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NEW MUSIC

2019-2020 Season:
*Music from the Faraway,
Nearby*

Streams of Sound

35th SEASON
24 November 2019
Settlement Music School
Philadelphia, PA

Network for New Music Ensemble

Conductor

Jan Krzywicki

Flute

Edward Schultz

Clarinet/Bass

Clarinet

Paul R. Demers

Percussion

Phillip O'Banion

Piano

Charles
Abramovic

Violin

Hirono Oka

Cello

John Koen

Guest Artist, Robert Black, Double Bass

About Network for New Music

With its adventurous and innovative programming and virtuoso performances, Network for New Music, under the leadership of Artistic Director Thomas Schuttenhelm, is committed to breaking new ground in the field of contemporary classical music and building support for new music by engaging in artistic and institutional collaborations and educational activities. Since its inception in 1984, led by Co-founder and Artistic Director Emerita, Linda Reichert, Network has presented passionate, meticulously rehearsed performances of more than 650 works, including 151 Network commissions, by emerging and established composers from Philadelphia, the greater United States and abroad; and has recorded 4 CDs for the Albany and Innova labels. To learn more about Network for New Music, please visit: networkfornewmusic.org.

STAY TUNED...

The Poet's Mind: a vocal concert featuring guest artist, soprano, Ah Young Hong and mezzo-soprano Maren Montalbano

Sunday, 19 January 2020; 3PM

Settlement Music School

416 Queen Street, Philadelphia.

Network provides a rare glimpse inside the minds of select poets in this special program including György Kurtág's *Kafka Fragments* which uses excerpts from Kafka's letters and diaries. Each mesmerizing fragment – 40 in total – is infused with hypnotic imagery; the song cycle narrates Kafka's journey of radical creativity. Philadelphia based composer Philip Maneval provides further insight with his *The Poet's Songbook* which will receive its premiere. Music by Florence B. Price and June Violet Aino, an award-winning composer who is providing a new work based on Kafka's writings, rounds out this program.

For more information, please visit

www.networkfornewmusic.org/events.

ACKNOWLEDGEMENTS

Network for New Music would like to thank the many people and institutions who help make our work possible. Special thanks to the following for their assistance with this concert: Hirono Oka; Kris Rudzinski and Settlement Music School; and, as always, NNM's Board of Directors, Staff and Volunteers.

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Streams of Sound

PROGRAM

dreamwaking (2018)

Erin Busch

Charles Abramovic, piano

Cuatro Bosquejos Pre-Incaicos (2006)

Gabriela Lena Frank

- I. Flautista Mochica (Mochica Flautist)
 - II. Hombre-Pájaro de Parácas (Bird-Man of Parácas)
 - III. Mujer Lambayeque (Lambayeque Woman)
 - IV. Zampoña Rota de la Nazca (Broken Panpipe from Nazca)
- Edward Schultz, flute; John Koen, cello

Bubbles (2019)*+

Valentin Jost

Jan Krzywicki, conductor; Edward Schultz, flute; Paul R. Demers,
bass clarinet; Phillip O'Banion, percussion; Charles Abramovic, piano;
Hirono Oka, violin; John Koen, cello; Robert Black, guest bass

Punjabi Tanginista (2009)

David Shapiro

Paul R. Demers, clarinet; Charles Abramovic, piano;
Hirono Oka, violin; John Koen, cello

Four Songs of Solitude (1985)

John Harbison

Hirono Oka, violin

Scherzi (1974)

Bernard Rands

- I.
- II.
- III.
- IV.
- V.

Jan Krzywicki, conductor; Paul R. Demers, bass clarinet;
Charles Abramovic; piano; Hirono Oka, violin; John Koen, cello

*NNM Commission +World Premiere

Please remain seated for a post-concert 15 minute panel discussion with Erin Busch, Valentin Jost, David Shapiro, and Robert Black, moderated by Thomas Schuttenhelm. Reception to follow.

BIOGRAPHIES AND NOTES

Erin Busch is a composer and cellist residing in Philadelphia, where she is currently pursuing a Ph.D in composition at the University of Pennsylvania. She has been commissioned and performed by the Albany (NY) Symphony, the Philadelphia Orchestra String Quartet, the TAK Ensemble, the Philadelphia Charter – A String Theory School, and Network for New Music. Upcoming projects include a piece for Matthew Levy of the PRISM Quartet, a string quartet commission from cellist Yumi Kendall of the Philadelphia Orchestra, and a new work for Sō Percussion. Prior to beginning her Ph.D, Erin was an adjunct professor of music theory and composition at Temple University from 2015–2018, where she received her B.M. in composition and M.M. in composition and cello performance.

Ms. Busch is the founder and Artistic Director of the Young Women Composers Camp, a summer composition camp for female and non-binary students between the ages of 14–19 at Temple University. She currently serves on the board of the American Composers Forum – Philadelphia Chapter, and performs as a cellist with the Arcana New Music Ensemble, Symphony in C, and the Philly Pops.

She explains: “*dreamwaking* is a word that I invented to define the state of being that exists early in the morning, when you are somewhere in-between sleep and wakefulness. I often wake up well before my alarm, and find myself drifting in and out of dreams, sometimes aware of my surroundings and sometimes not. The piece illustrates this transitory state by residing in a harmonic world that is somewhere between improvised and composed.”

Gabriela Lena Frank is currently serving as the Composer-in-Residence with the Philadelphia Orchestra and she is included in the Washington Post’s list of the 35 most significant women composers in history (August, 2017). Identity has always been at the center of this composer-pianist’s music and her unique style is a combination of many disparate elements. Born in Berkeley, California to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Gabriela explores her multicultural heritage through her compositions. Inspired by the works of Bela Bartók and Alberto Ginastera, Gabriela has traveled extensively throughout South America in creative exploration. Her music often reflects not only her own personal experience as a multi-racial Latina, but also refracts her studies of Latin American cultures, incorporating poetry, mythology, and native musical styles into a western classical framework that is uniquely her own.

Describing her work *Cuatro Bosquejos Pre-Incaicos* she explains: “Whenever I visit Perú, I make a point to visit its museums. While the museos nacionales of Lima are gorgeous, I actually prefer the smaller collections scattered throughout the coastal, highland, and tropical regions. These sometimes feature no more than a dozen pieces, but even the humblest presentation of broken ceramics, warped metalwork, and faded textiles provides a tantalizing glimpse of the myriad of cultures that thrived before the dominant Incas. It is the Inca from whom many Peruvians today trace their heritage, but I’m always wondering what lies before the Inca and how much the racial soul of so many past cultures still persists... in me? In this composition for flute and cello duo, bosquejos, or sketches, portray four pre-Inca cultures. Indigenous tunes and performance mannerisms found in Peruvian music make brief appearances throughout.

ENSEMBLE (\$1,000-2,499)

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Joellen Meglin & Richard Brodhead
Jan Krzywicki & Susan Nowicki
Anne Silvers Lee & Wynn Lee
Linda Reichert & Mark Putnam

NEW MUSIC CIRCLE

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In Honor of Linda Reichert
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Burchard Tang & Priscilla Lee
Katharine Sokoloff & William B. McLaughlin
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Charles & Lucinda Landreth, *In Honor of Richard C. Brodhead*
Daniel Coren & Gretta Leopold
Gerald Levinson
Dr. Marjory J. Levitt
Matthew Levy
Philip & Wendy Maneval
Eric Moe
Hirono Oka
Stephen Jaffe & Mindy Oshrain
Edward Schultz & Beth Parke
Brian H. Peterson
Barrie Trimmingham & David Pierson
Tom Purdom
Richard Rudin
Henry & Yumi Scott
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Laurie Wagman, *In Honor of Linda Reichert*
Vera Wilson
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Jane Zegebstowsky

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Paul Epstein
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Joyce Lindorff
Joseph & Jeanne McGinn
Judith Mendelsohn
Jeffrey Mumford
Lambert & Jan Orkis
Cheryl Pyrch
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Gary D. White, *In Honor of Linda Reichert*
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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.

NETWORK CIRCLE

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Wendy & Gregory Gosfield

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Joellen Meglin & Richard Brodhead

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Program - Matching Gift

MUSICIAN (\$500-999)

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Judy & Palmer Hartl

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Network for New Music extends its sincerest thanks to the following individuals for their support.

NETWORK FOR NEW MUSIC ANNUAL FUND

Gifts and Pledges (9/1/2018 - 11/15/2019)

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Partnership Program - Matching

Gift

I. Flautista Mochica (Mochica Flautist): The Moche civilization inhabited the north coast of Perú between approximately 100 and 800 AD. Most of what we have left of this culture exists in ceramics such as vessels forming shockingly lifelike heads with headdresses somewhat like turbans. Even simple pots are decorated with fine line drawings, and this musical sketch finds its inspiration in one such pot depicting flautists. A typical flute style entails the tenuto pulsing of held notes, which is done here.

II. Hombre-Pájaro de Parácas (Bird-Man of Parácas): This movement is inspired by one of the most important artifacts we have of pre-Colombian culture, the "bird-man" mantle from the Parácas culture (600-175 BC). As a culture that found hospitable the arid climate of the southern coast of Perú, its textiles are brilliantly preserved. The "bird-man" mantle features a dizzying repeating motif of figures that appear to be falling up AND down, the energy of which especially inspires the cello part.

III. Mujer Lambayeque (Lambayeque Woman): A series of sculptures featuring women calling out while striking an hourglass-shaped drum is prominent among what exists of the Lambayeque (700 to 1100 AD), a culture that inherited the northern coast from the Moche. In this movement, the sound of a Lambayeque woman calling in the cello is interrupted by the desert wind of the coast.

IV. Zampoña Rota de la Nazca (Broken Panpipe from Nazca): At the Cahuachi Temple of southern coastal Perú, broken panpipes have been found, suggesting a ritualistic smashing of instruments by the inhabitants of this region, the Nazca (200 BC - 500 AD). A typical panpipe performance style is presented in this movement - glissing tenuto fourths (in the cello part) punctuated by an opening attack of air stream (in the flute part). The ending is somewhat abrupt, suggesting where the last pipe of the panpipe has been broken off".— Gabriela Lena Frank

One of America's most distinguished artistic figures, **John Harbison** is the recipient of numerous awards and honors, among them a MacArthur Fellowship and a Pulitzer Prize. He has composed music for most of America's premiere musical institutions, including the Metropolitan Opera, Chicago Symphony, Boston Symphony, New York Philharmonic, and the Chamber Music Society of Lincoln Center.

Harbison's concert music catalog is anchored by three operas, seven symphonies, twelve concerti, a ballet, six string quartets, numerous song cycles and chamber works, and a large body of sacred music that includes cantatas, motets, and the orchestral-choral works Four Psalms, Requiem and Abraham. His music is widely recorded on leading prestige labels.

Performances in the 2018-2019 season included the monodrama IF (for Boston Musica Viva, Santa Fe Chamber Music Festival, and the Chamber Music Society of Lincoln Center), What Do We Make of Bach? for orchestra and obbligato organ, for a consortium anchored by the Minnesota Orchestra, the Northrop at the University of Minnesota, and the Seattle Symphony, together with a companion volume of essays on Bach, and the Viola Sonata, commissioned by an anonymous admirer with a consortium of first performances by distinguished violists across the country.

Harbison has been composer-in-residence with the Pittsburgh Symphony, the Los Angeles Philharmonic, the American Academy in Rome, and numerous festivals. He received degrees from Harvard and Princeton before joining the Massachusetts Institute of Technology, where he is currently Institute Professor. For many summers since 1984 he taught composition at Tanglewood, serving as head of the composition program there from 2005-2015, often also directing its Festival of Contemporary Music. With Rose Mary Harbison, the inspiration for many of his violin works, he has been co-Artistic Director of the annual Token Creek Chamber Music Festival since its founding in 1989. He continues as principal guest conductor at Emmanuel Music (where for three years he served as Acting Artistic Director). An accomplished jazz pianist, Harbison founded MIT's Vocal Jazz Ensemble in 2010, for which he served as coach and arranger, and he is the pianist for the faculty jazz group Strength in Numbers (SIN). In these roles he is adding to his large catalogue of pop-songs and jazz arrangements.

Harbison was President of the Copland Fund for fifteen years, and a trustee of the American Academy in Rome. He is a member of the American Academy of Arts and Letters and is a Trustee of the Bogliasco Foundation.

Four Songs of Solitude was composed during the summer of 1985 as a present for my wife, Rose Mary, who gave the first performance the following winter. They are songs, not sonatas or fugues.

The first song often returns to its initial idea, always to go a different way; the constant lyrical outward flow is balanced by a refrain line that occurs twice.

The second song begins with a folksong-like melody, which is immediately answered by a more athletic idea in a key a half step higher. The dialogue between these ideas eventually fuses them together.

The most intense piece is the third song, its melody carrying large intervals and leading toward increasingly brief and intimate reflections upon itself.

The last song is the most virtuosic and intricate. Starting from a slow emblem, which is often restated, it begins with a dance with an obstinate lower voice as accompaniment. This cycles out of control twice, but manages a fragile reconciliation at the end.

The solitude is the composers, but even more the performers. The players world is like that of the long distance runner, especially in challenging pieces like these, and I wanted our conversation in those hours of preparation to contain subjects of equal interest to both. The listeners can, if they wish, add in their own inner distances.

Valentin Jost's music explores rhythmic vitality while embracing emotional and poetic vigour. His works, at a crossroads between innovative contemporary music and pop culture, push the ever-changing boundaries of what music can be in the twenty-first century. Exploring the theme of artificial intelligence in his work *Distressing Ariel and the #Swag* for two sopranos and ensemble, Valentin playfully sets the text of a story written entirely by a computer. The work sees the two singers share the text between them, recounting this fairytale that could never have been written by a human.

A versatile professional, 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.

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.

Flutist **Edward Schultz** has been participating in Network for New Music's adventurous productions from the earliest seasons on. In addition to his work in the contemporary music genre he is the principal flutist for the Chamber Orchestra of Philadelphia, the Pennsylvania Ballet Orchestra, and the Philly Pops. After early studies with Herbert Medsgar, Bernard Goldberg and Jim Walker he graduated from the New England Conservatory in Boston. His studies there with James Pappoutsakis led to a fellowship at the Berkshire Music Center at Tanglewood and an engagement as featured soloist with the Boston Pops under Arthur Fiedler. He has been an active performer as a soloist and an ensemble member in chamber music concerts and orchestral performances in the Philadelphia area since his arrival here in 1977. Mr. Schultz has made recordings for national radio broadcasts and released a CD with harpist Karin Fuller titled Music from France for Flute and Harp. He teaches flute at Swarthmore College.

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). In 1988 Mr. Koen performed in the Schleswig-Holstein Music Festival Orchestra as solo cellist on European tours with Christoph Eschenbach, Leonard Bernstein, and Sergiu Celibidache, including a television broadcast throughout Eastern Europe from Gorky Park in Moscow with Maestro Bernstein, and as a member of the Salzau Quartet in a performance for President Richard von Weizsäcker of Germany. Mr. Koen taught at the College of New Jersey (Trenton) from 1996 to 2001.

In 2004 Mr. Koen received The Philadelphia Orchestra's C. Hartman Kuhn Award, given to "a musician who has shown both musical ability and enterprise of such character as to enhance the musical standards and reputation of The Philadelphia Orchestra."

Jan Krzywicki 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, and performed across the United States by ensembles such as the Colorado Quartet, the Network for New Music, the Pennsylvania Ballet, the Portland Symphony Orchestra, Alea III, and others. His music has been heard across the country, at conferences of contemporary music (College Music Society, Society of Composers, Inc., etc.), at various universities, on national public radio, and in Europe, South America and Asia. He is the recipient of a 1996 Pew Fellowship in the Arts, a Rockefeller Foundation residency (Bellagio, Italy), a Bogliasco Foundation residency (Bogliasco, Italy), ASCAP and Meet the Composer awards, and has been a Fellow at artist colonies such as The MacDowell Colony, Yaddo, Millay, and the Virginia Center for the Creative Arts. His work is published by Alphonse Leduc & Cie, Theodore Presser Co., Tenuto Publications, Lyra Music Company, and Heilman Music. Krzywicki's music is available on Albany Records (two solo CDs) as well as on Capstone Records, North-South Recordings, De Haske Records, and Long Tone Music.

As a conductor he has led chamber and orchestral groups in literature from the middle ages to the present, including a large number of local and world premieres. Since 1990 he has been conductor of the contemporary ensemble Network for New Music having premiered over seventy works by composers such as Bernard Rands, David Rakowski, Richard Wernick, Mario Davidovsky, Augusta Read Thomas and others. With Network he has recorded three CDs for Albany Records., as well as works by Folio and Barker and his own works.

Krzywicki's musical training began with piano study at an early age. After early composition studies with Joseph Castaldo he then studied at the Juilliard School of Music with Vincent Persichetti and Elliott Carter, at the Ecole de Beaux Arts (Fontainebleau, France) with Nadia Boulanger, and at the Aspen Music Center with Darius Milhaud. He subsequently received a Bachelor of Music degree in Composition from the University of Kansas studying with John Pozdro and Edward Mattila, a Master of Music degree from the Philadelphia Musical Academy, studying under Theodore Antoniou, and pursued studies in medieval music and twentieth century music at Temple University.

As artistic director of the percussion program at Boyer, **Phillip O'Banion** has assembled a dynamic roster of faculty artists that include some of the most recognized performers and teachers in the country. Temple's percussion program draws students from across the United States and abroad.

The ensemble and singers convey the inner workings of the mind of a computer-artist to a hilariously unexpected result. The work was written for and performed at The Bang On A Can Summer Festival 2017, conducted by Brad Lubman. Born in Dijon, France, in 1990, Valentin Jost studied percussion, chamber music, music theory, harmony and counterpoint before moving to Lyon to devote his studies to composition. He holds a Degree and a Masters in Composition and Orchestration from Conservatoire National Supérieur de Musique et de Danse de Lyon. He is a member of the Lyon new music association EChO Collectif.

BUBBLES (2019) for Solo Double Bass and Ensemble, was commissioned by Network for New Music, with support from the Robert Black Foundation Trust. This work, dedicated to Robert Black, explores a light, fun, playful, innocent, and childlike musical space. The entire solo double bass part, as well the rest of the sound world in general, is filled with many kinds of unique bubbles, floating and popping all around.

Through more than 100 published works and many recordings, **Bernard Rands** is well-established as a major figure in contemporary music. His work *Canti del Sole*, premièred by Paul Sperry, Zubin Mehta and the New York Philharmonic, won the 1984 Pulitzer Prize in Music, and his large orchestral suites *Le Tambourin* won the 1986 Kennedy Center Friedheim Award. His many commissions have come from the Suntory concert hall in Tokyo; the New York Philharmonic; Carnegie Hall; the Boston Symphony Orchestra; the Cincinnati Symphony; the Los Angeles Philharmonic; the BBC Symphony Orchestra; the National Symphony Orchestra; the Internationale Bach Akademie; and the Eastman Wind Ensemble, among others. Rands served as composer-in-residence with the Philadelphia Orchestra from 1989 to 1995, and his works are widely performed and frequently commercially recorded. His work *Canti d'Amor*, recorded by Chanticleer, won a Grammy Award in 2000. Rands has been honored by the American Academy and Institute of the Arts and Letters; Broadcast Music, Inc.; the Guggenheim Foundation; the National Endowment for the Arts; Meet the Composer; and the Barlow, Fromm and Koussevitsky Foundations, among many others. In 2004, he was inducted into the American Academy of Arts & Letters. A dedicated and passionate teacher, Rands has been composer-in-residence at the Aspen and Tanglewood festivals and was Walter Bigelow Rosen Professor of Music at Harvard University.

Commissioned by the English ensemble Capricorn and the Arts Council of Great Britain, **Scherzi** consists of nine short movements — five "scherzi" movements and four "mobile" movements. The "scherzi" are tutti movements but with one instrument having a solo function in each. The "mobiles", which are trios, may be played in any order—one being placed between each of the "scherzi" OR they may be omitted completely, as in this performance.

Although certain playful uses of tempo, meter and rhythm characterize the work, the 19th century Scherzo was not a model. Rather, the connections (which are no more than delicate allusions) are to features found in the *Scherzi Musicali* of Monteverdi, namely the Cantabile melodic line of the canzonetta style and later instrumental playing actions such as pizzicato and tremolando.

The delicate miniatures do not aim at the monumental developments characteristic of other pieces written for this instrumental combination. The piano is deliberately restrained from its customary role in this respect, and in place of traditional development processes which require dramatic climaxes and reiterations for consummation, the aim was to create a labyrinth of interrelationships and connections in muted, miniature forms.

Composer **David Shapiro**'s music has been called "stirring", "stunning" and "luminous." His compositions, which range from works for solo piano to opera, have been commissioned by The Crossing, Lyric Fest, The Philadelphia Singers, The Choral Arts Society of Philadelphia, the Max Brod Trio (Berlin), and the Peabody Children's Chorus, among others. His acappella setting of "It is Time", on a poem by Paul Celan, is the title track of a CD recording by The Crossing. His opera, "The April Witch", based on a story by Ray Bradbury, won the National Opera Association's bi-annual Chamber Opera Competition, and has been performed in Baltimore, Washington, Texas, San Francisco, New Jersey and New York City. Performances this season include Bucknell University, Variant 6, and Laura Ward.

David has taught on the faculties of Swarthmore College, West Chester University, Rowan University, Temple University and Penn State Abington. He currently teaches music and conducts choirs at J.R. Masterman School in Philadelphia. In 2014 he founded Philadelphia's All-City Middle School Choir, a program that involves over 200 public school students from over a dozen schools annually.

Dr. Shapiro earned a doctorate in composition from the Peabody Institute at Johns Hopkins University in Baltimore, and also studied Composition, Piano and Conducting at the Royal Academy of Music in London, Vassar College, Tanglewood, and the Sandpoint Festival. An accomplished jazz pianist, he has studied in New Orleans with Ellis Marsalis and Michael Peller. He lives in Philadelphia with his wife and sons.

"Punjabi Tanginitsa was originally written for a group of musicians who had a residency visiting my music classes at Wilson Middle School, about 10 years ago. The group included a pianist, an accordionist, a saxophonist, and a violinist. The piece at this point has been arranged and performed several times, including arrangements for orchestra, wind ensemble, and other chamber groups. For the groups final visit to the school, I wrote them a piece that they could all play together, and I made it short, about the length of a pop song. The piece imitates genres from around the world, and runs a single melodic theme through those genres in succession: Punjabi Qawwali music, which begins with an unmetered slow introduction before accelerating; Tango, from Argentina; and Ruchenitsa, a fast Eastern European dance in 7/8. This form appealed to me, for I have long been interested in music that incorporates acceleration as an integral element."—David Shapiro

Charles Abramovic has won critical acclaim for his international performances as a soloist, chamber musician, and collaborator with leading instrumentalists and singers. He made his solo orchestral debut at the age of fourteen with the Pittsburgh Symphony. Since then he has appeared as soloist with numerous orchestras, and has given solo recitals throughout the United States, France and Yugoslavia. He has also appeared at major international festivals in Berlin, Bermuda, Dubrovnik and Vancouver. Highly regarded as a collaborating pianist, Abramovic appears regularly with such stellar artists as violinists Midori, Sarah Chang, Viktoria Mullova and Robert McDuffie, as well as violist Kim Kashkashian and flautist Jeffrey Khaner.

With a wide range of acclaimed recordings to his name, he serves as a Professor of Keyboard Studies at Temple University's Boyer College of Music in Philadelphia. 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. He is a graduate of the Curtis Institute of Music, and the Peabody Conservatory, and received his doctorate from Temple University.

Robert Black tours the world creating unheard of music for the solo double bass, collaborating with the most adventurous composers, musicians, dancers, artists, actors, and technophiles from all walks of life. He is a founding and current member of the Bang On A Can All Stars and member of Cuatro Puntos. Current projects include commissions from John Luther Adams (bass quartet), Swiss composer Marcel Zaes (bass trio), Natacha Diels (bass duet), Philip Glass (solo bass); and a 10 channel audio/video installation with sound artists Brian House and Sue Huang, filmed at the Freshkills landfill in NYC. Solo recordings include Philip Glass-Bass Partita and Poetry (Orange Mountain Music), Possessed (Cantaloupe Records) Modern American Bass (New World Records), The Bass Music of Christian Wolff and Giacinto Scelsi (Mode Records), and State of the Bass (O.O. Discs). Robert teaches at the Hartt School/University of Hartford, the Manhattan School of Music, Festival Eleazar De Carvalho (Fortaleza, Brazil), and the New Music on the Point Festival.

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 clarinet) and as 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 the 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. His primary teachers were John Bruce Yeh and Larry Combs.

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 the 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 (PA) 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 entitled Seven Mad Gods (Composers' Recordings, Inc.).