



**2018/2019 Season:
Sound Designs**

Millennial Music

34th SEASON
17 February 2019
Rose Hall, University of Pennsylvania
3340 Walnut Street, Room 419
Philadelphia, PA

Network for New Music Ensemble

Cello

Thomas Kraines

Piano

Charles Abramovic

Viola

Burchard Tang

Violin

Hirono Oka

Guest Piano

Andrew Hsu

Mark Livshits

Guest Clarinet

Yoonah Kim

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**.



STAY TUNED...

Mavericks of Minimalism

Sunday, April 7, 2019; 3PM

Settlement Music School

416 Queen Street, Philadelphia.

The enchanting final concert of the season, is centered around a commissioned work by post-minimalist cross-culturalist, Evan Ziporyn, for string quartet and 4 gamelan players. To this, Network adds Gerald Levinson's exquisitely constructed Balinese inspired *Bronze Music* (piano; 4 hands) and *Road Movies* (violin and piano) by John Adams, which inserts a subversive 'swing' into the mix. The concert concludes where it all began: with a special performance of the iconic *In C* by Terry Riley played by the Network Ensemble, the Gamelan Semara Santi players, and instrumentalists from the Sinfonia Youth Orchestra. Finally, Yale music professor Hannah Lash's *C* (vibraphone and piano) provides a companion work.

For more information, please visit

www.networkfornewmusic.org/events.

Millennial Music

PROGRAM

Reflections #2 (2019)*+

Rene Orth

Thomas Kraines, cello; Mark Livshits, piano; Burchard Tang, viola

I am in here (2019)*+

Joshua Hey

Thomas Kraines, cello; Hirono Oka, violin

i. surrounded

ii. I close my eyes and

FastSlowHighLow (2015)

Sky Macklay

Charles Abramovic, piano; Hirono Oka, violin

I. HighSlowHighFast

II. HighSlowLowSlow

III. FastLowSlowLow

IV. FastLowFastHigh

erebus (2019)++

Andrew Hsu

Andrew Hsu, piano; Yoonah Kim, clarinet

los minusculos (2018)++

Gabriel Bolaños

Thomas Kraines, cello; Shani Aviram, technical assistant

Sunburst (2016)++

Charles Peck

Charles Abramovic, piano; Thomas Kraines, cello; Hirono Oka, violin;
Burchard Tang, viola

I. Reflect

II. Absorb

*NNM Commission +World Premiere ++Philadelphia Premiere

BIOGRAPHIES AND NOTES

Gabriel Bolaños is a Nicaraguan-American composer of solo, chamber, orchestral and electronic music. His work frequently explores unusual timbres and structures, and he is interested in computer-assisted-composition, the grammatology of software, auditory perception, ecological listening, and linguistics. He frequently collaborates with other artists on sound installations, multimedia art, and digital media projects. Bolaños holds a Ph.D. in Music Theory and Composition from the University of California, Davis, and is a visiting lecturer at Bates College where he teaches courses related to music theory and music technology.

Los minúsculos is an homage to the over 400 victims who have been killed by the Nicaraguan government since April, and to all my fellow Nicaraguans who have suffered under Daniel Ortega's regime. The first lady and vice president disparagingly calls protesters "minúsculos grupos alentadores del odio" (minuscule groups inciting hatred). As a reaction, hundreds of thousands of self-proclaimed minúsculos have repeatedly taken to the streets in protest, demanding justice for the victims of oppression. This piece was originally composed for bassoon and electronics, and was adapted for Tom Kraines. It is an examination of collective movement and growth, a study on how multiple small things can converge, grow and develop into a larger, cohesive, even uncontrollable whole.

Joshua Hey is a composer living in Philadelphia as a PhD candidate at the University of Pennsylvania. His music has been commissioned and performed by the Daedalus Quartet, ICE, Dal Niente, PRISM, Omaha Symphony, Quatuor Bozzini, and Marilyn Nonken, among others. The work has been presented at festivals such as IRCAM-ManiFeste (2018-19), Time of Music—Musik in aika, June in Buffalo, RED NOTE, the American Conservatory in Fontainebleau, and as composer-in-residence at ICon Arts in Sibiu, Romania. He received second place in the SCI/ASCAP Student Composition Competition, was an ASCAP Morton Gould finalist, and was awarded prizes from the Eastman School and University of Pennsylvania. He has also received residencies from the Virginia Center for the Creative Arts, Brush Creek Foundation, and Kimmel Harding Nelson Center. In 2014-15, he was a visiting scholar at the Sibelius Academy in Helsinki on a Jane and Aatos Erkko fellowship from the American-Scandinavian Foundation. Upcoming projects include his dissertation work for mixed chamber ensemble, electronics, lighting, and video and a collaboration with visual artist Michelle Lopez and sound artist Eugene Lew.

I am in here is comprised of two movements, played attacca to form a continuous whole. The title conjures a symbolic web associated with one's sense of place, evoking references to:

- challenges inherent in self-expression, compositional or otherwise
- tensions between where a person is and where they hope to be
- self-conscious anxiety
- David's prayers in the *Psalms*
- pg 1 and 168 of *Infinite Jest*
- detachment
- Buddhist philosophy, viz. that the self-disciplined mind is undisturbed by its environment
- first steps towards empathy
- meditating, dreaming, imagining
- the motion of the work, as it concentrates and slows, turning inward
- etc.



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Network for New Music

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Andrew Hsu (徐鴻) is a critically acclaimed pianist and composer. A 2014 Gilmore Young Artist, Hsu's "incendiary" (New York Times) and "beautifully florid and lyrical" (Times Argus) performances have brought him to stages across Europe and the USA. Writing music characterized as "an amorphous cloud of dissonance, slow and vibrating" (New York Times) and "deliciously atmospheric, pulseless" (Oregon ArtsWatch), Hsu's compositions have been performed at venues including Carnegie Hall, Die Glocke, the Konzerthaus Berlin, Lincoln Center, and the Tanglewood Music Center. His compositions have received honors from organizations such as the American Academy of Arts and Letters, American Society of Composers, Authors, and Publishers (ASCAP), Aspen Music Festival and School, Broadcast Music Incorporated (BMI), and the Minnesota Orchestra Composer Institute.

Hsu currently is a C.V. Starr Doctoral Fellow at The Juilliard School in New York City as a pupil of Matthias Pintscher. He is an alumnus of the Curtis Institute of Music and Juilliard, where he held the Rising Star Annual and Kovner Fellowships respectively. His primary instructors have included pianists Gary Graffman and Eleanor Sokoloff, and composers Samuel Adler, Richard Danielpour, David Ludwig, and Steven Stucky.

erebus. Mount Erebus, located in Antarctica, is the most southerly active volcano in the world. It houses one of the world's only surface lava lakes and for this reason scientists from all over the world study Mount Erebus for its active volcanism and effects on its surroundings. Yet what is perhaps most fascinating about Mount Erebus are the ice caves buried deep within the mountain. This alien landscape is completely sealed off from the world above, save for fuming gases escaping through fumaroles into the violent Antarctic atmosphere. The delicate ice formations have been unaffected for millions of years, a frozen communion of statues entombed by a fire from within. Time and perception are lost as one begins to grasp the immensity of the cathedral—unearthly, as if from another planet.

The music of composer, oboist, and installation artist **Sky Macklay** (b. 1988) explores bold contrasts, audible processes, humor, and the physicality of sound. Her works have been performed by ensembles such as ICE, Yarn/Wire, Wet Ink Ensemble, Mivos Quartet, Dal Niente, The New York Virtuoso Singers, The Da Capo Chamber Players, and Le Nouvel Ensemble Moderne and her recent projects include an opera set in a uterus and two interactive installations of harmonica-playing inflatable sculptures. Sky has been commissioned by Chamber Music America, The Fromm Foundation, the Barlow Endowment, and the Jerome Fund for New Music. Her orchestra piece Dissolving Bands won the Leo Kaplan award from ASCAP and her string quartet Many Many Cadences, recorded on Spektral Quartet's Grammy-nominated album, also received an ASCAP award. Sky completed her D.M.A. at Columbia University and is Assistant Professor of Music at Valparaiso University in Northwest Indiana.

Fastlowhighslow is a playful exploration of the extremes of two musical axes: register and speed. The violin has a slow, high module and a fast, low module. The piano has a fast, high module and a slow, low module. Either of one instrument's modules fit with either of the other instrument's modules. Thus, the four movements are derived by cycling through all of the possible module combinations. There is also an optional fifth movement for two violins and piano 4-hands not performed here which combines all four modules.

Rene Orth is a composer that "breaks new ground" (Opera News), writing music described as "...always dramatic, reflective, rarely predictable, and often electronic" (Musical America). She currently serves as Opera Philadelphia's 6th Composer in Residence, a post that she will hold through the 2018-19 season. Her work has been performed by a variety of opera companies and orchestras, including Berkeley Symphony, Louisville Orchestra, Festival d'Aix en Provence, Fort Worth Opera, and Washington National Opera. She has collaborated with notable artists and ensembles such as the Del Sol, Dover and Aizuri Quartets, Countertenor Anthony Roth Costanzo, Mezzo Daniela Mack Shrader, Seraph Brass, Rock School of Dance, and Pennsylvania Ballet.

Upcoming commissions and premieres include a violin concerto for soloist Alex Boissonnault and Summerville Orchestra, a chamber piece for Philadelphia's Network for New Music, and a Curtis Opera Theater production of a newly revised and orchestrated version of her chamber opera, Empty the House, (librettist Mark Campbell) with Mary Birnbaum as director. The 18/19 season also features performances by North Carolina Symphony, Seraph Brass, Tapestry Opera, and ALIAS chamber ensemble.

She is a recipient of a 2016 OPERA America Discovery Grant and has served on the Theory/Composition faculty for Luzerne Music Center and has held residencies at the artist colonies of Yaddo and Virginia Center for Creative Arts.

A recent graduate of the Curtis Institute of Music, Rene also earned an M.M. in Music Composition at the University of Louisville as a Moritz von Bomhard Fellow and holds degrees from MediaTech Institute and Rhodes College.

Reflections No. 2, written for viola, cello, and piano, is meant to follow a previously commissioned piece, Reflections No. 1 for viola and piano. Coincidentally, both pieces were written at a time after finishing lengthy projects (chamber operas). These pieces have presented themselves to be beautiful opportunities to freely express myself in whatever way I choose. Reflections No. 2 follows a departure from a lonely and dramatic mood to a short light hearted groove before everything drifts away, and we end up close to where we started from again.

Charles Peck (b.1988) is a composer whose work has been called "daring" (Philadelphia Inquirer), "spell-binding" (Rappahannock News), and "substantial, personal, genuine" (Roger Shapiro Fund for New Music). His music, spanning a range of chamber and large ensembles, has been performed by the Minnesota Orchestra, the Albany Symphony, Alarm Will Sound, the Kaleidoscope Chamber Orchestra, Symphony in C, the New York Youth Symphony, the JACK Quartet, Sandbox Percussion, the Locrian Chamber Players, percussionist Ji Hye Jung, clarinetist Derek Bermel, and pianist Holly Roadfeldt.

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Vera Wilson

ACKNOWLEDGEMENTS

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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.

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He has also been named a winner of composition competitions with the ASCAP Morton Gould Young Composer Awards, the Lake George Music Festival, the Boston New Music Initiative, the Salvatore Martirano Memorial Award, the Left Coast Chamber Ensemble, the National Federation of Music Clubs, Frame Dance, and Symphony in C, among others. Recently, Peck has received grants from the Barlow Endowment for Music Composition, the McKnight Foundation, the American Composers Forum, and the Cornell Council for the Arts. And his music been featured at a variety of venues and festivals, including Carnegie Hall, the Aspen Music Festival, the Cabrillo Festival, the Mizzou International Composers Festival, the Civic Orchestra New Music Workshop, the Minnesota Orchestra's Composer Institute, the Beijing Modern Music Festival, the Mise-En Music Festival, the American Music Festival, the NYC Electroacoustic Music Festival, and the New Music Gathering. Peck currently teaches at the University of the Arts in Philadelphia and is a doctoral candidate at Cornell University.

Sunburst. This two-movement work explores the energy in sunlight. The first movement, titled Reflect, focuses on the frenetic, scattered motion of light waves. The music contains only a few short gestures, but it jumps to and between them at speed, as if it were following a ray of light over contrasting surfaces.

Each gesture is imbued with that same, active motion, exemplified by the use of extreme ranges in the piano and tightly interlocked rhythms in the ensemble. Contrarily, the patient second movement, titled Absorb, acts as a solar-powered circuit. The music begins in the low register and breathes slowly while the circuit receives and stores energy. As the power accumulates, the electricity begins to hum, an effect that is personified by drones in the violin and viola. Finally, after flickering on and off, the movement climaxes with a powerful release of energy, followed by a steady, sequential descent in register as the circuit runs out of power.

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.

Born in Seoul and raised in British Columbia, **Yoonah Kim** holds a Master of Music degree from The Juilliard School and a Bachelor of Music degree from the Mannes College of Music at The New School, where she studied clarinet under Charles Neidich.

As principal clarinetist of The Juilliard Orchestra and The Mannes Orchestra, Yoonah has

LINDA REICHERT COMMISSIONING FUND GIFTS (9/1/2018 - 2/13/2019)

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.

performed at prestigious venues, including Carnegie Hall, David Geffen Hall, Alice Tully Hall, and Symphony Space. Yoonah has also served as principal clarinetist of the New York Youth Symphony and the Vancouver Youth Symphony Orchestra, with whom she appeared in the closing ceremony of the 2010 Vancouver Winter Olympics, televised across the world. Also an active chamber musician, Yoonah tours regularly with the ensemble FOUNDERS and Frisson, and has appeared at chamber music festivals, including the Chautauqua Music Festival, Sarasota Music Festival, The Banff Centre Music Festival, and Caroga Lake Music Festival. She has been invited to participate in the prestigious Marlboro Music Festival beginning in summer 2019.

A member of the Daedalus Quartet, cellist **Thomas Kraines** has forged a multifaceted career as a cellist and composer, equally comfortable with avant-garde improvisation, new music, and traditional chamber music and solo repertoire. In addition to his work with the Daedalus Quartet, Mr. Kraines performs frequently with the Network for New Music, the Arcana Ensemble. An accomplished composer of chamber music, his works have been performed around the world by artists such as pianists Awadagin Pratt and Wayman Chin, violinists Corey Cerovsek and Jennifer Frautschi, sopranos Maria Jette and Ilana Davidson, and the English Symphony Orchestra under the direction of Kenneth Woods. Kraines has given musical improvisation workshops and performances at the Longy School of Music, the University of Florida at Gainesville, and the Jubilus Festival, and he led an open improvisation workshop at the University of Pennsylvania in 2017.

He has taught at the Peabody Conservatory, the Longy School of Music, the Killington Music Festival, Yellow Barn, and Princeton University, and currently teaches at the University of Pennsylvania. He lives in Philadelphia with his wife, violinist Juliette Kang, and their two daughters, Rosalie and Clarissa.

GRAMMY nominated pianist **Mark Livshits** is one of the most highly sought-after soloists and chamber musicians in Philadelphia. He has collaborated with such renowned musicians as Leonidas Kovakas, Lynn Harrell, Christoph Eschenbach, Alisa Weilerstein, Measha Brueggergosman, Dave Brubeck and Michael Tilson Thomas. As a soloist, he has performed in such venues as Carnegie Hall, Lincoln Center's Alice Tully Hall, Verizon Hall, the Academy of Music, and internationally in concert at the Salzburg Festival and Shanghai Oriental Arts Center. Dr. Livshits has received invitations to perform for dignitaries such as Colin Powell and Vice President Joe Biden. Dr. Livshits enjoys a close working relationship with the Philadelphia Orchestra and music director Yannick Nezet-Seguin. In 2015, he appeared on the orchestra's postlude chamber music series, replacing Nezet-Seguin as pianist in Johannes Brahms' Piano Quartet No. 3 with one week's notice. In 2016, he assisted in the rehearsal and premiere of Maurice Wright's Timpani Concerto. Dr. Livshits began performing on the Orchestra's subscription concert series in 2017. Additionally, he can regularly be heard in recital with the principal string players of the orchestra.

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.

She has performed and collaborated with world-renowned artists such as Jaime Laredo, Alexander Schneider, Leon Fleischer, Yefim Bronfman and Murray Perahia. Ms. Oka is a faculty of Temple University and its Music Preparatory Division.

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

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

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