



**2018/2019 Season:**  
*Sound Designs*

**Mavericks of Minimalism**

34th SEASON  
7 April 2019  
Settlement Music School  
416 Queen Street, Philadelphia



# Network for New Music Ensemble

**Violin**  
Hirono Oka  
Julia Li

**Viola**  
Marvin Moon

**Cello**  
John Koen

**Vibraphone**  
Angela Zator Nelson

**Piano**  
Charles Abramovic  
Linda Reichert

## Guest Musicians

**Gamelan Players**  
Jacob Demree, gender wayang, ketuk  
Nadine Kaylor, gender wayang, babendi  
gong, gangsa  
Brian Jenike, gender wayang, gangsa  
Thomas Whitman, gender wayang,  
babendi gong

**Sinfonia Players**  
Sara Corson, flute  
Emily Corson, clarinet  
Ethan Frankel, violin  
Justin Williams, viola  
Anna Winters, cello

## About Network for New Music

With its adventurous and innovative programming and virtuoso performances, Network for New Music, under the new 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 147 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](http://networkfornewmusic.org).

In C

Terry RILEY

The image shows a page of a musical score for Terry Riley's 'In C'. It consists of 53 numbered measures of music written on a single staff in treble clef. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into two systems: measures 1-34 and measures 35-53. The notation includes various rhythmic values, rests, and dynamic markings. The name 'Terry RILEY' is printed in the top right corner, and 'In C' is centered at the top. 'Terry RILEY' is also printed at the bottom left, and 'In C' is printed at the bottom right.

The score to Terry Riley's *In C*.

PHILADELPHIA  
SINFONIA  
FESTIVAL CONCERT  
Gary D. White, Music Director & Conductor  
featuring Tom Beets, recorder soloist from Flanders Quartet, in a North American Premiere of composer Graham Fitkin's *Recorder Concerto*

**Sunday, May 19–4 pm**  
Kimmel Center, Philadelphia • Tickets at [kimmelcenter.org](http://kimmelcenter.org)

The image is a black and white photograph of a young man and woman smiling, likely members of the Philadelphia Sinfonia. The man is on the left, and the woman is on the right, holding a recorder. The text is overlaid on the image in a clean, sans-serif font. The Philadelphia Sinfonia logo is a stylized 'S' with a spiral inside.

**NETWORK FOR NEW MUSIC STAFF**  
Thomas Schuttenhelm, Artistic Director  
Karen DiSanto, Executive Director  
Rachel Browne, Media/Concert Production Associate

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**Network for New Music**

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Philadelphia, PA 19119  
215-848-7647

[www.networkfornewmusic.org](http://www.networkfornewmusic.org)

# Mavericks of Minimalism

## PRE-CONCERT PERFORMANCE 2:30pm

Original compositions by students of Michael Stambaugh,  
Settlement Music School

**Transitions**

**Above and Below**

Hirono Oka, violin; John Koen, cello

**Eva Kostic**

**Matthew Flynn**

## PROGRAM

**Bronze Music (1980/82)**

Charles Abramovic, piano; Linda Reichert, piano

**Gerald Levinson**

**Road Movies (1995)**

Charles Abramovic, piano; Hirono Oka, violin

**John Adams**

**C (2011)**

Angela Zator Nelson, vibraphone; Charles Abramovic, piano

**Hannah Lash**

## INTERMISSION

**In C (1964)**

Angela Zator Nelson, vibraphone; Hirono Oka, violin;  
Philadelphia Sinfonia Players

**Terry Riley**

**Air = Water (2019)\*+**

- 1) Ombak = Waves
- 2) Hujan = Rain

**Evan Ziporyn**

Hirono Oka, violin; Julia Li, violin; Marvin Moon, viola; John Koen, cello;  
Thomas Whitman and Gamelan Semara Santi Players

*Please remain seated for a post-concert 15 minute panel discussion with Evan Ziporyn, Thomas Whitman and Jan Krzywicki, moderated by Thomas Schuttenhelm. Reception to follow.*

\*NNM Commission +World Premiere

## BIOGRAPHIES AND NOTES

**John Adams:** Composer, conductor, and creative thinker—John Adams occupies a unique position in the world of American music. His works stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes. Winner of the 1993 Grawemeyer Award for his Violin Concerto and the 2003 Pulitzer Prize for *On the Transmigration of Souls*, Adams has additionally received honorary doctorates from Harvard, Yale, Northwestern University, Cambridge University, the Juilliard School. Since 2009 he has held the position of Creative Chair with the Los Angeles Philharmonic.

The title *Road Movies* is total whimsy, probably suggested by the "groove" in the piano part, all of which is required to be played in a "swing" mode (second and fourth of every group of four notes are played slightly late). Movement I is a relaxed drive down a not unfamiliar road. Material is recirculated in a sequence of recalls that suggest a rondo form. Movement II is a simple meditation of several small motives. A solitary figure in a empty desert landscape. Movement III is for four wheel drives only, a big perpetual motion machine called "40% Swing". On modern MIDI sequencers the desired amount of swing can be adjusted with almost ridiculous accuracy. 40% provides a giddy, bouncy ride, somewhere between an Ives ragtime and a long rideout by the Goodman Orchestra, circa 1939. It is very difficult for violin and piano to maintain over the seven-minute stretch, especially in the tricky cross-hand style of the piano part. Relax, and leave the driving to us.

**Hannah Lash** obtained her Ph.D in Composition from Harvard University in 2010. She has held teaching positions at Harvard University (Teaching Fellow), at Alfred University (Guest Professor of Composition), and currently serves on the composition faculty at Yale University School of Music.

*C* is a piece about the expansion of material in a motor-like, additive process. Its anchor and beginning are the C-octaves, which spin out of the rest of the material in relentless perpetual motion.

**Gerald Levinson** was born in 1951 and raised in Connecticut. His first teachers were George Crumb, George Rochberg, and Richard Wernick at the University of Pennsylvania, followed by work with Ralph Shapey at the University of Chicago. He then studied at the Paris Conservatory with Olivier Messiaen, for whom he later served as translator and assistant. He is the Jane Lang Professor of Music at Swarthmore College, where he has taught since 1977.

Levinson spent 1979-80 in Bali as a Henry Luce Foundation Scholar, composing and studying Balinese music, and returned there in 1982-83 as a Guggenheim Fellow, followed by extended stays in Thailand, Burma, Nepal, and Sri Lanka.

He has received numerous awards for his music, including two fellowships from the National Endowment for the Arts, the Goddard Lieberman Fellowship and the Music Award from the American Academy of Arts and Letters, and the Pew Fellowship in the Arts. He has also served as a juror for the Rome Prize, the Copland Fund for Recorded Music, and the Pulitzer Prize.

His music, including two symphonies, works for orchestra and chamber orchestra works, and vocal, chamber, and keyboard music, has been widely commissioned and performed in the US and Europe by major orchestras and ensembles, including the Los Angeles Philharmonic, the Philadelphia Orchestra, the London Sinfonietta, the Seattle, Indianapolis

## 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: Kris Rudzinski and Settlement Music School; Thomas Whitman and Swarthmore College; Judith Mendelsohn, Gary White and Philadelphia Sinfonia; Jan Krzywicki; Michael Stambaugh; and, as always, NNM's Board of Directors, Staff and Volunteers.

In addition, NNM would like to thank the following for their support: The Aaron Copland Fund, The Amphion Foundation, The Daniel W. Dietrich II Foundation, The Drumcliff Foundation, Independence Foundation, Musical Fund Society of Philadelphia, The Philadelphia Cultural Fund, and The Presser Foundation. 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.



pennsylvania  
COUNCIL ON THE ARTS



### Additional Outreach Performance

April 9, 2019; 7:30pm

Haverford College, Roberts Auditorium

370 Lancaster Ave, Haverford, PA

FREE

\*Please note that the Terry Riley piece will *not* be repeated on this date.

## NEW MUSIC CIRCLE

### MUSICIAN (\$500-999)

Melinda Whiting & John Burrows  
Anthony P. & Benita V. Checchia, *In Honor of Linda Reichert*  
Burchard Tang & Priscilla Lee  
Katharine Sokoloff & William B. McLaughlin  
Jan Krzywicki & Susan Nowicki  
Lisa Miller & Ron Sarachan

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Baird & Carol Brown  
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Dr. George E. Allen  
Sylvia Baker  
Lawrence & Diane Blum  
Ulrich Boeckheler  
James Brown  
Peter & Miriam Burwasser  
Louise & Harris Clearfield  
Cathryn Coate  
Sid & Shirley Curtiss, *In Memory of Robert Capanna*  
Marc DiNardo, *In Honor of Tom DiNardo*  
Richard Fried  
Mark & Jean Gilbert  
Dan Rothermel & Michael Hairston  
Shanna Halpern  
Richard & Judy Hurtig  
Mark Seidman & Victoria Jenkins, *In Memory of Roscoe the Dog*  
Eleanor Kazdan & Gary King  
Paul & Joan Krzywicki  
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  
Richard Rudin  
Henry & Yumi Scott  
Gay Scott  
Rheta Smith  
Neil & Diane Sussman  
Laurie Wagman, *In Honor of Linda Reichert*  
Vera Wilson  
Dacy Boyd & Maurice Wright  
Jane Zegestowsky

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Janet Yamron

### FRIEND (\$0-49)

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Laura Madeleine  
Lisa McNamee  
Anthony Orlando

and Cincinnati Symphonies, the City of Birmingham (England) Symphony Orchestra, the Aspen and Tanglewood Festivals, and many others, led by such conductors as Sir Simon Rattle, Christoph Eschenbach, Hugh Wolff, Oliver Knussen, Gunther Schuller, Gerard Schwarz, Esa-Pekka Salonen, and David Zinman.

**Bronze Music** (1980/82) was originally written in Bali for symphonic band in 1980. This version for two pianos was made in 1982 and first performed by James Freeman and the composer.

The work is freely based on the general musical style of the gamelans (percussion orchestras, largely of bronze-keyed instruments) of Java and Bali, where my wife and I lived during 1979–80 and 1982–83. Although the piece contains no quotations of actual gamelan compositions, it is built up from elements reminiscent of several different Balinese styles, from the explosive, dramatic gong kebyar to the stately ceremonial gong gedé, as well as the majestic court gamelans of central Java.

It is largely written in a five-tone mode which approximates a common Balinese tuning; toward the end this basic mode is enriched by extra “foreign” tones in a manner derived from Javanese practice. The texture is layered into slow-moving bass parts, steadily flowing “trunk” tones in the middle range, and rapid interlocking, syncopated “flower” parts in the higher registers, sometimes with a free ornamental melody superimposed. This layered conception follows rather closely the orchestral technique of Balinese gamelan.

The piece represents my first, fresh, enthusiastic response to the marvelous, vibrant music which surrounded us, and is more frankly imitative of its models than my later music. The two-piano version was intended as a companion piece to Colin McPhee’s beautiful two-piano transcriptions of traditional Balinese compositions, with the difference that my “original” Balinese source is imaginary.

Bronze Music has been recorded in the two-piano version by James Freeman and Charles Abramovic on CRI, and in the wind-band version by the New England Conservatory Jordan Winds on Albany. – G.L.

Composer and performer **Terry Riley** is one of the founders of music’s Minimalist movement. His early works, notably *In C* (1964), pioneered a form in Western music based on structured interlocking repetitive patterns. The influence of Riley’s hypnotic, multi-layered, polymetric, brightly orchestrated Eastern-flavored improvisations and compositions is heard across the span of contemporary and popular music.

**Evan Ziporyn** (b. 1959, Chicago) makes music at the crossroads between genres and cultures, east and west. He studied at Eastman, Yale & UC Berkeley with Joseph Schwantner, Martin Bresnick, & Gerard Grisey. He first traveled to Bali in 1981, studying with Madé Lebah, Colin McPhee’s 1930s musical informant. He returned on a Fulbright in 1987. Earlier that year, he performed a clarinet solo at the First Bang on a Can Marathon in New York. His involvement with BOAC continued for 25 years: in 1992 he co-founded the Bang on a Can All-stars (Musical America’s 2005 Ensemble of the Year).

Ziporyn joined the MIT faculty in 1990 and is Kenan Sahin Distinguished Professor and founded the Gamelan Galak Tika there in 1993, and beginning a series of groundbreaking compositions for gamelan & western instruments.

As a clarinetist, Ziporyn recorded the definitive version of Steve Reich's multi-clarinet NY Counterpoint in 1996, sharing in that ensemble's Grammy in 1998. In 2001 his solo clarinet CD, *This is Not A Clarinet*, made Top Ten lists across the country. His compositions have been commissioned by Yo-Yo Ma's Silk Road, Kronos Quartet, American Composers Orchestra, Maya Beiser, So Percussion, Wu Man, and the Boston Modern Orchestra Project, with whom he recorded his most recent CD, Big Grenadilla/Mumbai (2012).

### ***Air = Water***

Balinese music and culture have enriched my life for 40 years, in more ways than I can begin to recount or repay. This piece is a small attempt to celebrate that enrichment, and to my first guru, I Madé Lebah (1905?-1996). The title is a linguistic coincidence: air means 'water' in Indonesian.

I first heard Balinese gamelan in 1979, it hit me like a lightning bolt, love at first sight, the coolest music on the planet. I still feel this way now, a fascination equal parts connection and estrangement; a feeling of uncanny familiarity, as if I already knew it somehow, with an equally strong sense of bafflement and disorientation. I've come to accept that this is a continuous dialectic, at least for me, part of the process of translation and fluency that seem to be inherent in any cross-cultural exchange. One example, relevant to this piece: Balinese scales are non-tempered and non-standardized, constantly revealing subtleties of expression and emotion. I revel in this, but some part of me can't stop parsing them in western terms, sorting them into 12 chromatic slots that are permanently etched into my mind.

Another example: I first traveled to Bali in 1981, and through extreme good fortune (in the form of the wonderful Rachel Cooper, who made the introduction) I was able to study Balinese kendang (drumming) daily with Pak Madé, by then semi-retired, though still very much a driving force in the legendary Gamelan Gunung Sari, aka Legong Peliatan, the group that had brought Balinese music to the west, first by touring Holland in the 1930s, then America in the 1950s. (Pak had also been a close friend of composer Colin McPhee, figuring prominently in McPhee's 1947 memoir, *A House in Bali*, which I adapted into an opera in 2009.) Every morning I met him on the bale of his niece's house, she would bring us tea and little sweets, while with infinite patience Pak Madé taught me drumming patterns note-by-note, phrase-by-phrase. Often, inevitably, part of the process of 'getting it' was a sudden realization that I'd somehow gotten it all wrong, that I'd become disoriented somewhere along the way: I'd be hearing the beat in the wrong place, often on the 'and,' i.e. offset by 180°. I'd do my best to recalibrate, but to this day there are still patterns – patterns I've heard and played hundreds if not thousands of times – that I still hear as if from halfway around the world.

Music is culturally specific, yet so many of my most profound musical experiences have involved crossing borders, learning new ways of hearing and thinking, but also working with incredible musicians whose minds are being similarly blown by their own discoveries. We find our own makeshift ways of overcoming the contradictions, and somehow we end up making music together. *Air = Water* is about the ways we share musical space, making connections by coincidence and juxtaposition, through constructive misunderstanding, by focusing in on the micro and out on the macro, somehow filling in what's in between. *Ombak = Waves* does this directly, starting with the carefully constructed beatings (aka acoustic waves) that are built into Balinese instruments, then using western microtonality and just intonation as a bridge between the two incompatible tuning systems. *Hujan = Rain* is more metaphorical, employing some of those interlocking patterns that I always heard the wrong way around. Rain looms large in Bali: on very rainy days it really does feel like air equals water. Caught in a downpour, distinctions get blurred, and we find we're all in it together.

## LINDA REICHERT COMMISSIONING FUND

GIFTS (9/1/2018 - 4/4/2019)

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

#### COMPOSER (\$2500 and above)

Wendy & Gregory Gosfield

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

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Eleanor Kazdan & Gary King

Jennifer Higdon & Cheryl Lawson

David W. & Jeannine B. Webber\*

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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 (9/1/2018 - 4/4/2019)

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Judy & Palmer Hartl

Mark Seidman & Victoria Jenkins, *In*

*Memory of Roscoe the Dog*

Gerald Levinson, *In Honor of George Crumb*

Joseph & Jeanne McGinn

Janet Yamron

#### FRIEND (\$0-49)

William Goldberg

Lisa McNamee

William C. & Hilde P. Reichert

Vera Wilson

\* BYN Mellon Community Partnership Program - Matching Gift

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

Anonymous

Ingrid Arauco

Joellen Meglin & Richard Brodhead

Anne Silvers Lee & Wynn Lee

Linda Reichert & Mark Putnam

Learn more about Sinfonia, including upcoming concerts and audition information, by visiting our website, philadelphiasinfonia.com, and follow us on Facebook and Twitter @PhilaSinfonia.

### **Gary D. White, Music Director & Conductor**

Gary D. White, appointed Music Director and Conductor of Philadelphia Sinfonia Association in 1999, has educated, inspired, and shaped a group of young musicians into one of the Delaware Valley's finest youth orchestras. With a conducting philosophy that focuses as much on process as the final product of the concert, Maestro White cultivates a creative partnership with young musicians that empowers them to make passionate music, a hallmark of Sinfonia performances.

An experienced musician, conductor, educator, adjudicator, and lecturer, Mr. White trained at the prestigious Pierre Monteux School for Conductors in Hancock, Maine, with Maestro Michael Jinbo. He has studied conducting with Maestro Luis Biava, retired Conductor-in-Residence of The Philadelphia Orchestra, and Arthur Chodoroff, Professor Emeritus of Instrumental Music, Temple University.

Maestro White is also Music Director and Conductor of Orchestra Concordia, and in demand as a guest conductor of professional and youth orchestras throughout the tri-state area, including the Chamber Orchestra of Philadelphia, Temple University Sinfonia and Symphony, and DMEA and PMEA festivals. Most recently, Maestro White was guest conductor of the professional chamber orchestra Philadelphia Festival Symphony Orchestra on their highly successful 2018 concert tour of China.

**Charles Abramovic** is Professor of Keyboard Studies at Temple University's Boyer College of Music in Philadelphia where he has taught since 1988. Mr. Abramovic has performed with such artists as Midori, Sarah Chang, Robert McDuffie, Viktoria Mullova, Kim Kashkashian, Mimi Stillman, and Jeffrey Khaner. His recording of the solo piano works of Delius for DTR recordings has been widely praised. He has recorded for EMI Classics with violinist Sarah Chang, and Avie Recordings with Philadelphia Orchestra principal flutist Jeffrey Khaner. He has also recorded works of Milton Babbitt, Joseph Schwantner, Gunther Schuller and many other fine composers for Albany Records, CRI, Bridge, and Naxos. An active participant in the musical life of Philadelphia, he performs regularly with Network for New Music, Orchestra 2001, and the Dolce Suono Ensemble. 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, the Peabody Conservatory, and received his DMA from Temple University. His teachers have included Natalie Phillips, Eleanor Sokoloff, Leon Fleisher, and Harvey Wedeen.

**John Koen** has been a member of The Philadelphia Orchestra since 1990. He served as Acting Assistant and then Acting Associate Principal Cello from 2011–2016. He graduated from The Curtis Institute of Music where he studied with David Soyer and Peter Wiley of the Guarneri Quartet. He has collaborated in chamber music with Emanuel Ax, Joshua Bell, Christoph Eschenbach, Stephen Hough, Lang Lang, Wolfgang Sawallisch, Jean-Yves Thibaudet and many others.

Mr. Koen performs both as a recitalist and soloist with orchestras across America as well as in Bulgaria. He has given master classes in Universities from Seoul to Sofia, and has been artist faculty at Temple University since 2006 as well as teaching at several other colleges in the Philadelphia region.

His recording of "Seven Mad Gods" by Robert Maggio was nominated for "Best Instrumental Performance." He received the C. Hartman Kuhn award from The Philadelphia Orchestra for "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."

His interests include reading, languages, traveling, food and health, technology, and playing with his two cats.

Violinist **Julia Li**, praised by the Baltimore Sun as a performer of "confidence and brio," has appeared extensively in recitals and concerts. She has performed as soloist with the Houston Symphony, Symphony in C (formerly the Haddonfield Symphony), and the Independence Sinfonia of Pennsylvania, among others. An avid chamber music player, she is an artist with Network for New Music and has appeared as guest artist with Astral Artists and the Dolce Suono Ensemble in Philadelphia. While still completing school, Ms. Li joined the first violin section of the Philadelphia Orchestra in January of 2014. Since then she has performed with the orchestra and in chamber music concerts all over the world. She received her bachelor of music from the Curtis Institute of Music and her master's degree from the Juilliard School. In addition to violin, Ms. Li plays viola and guitar; she is also a runner and yogi.

A native of Philadelphia, violist **Marvin Moon** comes to The Philadelphia Orchestra from the Boston Symphony, which he joined at the start of the 2005-06 season. Mr. Moon previously performed for several years as a substitute player with The Philadelphia Orchestra and the New York Philharmonic. From 2000 to 2003 he was principal viola of the Chamber Orchestra of Philadelphia. He was also previously a member of the Haddonfield Symphony (recently renamed Symphony in C), the New York String Seminar Chamber Orchestra, and the Curtis Symphony, serving as principal viola in 2000. He is currently serving a one-year term (2015) as principal viola of the Suwon Philharmonic Orchestra in Korea.

**Angela Zator Nelson** has been Associate Principal Timpanist and Percussionist with the Philadelphia Orchestra since 1999. Angela taught at Temple University for 10 years and currently teaches privately, gives masterclasses, and works with Live Connections presenting educational sessions at the World Cafe Live for students living in Philadelphia. She has also enjoyed performing as a marimba soloist with local chamber orchestras.

Angela graduated from Northwestern University and performed with the Civic Orchestra of Chicago for three years. She then obtained her Master's Degree from Temple University. Angela also enjoys performing new music with groups such as Orchestra 2001, the Philadelphia Orchestra Percussion Group, and Network for New Music.

**Hirono Oka** joined The Philadelphia Orchestra in 1990 and is a member of the first violin section. She made her debut in her native Japan at the age of eleven with the Tokyo Symphony Orchestra. 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.

Ms. Oka has appeared as soloist with The San Francisco Chamber Ensemble, The Utica Symphony Orchestra and numerous other 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, The Philadelphia Orchestra Chamber Music Series, 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.

**Linda Reichert**, as Artistic Director Emerita and co-founder of Network for New Music, has helped lead the group into prominence as one of the finest new music ensembles and commissioning organizations in the greater Philadelphia region. As a pianist, Dr. Reichert has developed a reputation for championing and premiering new works of emerging and established composers, and regularly performs with the Network Ensemble and other chamber groups. She is in demand as a speaker, music panelist, and judge for numerous organizations and competitions; she teaches piano and coaches chamber music at the Settlement Music School.

**Gamelan Semara Santi of Swarthmore College** is one of many North American groups devoted to the rich performing arts traditions of Bali, Indonesia. Co-directed by Ni Luh Kadek Kusuma Dewi, I Nyoman Suadin, and Thomas Whitman, it performs regularly at Swarthmore College. It has made guest appearances at the Philadelphia Shakespeare Festival Theater, West Chester University, Cabrini College, at the Philadelphia Festival of World Music at the Painted Bride, and at the Chrysanthemum Festival at Longwood Gardens in Kennett Square, Pennsylvania. In the fall of 2003 it performed four concerts with the Philadelphia Orchestra at the Kimmel Center in Philadelphia and at Carnegie Hall in New York City. Gamelan Semara Santi was also profiled on a segment of "Creative Campuses" on WHYY's arts channel.

The instruments of Gamelan Semara Santi were created in 1997 by the late I Wayan Beratha, a leading composer, performer, instrument maker, and teacher in Bali. The Gamelan was named in honor of Semar, the Balinese god of love, and Santi ("peace"), to acknowledge the peaceful traditions of Swarthmore's Quaker heritage. The musicians of Gamelan Semara Santi are students, faculty, staff, alumni, and others from the extended community.

**Jacob Demree** is a Swarthmore College student from Mount Laurel, New Jersey, who has played with Gamelan Semara Santi since 2015. In addition to gamelan, he plays piano, violin, and guitar, and has performed with the Swarthmore College Orchestra since 2016. After graduating with a B.A. in Medical Anthropology (and minors in both Latin American and Latino Studies and Peace and Conflict Studies) this spring, Jacob will pursue a J.D. at the Georgetown University Law Center.

**Brian Jenike** is originally from Appleton, Wisconsin, where he played with Gamelan Cahaya Asri of Lawrence University when he was still in high school. Currently a junior at Swarthmore College, Brian is a Physics major with minors in Mathematics and Linguistics. A member of Gamelan Semara Santi since 2016, he also plays clarinet with the Swarthmore College Wind Ensemble.

**Nadine Kaylor** holds a BM in Piano Performance and an MM in Music History. She has participated in gamelan ensembles at Bowling Green State University (Balinese), University of Pittsburgh (Javanese), Cornell University (Javanese) and has been a member of the Gamelan Semara Santi (Balinese) at Swarthmore College for the past 16 years. Nadine resides in Devon, PA with her husband and two teenage children.

Composer and musician **Thomas Whitman** first studied Indonesian music as a Luce Scholar in Bali in 1986-7, where his primary teacher was the late I Madé Gerindem. Whitman earned a Ph.D in Music from the University of Pennsylvania and has continued to study Balinese music on research trips to Indonesia as well as with his current teacher in the United States, I Nyoman Suadin. Whitman has taught at Swarthmore College since 1990, where he founded Gamelan Semara Santi in 1997, and he has co-directed it ever since. Since 2004 he has also taught Balinese Gamelan as a volunteer music teacher to schoolchildren in underserved communities.

### **Philadelphia Sinfonia Association**

One of the premiere youth orchestra organizations in the tri-state area, Philadelphia Sinfonia Association provides talented young musicians with a challenging, engaging, and in-depth musical education. Sinfonia students range in age from 11 to 23 and have exceptional artistic ability. In addition to honing their musical proficiency and orchestral skills, Sinfonia musicians learn the importance of civic responsibility, which they demonstrate through benefit concerts, artistic mentoring opportunities, and participation in a national food drive that supports Philabundance.

Philadelphia Sinfonia Association's youth orchestra program includes an advanced full symphonic orchestra, an intermediate full symphonic orchestra, and a string chamber orchestra. Our conductors choose diverse and adventurous musical repertoire, comprised of works from the standard classical canon alongside 20th and 21st century pieces, including world and Philadelphia premieres. In addition to performing at venues such as the Kimmel Center and Temple Performing Arts Center, our musicians have opportunities each season to work with top-notch guest artists and coaches through our collaborations with musicians from The Philadelphia Orchestra and other performing arts groups including Mendelssohn Club of Philadelphia, Network for New Music, the Philadelphia Chamber Music Society, Chamber Orchestra of Philadelphia, the Philadelphia Boys Choir, Commonwealth Youthchoirs, and Enchantment Theatre Company. We are part of the Philadelphia Music Alliance for Youth (PMAY), a partnership of youth music education organizations in the Philadelphia region.