



2015/16 Season: Constellations

Network at
The Print Center:
Music by European
Masters

31ST SEASON
21 February 2016
The Print Center
Philadelphia, PA

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In Memoriam: Daniel W. Dietrich II (1941-2015)

This afternoon's concert is dedicated to the memory of Daniel W. Dietrich II, a longtime supporter and friend of Linda Reichert and Network for New Music.

Daniel W. Dietrich II was a philanthropist, a lifelong Philadelphian, and passionate advocate of both performing and visual arts. He graduated Episcopal Academy, in Newtown Square, PA, and received a BA degree with a concentration in Art History from Hamilton College in Utica, NY. He remained actively involved in Hamilton as an alumnus, including serving on the architectural committee that designed the Wellin Museum at Hamilton, which includes a gallery named in his honor.

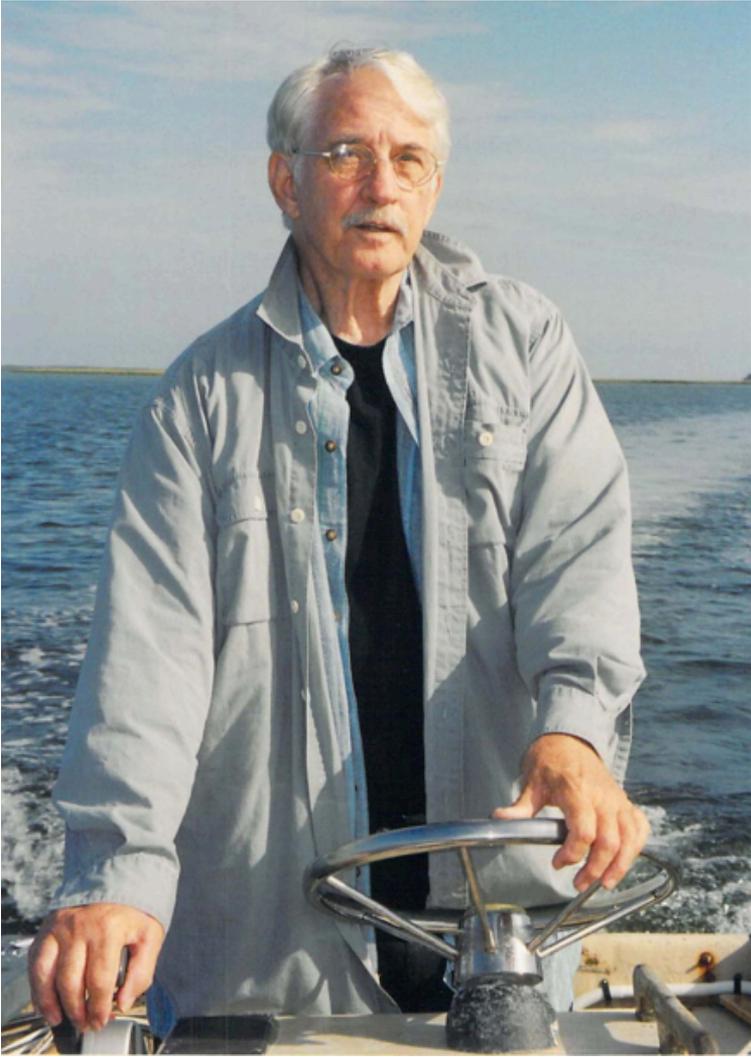
A former Vice President of Luden's Candy, of Reading, PA, and President of the Daniel W. Dietrich Foundation and Daniel W. Dietrich II Trust Inc., he was a philanthropist and an unparalleled patron of performing, written, and visual art and music, as well as cultural institutions in Philadelphia and New York, including the Philadelphia Museum of Art, the Pennsylvania Academy of Art, the Institute of Contemporary Art at the University of Pennsylvania (ICA), the Whitney Museum of American Art, Colorado Mahlerfest, The Network for New Music, WHY?Y, Philadelphia Theater Company, and the American Poetry Review.

He was an actor in the company at Theatre of the Living Arts in Philadelphia in the early sixties, under the artistic direction of Andre Gregory, where he performed with Morgan Freeman, Wallace Shawn, and others. He also starred in the film Maletesta's Carnival Of Blood, 1973.

He was a great lover of opera and classical music, with a particular devotion to Gustav Mahler. From 2004–14 he produced a series of three documentaries with director Jason Starr about the music of Mahler.

At the Philadelphia Museum of Art, he was a member of the Anne d'Harnoncourt Society, the Contemporary Art Committee, and the Campaign Cabinet.

—Will Hildreth



Concert: 21 February 2016
Modern Music by European Masters

Cantus Memoriae (2015)
In memoriam Daniel Dietrich II

For alto flute
Edward Schultz, alto flute

Richard Brodhead (1952–)

Cadenza (1987)

For solo violin
Hirono Oka, violin

Krzysztof Penderecki (1933–)

Cassandra's Dream Song (1970)

For solo flute
Christopher Schelb, guest artist, flute

Brian Ferneyhough (1943–)

Sept Papillons (2000)

For solo cello
Thomas Kraines

Kaija Saariaho (1952–)

Canzona di Ringraziamento (1985)

For solo flute
Christopher Schelb, guest artist, flute

Salvatore Sciarrino (1947–)

Über die Linie (2004)

For alto flute, violin, & cello
Edward Schultz, alto flute; Hirono Oka, violin;
Thomas Kraines, cello.

Wolfgang Rihm (1952–)

THE NETWORK ENSEMBLE

Jan Krzywicki, conductor

Flute

Edward Schultz

Oboe

Jonathan Blumenfeld
Elizabeth Starr Masoudnia

Clarinet

Arne Running
Paul Demers

Bassoon

Angela Anderson-Smith

Violin

Paul Arnold
Guillaume Combet
Julia Li
Hirono Oka

Viola

Che-Hung Chen
Rachel Ku
Burchard Tang

Cello

John Koen
Thomas Kraines
Priscilla Lee
Michal Schmidt

Bass

Mary Wheelock Javian
Anne Peterson

Harp

Sarah Fuller

Piano

Charles Abramovic
Susan Nowicki
Linda Reichert
Natalie Zhu

Percussion

Christopher Deviney
Angela Zator-Nelson

ABOUT THE ENSEMBLE

With its adventurous and innovative programming and virtuoso performances, Network for New Music breaks new ground in contemporary classical music. Artistic Director Linda Reichert draws in the very best composers from across the nation and the world and programs their work with well-known Philadelphia composers. As performed by the brilliant Network for New Music Ensemble (many of whom are also members of the Philadelphia Orchestra), the result is an invigorating and exceptional take on the best of contemporary music and a window into the future's standard repertoire. For 31 years, Network's creative programming and spectacular musician-

ship have attracted world-class guest artists and composers such as Leon Fleisher, Christoph Eschenbach, John Harbison, and Michael Hersch. Through residencies, workshops and outreach concerts, the ensemble nurtures the gifts and enthusiasm of students who write and play the music of the next generation.

COMPOSER BIOGRAPHIES & PROGRAM NOTES

RICHARD BRODHEAD, composer, was educated at Yale University and at the University of Pennsylvania, where his principal teacher was Richard Wernick. His compositions have been commissioned and performed by leading artists and ensembles, and include works for symphony orchestra; music for dance; solo works for piano, cello, flute, recorder, guitar, viola, and theorbo; vocal and choral music; and chamber music for a variety of ensembles. From 1986 until his retirement from teaching in 2013, he served on the composition faculty at Temple University, where he also held a number of leadership positions, including Acting Dean and Associate Dean of the Boyer College of Music and Dance, Director of the New School Institute, Director of Graduate Studies, and Provost's Fellow for the Arts. Brodhead is a past President of the Musical Fund Society of Philadelphia, a former board member of Theodore Presser Company, music publishers, a current board member of the American Composers Forum – Philadelphia Chapter, and the current board chair of Network for New Music.

Cantus Memoriae (2015)

I composed Cantus Memoriae (Song of Remembrance) as a tribute to my friend Dan Dietrich, and was honored to contribute it to his memorial service last October, where it was played by my Network colleague Edward Schultz, who performs it today.

Contemplation, commitment, humility, integrity—these are some of the abiding virtues, all too rare these days, that I found in Dan. I sought to evoke these qualities in the unaccompanied line of the alto flute, in the hope that listeners—whether they knew Dan, or not—would have an opportunity to meet him through music, an art he dearly loved.

—Richard Brodhead

KRZYSZTOF PENDERECKI is best known for exploring new sonorities and techniques in his *Threnody for the Victims of Hiroshima* (1960) and in his *St Luke Passion (Passio et mors Domini Nostri Jesu Christi secundum Lucam, 1963- 65)*. But beyond the intensity of these creations, Penderecki's work is remarkable for its change of style, and its evolution towards a more traditional, almost neo-Romantic tonal language.

Born in Debica, a small town in Poland between Kraków and Lviv, Penderecki studied at the State Academy of Music in Kraków from the age of 18, at the same time pursuing courses in philosophy, art history and literary history at the city's Jagiellonian University. He began to teach at the Academy after he graduated in 1958. His first mature work, *Psalms of David*, from the same year, shows him embracing 12-note composition and experimenting with a range of vocal techniques - such as reciting and whispering - that would become a feature of his later choral writing.

His imaginative 'voice' was quickly recognized. He won all three prizes available in the Second Warsaw Competition for Young Composers, having entered each of the works under a different pseudonym. But it was his impassioned *Threnody to the Victims of Hiroshima* (1960), scored for 52 string instruments, that secured repeat performances in concert halls all over the world and established him as a force to be reckoned with. Originally entitled "8'37", a reference to the composer John Cage's "4'33", it combined serialism and improvisation, new notation methods, aggressive glissandi, tonal clusters and innovative vocal and instrumental techniques.

It was the sheer emotive power of the piece that caught the popular imagination and drove Penderecki to find an event to which the sound might refer. Hiroshima provided the horror. Penderecki continued to explore complex and disturbing soundworlds in his orchestral works, *Polymorphia* (1961) and *Fluorescences* (1961-62), his religious pieces, the *St Luke Passion*, the *Dies Irae* (subtitled 'Auschwitz Oratorio', 1967), and two-part oratorio *Utrenja* (1969-71), and his opera, *The Devils of Loudon* (1968-69, revised 1972 and 1975).

A transition to a more lyrical style is apparent in Penderecki's Violin Concerto (1976-77, revised 1988) and in his approach to symphonic

writing in his Symphony no.2, 'Wigilijna' ('Christmas Symphony', 1979-80), which seems to hark back to the symphonies of Bruckner. Over many years, Penderecki has amassed a sizeable body of large-scale works: four operas, eight symphonies and numerous concertos and orchestral pieces. All of them, in their own ways, acknowledge and transform the past, assuring their composer a secure place in the flow of musical history.

Cadenza (originally for solo viola)

Penderecki's dramatic Cadenza for Solo Viola, approximately 7 minutes in duration, was created in 1984 as an appendix to his Concerto for Viola and Orchestra of 1983. Penderecki again utilizes his favorite slow-fast-slow arcing structure, used in his String Trio, The Interrupted Thought for string quartet, and other shorter chamber works. A chromatic two-note downward sighing figure, quoted from the Viola Concerto opens the cadenza. This is developed in successively larger ranges, with multiple stops and ascending passages. The two-note figure turns into a blazing on-rush of triplets. An energetic and intense gigue-like middle section follows, with fast pedal point alternations à la J.S. Bach's unaccompanied partitas for solo strings. An impassioned and beautifully developed section built of suspended multiple stops very gradually ritards in tempo and density back to the opening Lento. An eerie melody played all in harmonics over an open G string pedal point appears at the end, just before the two chromatic tones are reiterated leading back into the Concerto, or the beginning of this Cadenza when it is performed alone.

—“Blue” Gene Tyranny

Brian Ferneyhough's scores are complex creations, using notation that frequently forces the performers to confront the technically impossible. This complexity is specifically intended to produce a sense of newness in performance and listening. By this reckoning, the label that is often used to describe it, New Complexity, would seem to be a fairly reliable one.

Ferneyhough had no formal musical training until he enrolled in the Birmingham School of Music (now Birmingham Conservatoire) in 1961. In 1966 he spent a year at the Royal Academy, where his teachers included British composer Lennox Berkeley. It was in London, and later in Amsterdam and Basel, that his interests in and talents

for 'new' music first found encouragement. The music Ferneyhough composed during these years - including Cassandra's Dream Song for solo flute, and Firecycle Beta for two pianos and orchestra - is strikingly original. But it remained little known until 1974 when performances at the Royal Festival Hall and at the contemporary music festival in Donaueschingen, rocketed Ferneyhough to a position of eminence among contemporary composers.

A succession of teaching posts, including his current position as the William H Bonsall Professor of Music at Stanford University in California, have given him the freedom to pursue a compositional path which pays heed to immediate listener appeal. But Ferneyhough's music is not as difficult to listen to as it is to perform. The interplay of surfaces, textures and underlying structures offers an enlivening and invigorating listening experience to an open-minded audience. As for the performers, they are left grappling with fiendishly complicated scores, beautiful as they are to look at.

Philosophical influences have been constant in Ferneyhough's career. In particular, the desire to explore ideas of transcendence through his music is paramount. The struggle between performer and score is perhaps well understood in this way: the performers must give up their concentration totally to executing the music. This is explicit in works such as the Carceri d'Invenzione cycle (the title, taken from a series of etchings by the 18th century artist Piranesi, refers both to imaginary prisons as well as prisons of the imagination), but also evident in the five String Quartets (the first Quartet was withdrawn long ago).

His quartets of 2006 and 2010 explore another idea - fragmentation. It is also there in one of Ferneyhough's few large-scale orchestral works, Plötzlichkeit ('Suddenness', 2006), where a procession of fragments defies listeners to impose order on the experience in the effort to generate a field of aural experience in which what is heard is not affected by what has previously been heard, or what might be coming next. A similar effect is also present in Ferneyhough's other main work for orchestra, the seething, violent *La Terre est un Homme* ('The Earth is a Man', 1979), which caused a scandal at its premiere in Glasgow, where it is said that some of the musicians who took part defaced their parts in protest.

Cassandra's Dream Song

Brian Ferneyhough wrote Cassandra's Dream Song in 1970/71. The piece is played from two opposing stands, each sheet of music containing very different material. The piece draws its name from Greek mythology and portrays the conflict between Apollo and Cassandra.

Cassandra: the most unfortunate of the daughters of Priam and Hecuba. Apollo loved her and promised that if she would give him her love in return, he would teach her to see the future. Cassandra consented but did not keep her word once the god had granted her the gift. In return, he took away people's belief in her utterance.

The battle between the oppressed Cassandra (represented by the powerful linear drone of page one) can be violent and aggressive but this tension is at the root of Ferneyhough's composing technique. One pole sets up the system for the generation of structure. The other pole "cheats", disobeys the system.

The piece uses many "extended techniques" and the work's percussive opening is a nice counterpoint to a section of a scene in Christa Wolf's book Cassandra, a Novel and Four Essays in which Cassandra dreams that she has obtained the power of sight.

"I saw Apollo bathed in radiant light... The sun god with his lyre, his blue although cruel eyes, his bronzed skin, Apollo, the god of the seers, who knew what I ardently desired: the gift of prophecy, and conferred it on me with a casual gesture which I did not dare to feel was disappointing; whereupon he approached me as a man. I believed it was only due to my awful terror that he transformed himself into a wolf surrounded by mice and spat furiously into my mouth when he was unable to overpower me."

Cassandra later learns the meaning of the dream: "if Apollo spits into your mouth... that means that you have the gift to predict the future. But no one will believe you."

The struggle both technically and emotionally is intense throughout the piece. This represents Cassandra's attempts to speak once again with her own voice. The piece draws energy from the struggle of the performer to come to terms with the technical demands of the piece. It contains sections which the composer himself admits are "not literally realisable". It is a work that moves away from perceived notions of speech resemblance in

music and threatens even to replace the gesture as the critical structural element, the gestural object itself threatens to break up, being replaced with a shimmering web of energy exchange.

—Andrew Darlison

KAIJA SAARIAHO is a prominent member of a group of Finnish composers and performers who are now, in mid-career, making a worldwide impact. Born in Helsinki in 1952, she studied at the Sibelius Academy there with the pioneering modernist Paavo Heininen and, with Magnus Lindberg and others, she founded the progressive ‘Ears Open’ group. She continued her studies in Freiburg with Brian Ferneyhough and Klaus Huber, at the Darmstadt summer courses, and, from 1982, at the IRCAM research institute in Paris – the city which has been most of the time her home ever since.

At IRCAM, Saariaho developed techniques of computer-assisted composition and acquired fluency in working on tape and with live electronics. This experience influenced her approach to writing for orchestra, with its emphasis on the shaping of dense masses of sound in slow transformations. (Significantly, her first orchestral piece, *Verblendungen* (1984), involves a gradual exchange of roles and character between orchestra and tape. And even the titles of her next, linked, pair of orchestral works, *Du Cristal* (1989) and *...à la Fumée* (1990) – the latter with solo alto flute and cello, and both with live electronics – suggest their preoccupation with color and texture.)

Later Saariaho has turned to opera, with outstanding success. *L’Amour de loin*, with a libretto by Amin Maalouf, received widespread acclaim in its premiere production directed by Peter Sellars at the 2000 Salzburg Festival, and won the composer a prestigious Grawemeyer Award. Adriana Mater, on an original libretto by Maalouf, mixing gritty present-day reality and dreams, followed, again directed by Sellars, in March 2006. *Emilie*, an opera and monodrama for Karita Mattila had its premiere in Lyon in March 2010.

Around the operas there have been other vocal works, notably the ravishing *Château de l’âme* (1996), *Oltra mar* (1999), and the song cycle *Quatre instants* (2002). The oratorio *La Passion de Simone*, portraying the life and death of the philosopher Simone Weil, formed

part of Sellars's international festival 'New Crowned Hope' in 2006/07.

Saariaho has claimed the major composing awards in The Grawemeyer Award, The Wihuri Prize, The Nemmers Prize and in 2011 was awarded The Sonning Prize. In May 2013, Saariaho was awarded the Polar Music Prize. In 2015 she was the judge of the Toru Takemitsu Composition Award. Always keen on strong educational programmes, Kaija Saariaho was the music mentor of the 2014-15 Rolex Mentor and Protégé Arts Initiative and will be in residence at U.C. Berkeley Music Department in the autumn 2015.

In 2015 the song cycle *True Fire* was premiered by Gerald Finley and Los Angeles Philharmonic, conducted by Gustavo Dudamel. Her next opera – *Only the Sound Remains* – will be premiered in March 2016 at The Dutch National Opera. Other performances will follow in Paris, Helsinki, Madrid and Toronto. Kaija Saariaho's harp concerto *Trans* will get the world premiere in August 2016 by Xavier de Maistre and The Tokyo Symphony Orchestra, conducted by Ernest Martinez-Izquierdo at the Suntory Hall, Tokyo.

Sept papillons

Sept papillons was the first piece Saariaho wrote after her opera L'Amour de loin and it was partly written during the rehearsals of the opera in Salzburg. One can sense the desire to find a new world, which has nothing to do with the opera, neither in style nor in language. From the metaphors of the opera which all have an eternal quality - love, yearning and death - she moved now to a metaphor of the ephemeral: butterfly.

Also, from the long time-spans of the opera she moved to these seven miniatures, which each seem to be studies on a different aspect of fragile and ephemeral movement that has no beginning nor end.

Sept papillons was commissioned by the Rudolf Steiner Foundation and was first performed by Anssi Karttunen in Helsinki in September 2000.

—*Note courtesy of Chester Music/Music Sales Classical.*

Italian composer SALVATORE SCIARRINO is considered one of the leaders of advanced or avant-garde music in Europe. His music uses isolated sonorities such as harmonics, other unusual methods of tone production, and additional sounds that can be made with instru-

ments such as tapping and key clicking. In addition, it is characterized by artful and frequent use of silence as part of the compositional structure, as well as frequent introduction, in a questioning or confrontational way, of pre-existing music, including classical American popular song.

He was a very bright, inquisitive, and talented child; interested in painting and other visual arts, he had moved to creating abstract works by the time he was ten. However, at about that age he was strongly attracted to music and began teaching himself music in 1959. He was guided in this by Antonino Titone, but aside from some studies with Turi Belfiore in 1964, had no formal academic training as a child.

Three years after starting his course of music self-teaching, a composition of his was accepted for the 1962 Third Palermo New Music Week Festival. In 1968 his *Quartetto II* was played in Rome and his work *Aka aka to* was premiered in Palermo.

In 1969, he moved to Rome. There he entered the electronic music course taught by Franco Evangelisti at the Accademia di Santa Cecilia. His music at this time was fairly much a torrent of unconventional instrumental sounds, as he was inspired by electronic music to seek the full sound potential of his instruments. However, through the decade of the '70s he tended to eliminate the profusion in favor of lean, isolated sounds separated by silences. He has said "there [is] one thing without which no delight in sound makes sense, and that is the intensity of silence."

His major compositional influence was Luigi Nono, the most radical composer among well-known Italian musical figures of the post-World War II generation. In 1976, Sciarrino left Rome for a teaching post in Milan, where he worked at the Conservatory until 1982. In that year his success as a composer allowed him to cut back on his teaching work and he moved to the remote Umbrian village of Città di Castello. Nevertheless, he continued to teach at Florence Conservatory, Palermo, and Bologna. In addition, from 1978 to 1980 he was the Artistic Director of the Bologna Opera Theater.

Laurent Feneyrou has characterized Sciarrino's music as evolving towards the borderland of sound, suggesting "vast uninhabited spaces, especially the ocean wastes, the confines of dream..."

One of the earliest pieces to show in a marked way his interest in sound versus silence is *Un'immagine di Arpocrate* for piano, orchestra, and chorus (1979). During the 1970s he produced a notable series of works for solo strings, including the *3 notturni brillanti* for viola (1974 - 1975), and *6 capricci* for violin (1975 - 1976).

But in 1977 he was impressed by the playing of flutist Roberto Fabbriccianni and has written numerous works for him, exploring increasingly tiny nuances of expression possible with the instrument. On the other hand, his large series of piano music tends to get more aggressive in tone over time.

Sciarrino's music exploring American popular song began with *Cailles en sarcophage* (1979), *Efebo con radio* (1981), and *Blue Dream* (1980). High points of this stream of Sciarrino's music includes the *Nove canzoni del XX secolo* (1991) and the "one-act still-life" *Vanitas* (1981) for voice, cello, and piano, a huge treatment of Hoagy Carmichael's song "Stardust." He also has a series of stage works, such as *Lohengrin* (1984), that deconstruct well-known stories and myths.

—Joseph Stevenson

Sciarrino's "Canzona Di Ringraziamento" is the fourth and shortest piece from L'Opera Per Flauto Vol. 1. All of his works present immense challenges to the interpreter. The Canzona's difficulty comes from the technical density, dynamic control and decoupling of both hands. The technical flurry is a constant dynamic and stylistic imposition. The constant registral jumps, along with endless double trills, are destabilizing to perform. Further, if his notation is taken literally, the piece constantly hovers near inaudibility. Despite all these challenges the end result is marvelous. Unlike Ferneyhough's flute literature which highlights interpretational difficulties, the Sciarrino should sound effortless and light. The piece is warm and buoyant. There's nothing else like it in the flute literature.

—Christopher Schelb

WOLFGANG RIHM was born in Karlsruhe, Germany, in 1952, and began studying composition under Eugen Werner Welte in 1968. In 1972–73 he studied with Stockhausen in Cologne, then took composition lessons with Klaus Huber and studied musicology with Hans Heinz Eggebrecht.

Rihm has become one of the most influential composers of the generation born after the Second World War, and was among those who effected a paradigm shift in German musical culture, replacing his predecessors' essentially intellectual and structuralist conception of art with one giving freer rein to emotion, adopting a more flexible approach to structure. He is enormously prolific and has an exuberant sense of freely evolving musical structure. His music continually looks for points of contrast, surprising new developments and novel processes within the web of sound. He has said that he is animated by 'the desire for a liberated, free music, subject only to its own urges, a "life force" of sounds'.

Important works include at least 12 string quartets, several concertos, the operas *Die Hamletmaschine* (1983-1986, text by Heiner Müller), *Oedipus* (1986-87) and *Die Eroberung von Mexico* ('The Conquest of Mexico', 1987-1991), and over 20 song cycles. The oratorio *Deus Passus* (1999-2000) was one of four commissioned from leading composers for the millennium by the Internationale Bachakademie Stuttgart. It is a homage to the Baroque Passion tradition, with distinct resemblances to the music of JS Bach. While Rihm's style in general tends towards uncompromising Expressionism, he has also allowed his affinities with the rich soundworlds of Wagner and Bruckner to come increasingly to the fore.

As well as working as a composer, Rihm is Head of the Institute of Modern Music at the Karlsruhe Conservatory of Music; other appointments have included a stint as musical advisor to the Deutsche Oper Berlin in the 1980s. He has also been composer-in-residence at the Lucerne and Salzburg Festivals. In 2001 he was honoured as an officer of the Ordre des Arts et des Lettres by the French Ministry of External Affairs in recognition of his contribution to the world of the arts. He has also been awarded many prizes, including the Beethoven Prize of the city of Bonn in 1981 and, in 2003, the prestigious Ernst von Siemens Music Award.

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In honor of our milestone 30th Anniversary in 2014, as well as our long-standing role as Philadelphia's premiere organization devoted to supporting and promoting the works of living composers, we established the **NETWORK FOR NEW MUSIC COMMISSIONING FUND**, an ongoing, dedicated commissioning fund designed to support and enhance our regular efforts to commission the works of both emerging and established American composers. As of 2016, we have nearly reached our initial goal of \$30,000 raised, and the Fund has made two significant commissions possible with more planned for upcoming seasons.

Your contribution to the Fund makes an immediate and palpable impact, and helps Philadelphia remain one of the country's most vibrant cities for new music.

To find out more about the Fund, and how Network is creating the standard chamber repertoire of the future, visit our website at www.networkfornewmusic.org.

ACKNOWLEDGEMENTS

Network for New Music would like to thank the many people and institutions who help make our work possible, including: The Curtis Institute of Music; Kris Rudzinski and the Settlement Music School; videographer Meg Sarachan; photographer Annie Sarachan; and the wonderful NNM Board and staff.

We would also like to thank Elizabeth Spungen, John Caperton, and all of the staff at The Print Center, for their generous efforts in making this concert possible.

In addition, NNM would like to thank the following for their support: the Daniel Dietrich Foundation, William Penn Foundation, Independence Foundation, Aaron Copland Fund, Musical Fund Society of Philadelphia, The Presser Foundation, the Samuel S. Fels Fund, the Amphion Foundation, the Drumcliff Foundation, and the Philadelphia Cultural Fund. Network for New Music receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.

And lastly, Network would like to acknowledge the essential work of our volunteers: Claire Landau, Mark Putnam, and Thea Putnam.

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2015–16 Season

Network for New Music illuminates connections between generations of American composers, while celebrating the 100th birthdays of two American titans of composition: Vincent Persichetti and Milton Babbitt.

10.18.2015

Curtis Institute of Music: Celebrating the music of **Vincent Persichetti** and his students, the Network Ensemble performs the world premiere of *Concerto for Strings and English Horn*, by **Behzad Ranjbaran**, with guest Elizabeth Starr Masoudnia. Also: Persichetti's *Quintet for Piano and Strings* (Philadelphia premiere) and works by **Steve Reich**, **Richard Daniel-pour**, and **Marga Richter**.

2.21.2016

Network returns to The Print Center to perform works by celebrated European and American composers: Wolfgang Rihm, Brian Ferneyhough, Kaija Saariaho, and others.

4.17.2016

Settlement Music School, Mary Louise Curtis Branch: Featuring the music of **Milton Babbitt** and a wide array of works by his students, this program includes Babbitt's *All Set* for jazz ensemble, as well as a jazz work by **Laura Karpman**; a world premiere by **David Rakowski**; a song grouping with popular songs by **Babbitt**, **Sondheim** and **Kern**; and the iconic *Philomel*, with guest soprano Ah Young Hong.

For information on more upcoming concerts, symposia and educational events during Network's 2015–16 season, visit our newly-redesigned website in the next few months!

www.networkfornewmusic.org