Alter Ego Chamber Opera's *Alcina REVAMPED*, the 2019 Serial Opera Project, ENAensemble's two Fringe shows, and a fully-staged production of *Pierrot Lunaire*. As Music Director (2018-2020) of the Temple Composers' Orchestra, a sinfonietta which only premieres new works, he developed and conducted the premiere of over a dozen new works. More information can be found at: www.evankassof.com/

John Koen has been a member of The Philadelphia Orchestra since 1990. He appears regularly on the Orchestra's Chamber Music series, and performed during Wolfgang Sawallisch's 1993 Opening Week Festival and the subsequent National Public Radio broadcast of Schumann's Piano Quintet with Maestro Sawallisch as pianist. Mr. Koen has been a frequent guest on the Philadelphia Chamber Ensemble series since 1993 and is also a member of the Mondrian Ensemble and Network for New Music. He performed with the ensemble 1807 & Friends Chamber Music Society from 1990 to 1993. Mr. Koen has appeared as a soloist with the New Symphony Orchestra of Sofia, Bulgaria, under the direction of Rossen Milanov. Mr. Koen also appears regularly as a soloist with the Lansdowne Symphony, of which he has been principal cello since 1992. He was a nominee for the 1998 Gay/Lesbian American Music Awards (GLAMA) for his performance of Winter Toccata for solo cello by Robert Maggio, which Mr. Koen commissioned, and is featured on a recording of works by

Mr. Maggio titled *Seven Mad Gods* (Composers' Recordings, Inc.). Mr. Koen studied at the Curtis Institute of Music with David Soyer and Peter Wiley, the original and last cellist (respectively) of the Guarneri Quartet, from 1985 to 1990, graduating with a Bachelor of Music Performance degree; he also studied at the New School of Music with Orlando Cole (1984-85).

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 composers' 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 Master's 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 premier flute players, as well as Dr. Frances Lapp Averitt. Her previous primary teacher was Margaret Newcomb.

Susan Nowicki has performed throughout the United States as a soloist and in collaboration with prominent singers and instrumentalists, and she regularly performs with members of the Philadelphia Orchestra. She has toured with Community Concerts under the auspices of Columbia Artists Management, Inc. and has served on the music staffs of the Philadelphia Singers, Opera Philadelphia, and Opera Festival of New Jersey. An active member of the Network for New Music ensemble, she has recorded contemporary music for the Albany, Capstone, De Haske, and North-South labels. Ms. Nowicki teaches privately in Philadelphia and in Lawrenceville, N.J., and was a faculty member of the Dorothy Taubman Institute of Piano from 1997 to 2002. She is an instructor and clinician for the Well-Balanced Pianist programs. Ms. Nowicki joined the faculty of the Curtis Institute of Music in 1987.

Phillip O'Banion is currently Assistant Professor and Director of Percussion Studies at Temple University in Philadelphia. He holds degrees, with honors, from Southern Methodist University, the University of Colorado – Boulder, and the Boyer College of Music and Dance at Temple. As artistic director of the percussion program, he has assembled a faculty roster of percussive teaching artists that include some of the most recognized performers and pedagogues in the country. The percussion program draws students from across the United States and abroad. O'Banion often performs with the Philadelphia Orchestra and other symphony orchestras, plays for theater companies and ensembles such as Network for New Music, and has appeared as performer and conductor on chamber music programs presented by the Philadelphia Orchestra and the Philadelphia Chamber Music Society. He remains active as a recitalist and clinician, both nationally and internationally. O'Banion is frequently engaged as soloist with orchestras, wind ensembles, choruses, and percussion groups. Since 2011, O'Banion has commissioned and premiered over two dozen new works. Several of these works are dedicated to him and his ensembles. Mr. O'Banion has recently collaborated with composers such as Marc Mellits, Alejandro Vaino, Gordon Stout, Ivan Trevino, Adam Silverman, Lane Harder, Patrick Long, Russell Hartenberger, Baljinder Sekhon, Cynthia Folio, and Bob Becker. Recent international engagements have included performances and workshops in Ontario, Canada and General Roca, Argentina, and the South American premiere of Philippe Manoury's "Le Livre des Claviers" at the Teatro Colon in Buenos Aires.

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., 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.

Olivia Staton was appointed Second Flute of The Philadelphia Orchestra at the start of the 2018-19 season at the age of 21, becoming the orchestra's youngest member at the time. She is a graduate of The Juilliard School where she received a Bachelor of Music degree and studied with Jeffrey Khaner. Upon graduating, she was awarded the Peter Mennin Prize for Outstanding Achievement and Leadership in Music. She has also performed with the National Symphony Orchestra, New World Symphony, and attended festivals at Aspen and Tanglewood as a fellow. Olivia is a Yamaha Performing Artist. Learn more at oliviastaton.com

Burchard Tang began his musical studies on the violin at the age of 3 and at 16 switched to viola, studying with Choong-Jin Chang, principal viola of The Philadelphia Orchestra. He continued his musical education at the Curtis Institute of Music, where he studied with Joseph de Pasquale, former principal violist of The Philadelphia Orchestra. Upon graduation, he was appointed to the viola section of The Philadelphia Orchestra, with which he has appeared as soloist. As a chamber musician, Mr. Tang has appeared at many of the country's top festivals, including Marlboro, Ravinia, Music from Angel Fire, Seattle, and Caramoor. He is a founding member of the Dolce Suono Ensemble. He has toured with Music from Marlboro, and the Brandenburg Ensemble. He has soloed with the Temple University, and Temple University Music Prep Orchestras. He is currently on faculty at Temple Music Prep, where he teaches viola and chamber music.

A well-deserved celebration
for your talent and
dedication to
Network for New Music.

Thank you for your
important role in bringing
new compositions to
Philadelphia audiences.

Rebecca Anwar

PHILADELPHIA
CHAMBER MUSIC
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a life more beautiful

The board and staff of PCMS celebrate **Jan Krzywicki's 30 years as conductor** of the Network Ensemble and his many contributions to our cultural community and musical life in Philadelphia.

Visit pcmsconcerts.org for information on our 55-concert season.

Congratulations from the family!

Paul, Joan, Philip, Terry, Susan, Edwina, Jill, John, Scott, Laney and Christian.

We congratulate and thank Jan Krzywicki for all that he has contributed to Network and to our musical community — as composer, conductor, teacher, and Network board member — over three decades.

Bravo, Jan!

Richard Brodhead and Joellen Meglin

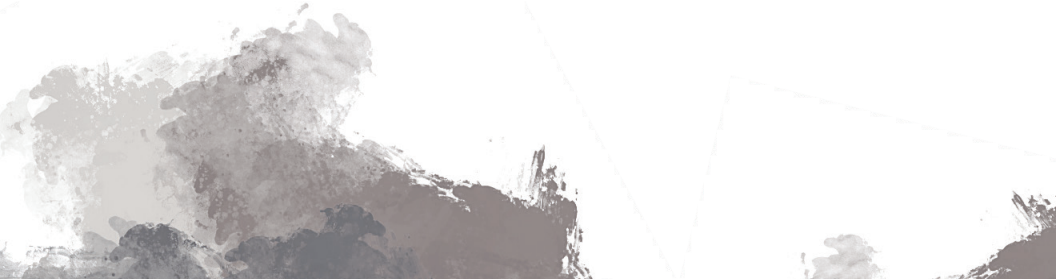


Wildflower *Composers*

The board and staff members at Wildflower Composers extend their sincere congratulations and gratitude to Jan Krzywicki for his 30 years of service to Network for New Music, and for his contributions to the greater contemporary music community in Philadelphia.

Visit our website to find out more about our 2022 festival and our work to amplify the voices of gender-marginalized composers, as well as our new collaboration with Network for New Music.

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Heartiest Congratulations to
Professor Jan Krzywicki
On this important milestone!

With great appreciation for the truly
Exceptional artistry and dedication
You have brought to the Network for
New Music
And to the greater music community.

And with great admiration for a
Wonderful musician, colleague, and
friend.

Jeffrey Cornelius



Network for New Music's

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&

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Salute Conductor and
Network Board Member
Jan Krzywicki for 32
Exceptional Years of
Artistry, Dedication and
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“Jan, congratulations for your invaluable contributions to the new music universe, as a wonderful composer, musician and role model to the next generation. Here’s to another 30 years. At least!”

-Peter and Miriam Burwasser

“Congratulations Jan and thank you for 30 years of musical excellence and wonderful repertoire with NNM.”

-Alan Harler

“Congratulations Jan on the recognition received in tonight's tribute concert that honors your 30 years of direction and devotion to this noteworthy organization.”

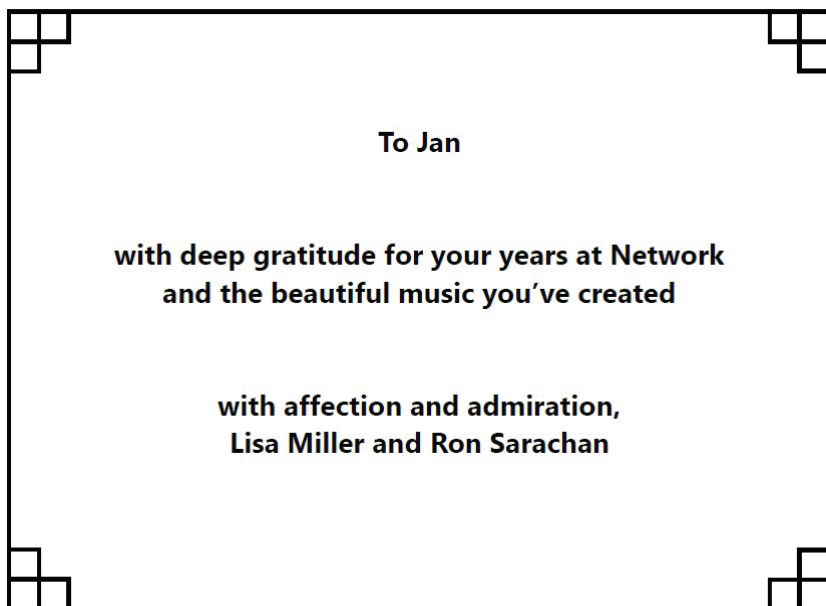
- Philip Krzywicki

“Jan Krzywicki: we value your talent, your friendship, and your immense contribution to Network for New Music and the wider musical community. May you be well!”

-Linda Reichert & Mark Putnam

“Those of us with ‘new music’ in our blood say ‘Thank you, Jan!’ for your dedication and the high standard you have set in bringing our music so vividly to life.”

-Richard Wernick



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Network would like to thank The Presser Foundation, The Musical Fund Society, and Temple University for their generous support of Intersections, in addition to the following event Sponsors:

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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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**Congratulations Jan and Network for New Music
for an inspiring 30 Years!**

With love from the entire Capanna/Coate family

Best wishes to Jan Krzywicki.

**With generosity and grace, his vision reflects the mission of
Network for New Music.**

Congratulations!

-Laurie Wagman

ACKNOWLEDGEMENTS

Network for New Music would like to thank the many people and institutions who help make our work possible through their generous in-kind support. Special thanks for this concert go out to Kris Rudzinski and Settlement Music School, Temple University, Nancy Merriam and Haverford College, and, as always, Network's dedicated board of directors and concert volunteers.

In addition, Network would like to thank the following for their support: The Aaron Copland Fund, The Amphion Foundation, The Daniel W. Dietrich II Foundation, Independence Foundation, Musical Fund Society of Philadelphia, The Philadelphia Cultural Fund, The Presser Foundation, Robert Black Foundation Trust, and William Penn Foundation. Network for New Music is a recipient of state arts funding through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania.



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