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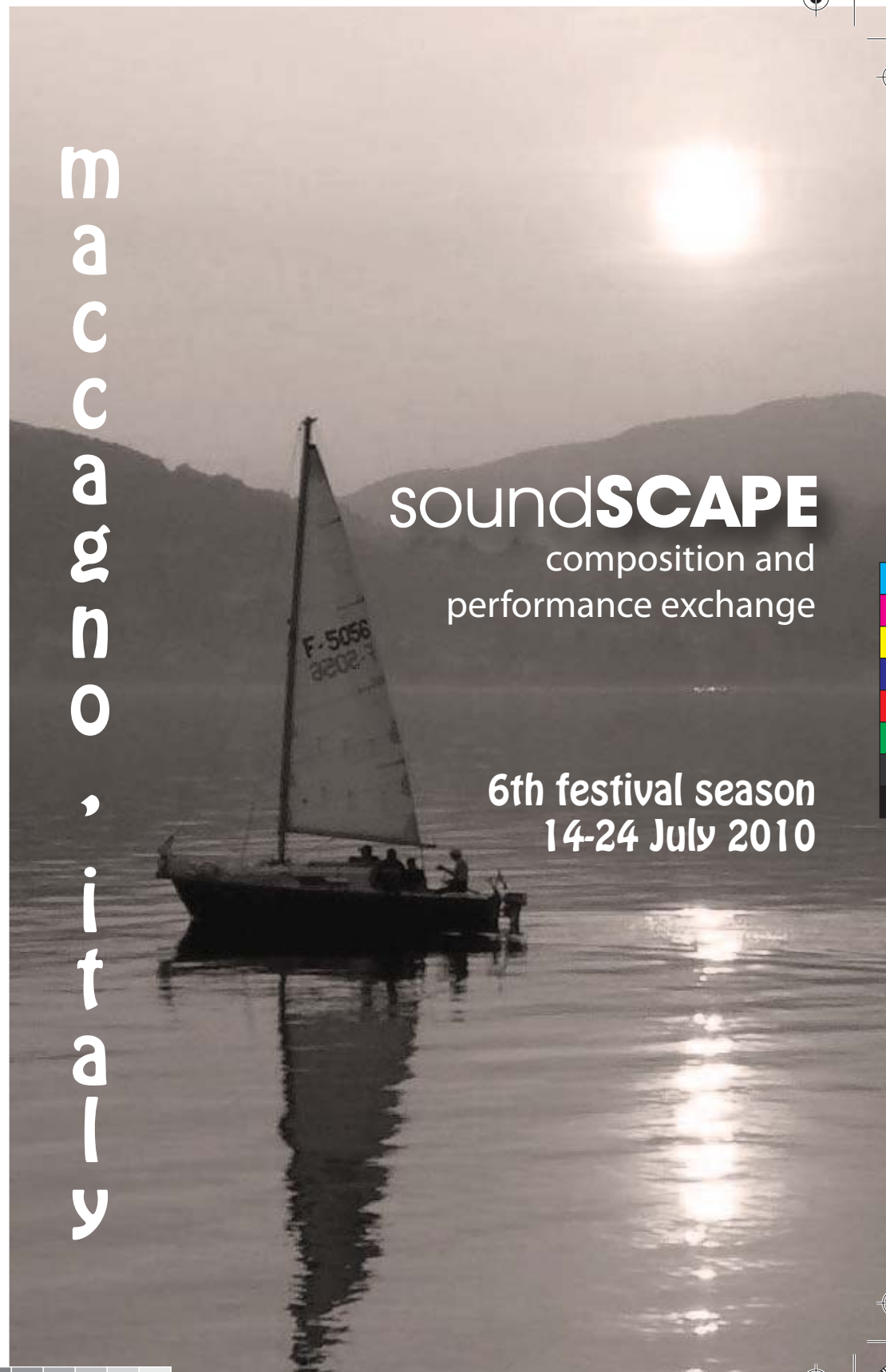


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soundSCAPE
composition and
performance exchange

6th festival season
14-24 July 2010



INDIVIDUAL DONORS

Thanks to these individuals who have supported the festival:

Robert and Alberta Schneider

AWARDS AND SCHOLARSHIPS**soundSCAPE scholarship recipients:**

Jennifer, Bewerse, cello
 Timothy Mauthe, composition
 Ward De Vleeschhouwer, piano

Guitar Plus International scholarship recipients:

Emily Graber, violin
 Andrew Booth, guitar
 Sam Cave, guitar

soundSCAPE Composition Prize & Commission:

recognizing excellence in composition

2009: Timothy Mauthe, USA
 2008: Andrew Colella, USA
 2007: Chris Williams, Australia

soundSCAPE Performance Prize:

recognizing excellence in performance

2009: Andrew Booth (guitar), United Kingdom
 2008: Amanda DeBoer (voice), USA

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Now in its sixth season, soundSCAPE continues to bring fresh sounds and faces to concert-goers in Italy, and the world . . . we are excited to be with you in Maccagno!

In addition to our roster of outstanding faculty, we offer participants the opportunity to work with a number of guest artists, noted for their expertise in contemporary art music; among them Stephen Goss (UK composer) and guitarist Mauricio Carrasco (Guadeamus Prize). We are also delighted to welcome Patricia Alessandrini, winner of the 2010 Composer In Residence at soundSCAPE. Music of Alessandrini, along with other festival composers will be featured throughout the week, in concerts and lectures. Additional performances will include concert readings of modern opera, and an evening for new art film.

At soundSCAPE, we approach all music with open ears and a passion for championing music of the next generation. Please join us in supporting the future of these emerging artists, and in creating the music of tomorrow!



Nathanael May
Artistic Director

www.soundscapefestival.org

soundSCAPE composition and performance exchange

Ward De Vleeschhouwer began his piano training at the E. Hullebroeck Academy and continued his studies at the Royal Conservatoire of Ghent, studying piano with Claude Coppens and Daan Vandewalle, composition with Luc Brewaeys and Frank Nuyts, and improvisation with Peter Vermeersch. He is a member of Thelema Trio, Kinsa Trio, Duo Dicto and with the classic rockband Aranis. Ward has played in Belgium (Flanders Festival, Bijloke concert hall and Ha'), the Netherlands (November Music), Italy, Japan (International Clarinet Festival in Tama Center), the USA (New Art and Music Festival Bowling Green - OH), Society of Composer Inc. National Conference, Greensboro-NC), Peru (Festival internacional de Música Contemporánea), Switzerland (Paul Klee Museum - Bern), France (RIO) and Austria (Bösendorf Hall). In 2003 he founded "A Tryst," a project combining original compositions, traditional West African music and modern dance. In 2005 he received a commission from the theatre group NUNC to compose music for children for their new production 'Raisonnez', which won in 2008 a prize for culture. In 2006 he received a commission from the Fabuleus Youth Theatre to compose the music for their production "Forza". The Belgian director Hugo Van Laere has also commissioned him to compose music for his production 'Voor Altijd!'.

Ching-Yi Wang is a doctoral candidate in theory and composition at University of California, Davis. She received her bachelor and master of fine arts degrees in theory and composition from Taipei National University of the Arts in Taiwan (TNUA). She is currently studying composition with Mika Pelo and has studied with Ross Bauer, Pablo Ortiz and Kurt Rohde. This spring, a new work will be premiered by gayageum virtuoso Yi Ji-Young and the Del Sol String Quartet on the Pacific Rim Festival in Boston, Santa Cruz and Korea. Her recent projects include a work for the One Art Ensemble and a piece for the Emyrean Ensemble. Wang is a teaching assistant at UC Davis and taught at Tainan National University of the Arts in Taiwan prior to begin her doctoral studies. Her music can be found on the Taiwan Composer League's "Taiwan Contemporary Composers I: Chamber Music" CD, released in 2007.

Matthew Whiteside is a Belfast based composer who has just finished his Undergraduate Degree in Music at Queen's University Belfast, studying composition under Prof. Piers Hellawell. In September he is starting a Masters in Composition at the Royal Scottish Academy of Music in Glasgow. While at Queen's, Matthew has organized three Queen's Composers' Concerts at which he has had performances of *Quartet No. 1* for string quartet, *Untitled* for piano trio, and *The Space Within* for septet. Matthe is the Secretary of the Irish Composers' Collective, who organize monthly concerts in the National Concert Hall in Dublin. Through this organization Matthew has had three works performed, *Prevalence* for percussion ensemble, *The Wavering Gorge* for violin and cello and *Imagined Notes* for tape. Outside both Queen's and the ICC, Matthew has had performances in the University of York, the University of Limerick, and last year he was commissioned to write a short opera for Spark Opera Company called *Puddle Wonderful*. Matthew is attending soundSCAPE through the generous support of the Bliss/PRSF Composer Bursary Fund.

lecture at St. Francis College (2004) on the history of music, playing examples from the Renaissance to the Twentieth century on both piano and viola. He has also lectured on the music of the Holocaust. In 2008, Samberg placed 2nd in the Hawaii Institute for Contemporary Music piano competition. His teachers have included Irene Faliks and Mikhail Yanovitsky (piano), and Patricia Berlett and Rami Solomonow (viola).

Ju Ri Seo grew up in Seoul, Korea. She received her professional musical training at Yonsei University in Korea, where she received a B.M. (with honors) in composition. Motivated by her experience as an exchange student at the UC-San Diego, she moved to the United States for graduate studies. Having received her M.M., she is currently pursuing a D.M.A. degree in composition at the University of Illinois, with a principal cognate in piano performance. She has participated in several new music festivals and conferences, including the Bang on a Can Summer Festival, SCI Student National Conference, Ball State University New Music Festival, North American Saxophone Alliance National Conference, Midwest Composer's Symposium, SEAMUS Conference among others. As a composer and pianist, she was the winner of the Eleventh Annual 21st Century Piano Commission in 2009, and was commissioned by the University of Illinois Experimental Music Studios to create a new work for its 50th Anniversary CD collection in 2008. She has also had opportunities to present and discuss her works with prominent composers such as John Corigliano, David Lang, Julia Wolfe, Michael Gordon, Steven Stucky, and Chen Yi. Her primary composition teacher is Reynold Tharp.

Ahmet Sönmezler is the "First Turkish Cypriot" ever to earn a Degree from the prestigious Peabody Conservatory of Music who was shown as "the international classical guitar virtuoso of the future" by the Cyprus Newspaper in 2005. He has participated at the Kammermusik Festival and Summer Academy in Austria as well as at the Cortona Contemporary Music Festival in Italy. Mr. Sönmezler is from Turkish Republic of Northern Cyprus, who was born in 1983. He has appeared at the Master classes of world renowned guitarists; Paul Galbraith, Eduardo Fernandez, Sergio Assad, Odair Assad, David Russell and Manuel Barrueco to name a few. Ahmet Sönmezler has earned his Bachelor of Music Degree from the Eastern Mediterranean University in the first place with High-Honors and a Master of Music Degree from the Peabody Conservatory of the Johns Hopkins University. He was one of the organizers of the First International Tucson Guitar Festival and now, he is a member of the Tucson Guitar Society's Guitar Orchestra. Currently, he is pursuing a Doctor of Musical Arts Degree in Guitar performance at the University of Arizona School of Music under the tutelage of Prof. Thomas Patterson where he is also a Graduate Teaching Assistant.

Charles Stuart began playing the saxophone in the sixth grade, which was my first serious encounter with music. His desire to create was evident in my early interest in writing down simple melodies, as well as my love for art and drawing, but my interest in music dominated. He was a member of a local pipe and drum band, learning to play the bagpipes. He has participated in choirs, both in church and in college.

DAILY SCHEDULE corresponding page numbers in parenthesis

9:00	Rehearsals, Improv Class, Lesson Hour
13:00	Lunch
14:30	Master Class / Lesson Hour (alternating days)
15:30	Composition Colloquium
16:30	Lecture Hour
17:30	Free Practice Period / Lessons
19:00	Dinner
21:00	Evening Concerts

15 July 21:00 Thursday

PARTICIPANT RECITAL | guitar & cello

Ahmet Sönmezler, guitar:

Carlo Domeniconi (1947-) • Variations on an Anatolian Folk Song

Sergei Rudnev (1955-) • To the Road I go Alone

Nikita Koshkin (1956-) • Merlin's Dream

Domeniconi • Koyunbaba

Jennifer Bewerse, cello:

Joep Straesser (1934-2004) • Just for One

Mischa Salkind-Pearl (1984-) • In the Morning Light Gathered At My Window

Jonathan Harvey (1939-) • Curve with Plateaux

Up Late' on 3/3/07), chamber music (including a percussion sextet and a string quartet) and several works for the orchestra.

Rebecca Pethes is a versatile performer who explores diverse repertoire ranging from baroque to contemporary music. In particular, Ms. Pethes enjoys the challenge of interpreting contemporary music and is an active performer within Praecepta, the student composers group at Bowling Green State University (BGSU). She recently premiered the leading role of Woman in the chamber opera *Wearing White* by Jamie Leigh Sampson. Pursuing a strong interest in sacred music, Ms. Pethes has performed often as a church soloist in both Canada and the United States. She appeared as a soloist in Schubert's Mass in G with SUNY Plattsburgh's Cardinal Singers and in John Rutter's Mass of the Children with the Champlain Valley Oratorio Society. As a chorister, Pethes regularly sings with the select chamber ensemble at the Historic Mariners Church in Detroit. A native of London, Ontario, Pethes is currently pursuing a Master's degree at Bowling Green State University. Upon being awarded a Killam Fellowship to pursue undergraduate studies in the United States, Ms. Pethes received her Bachelor's of Arts degree in Music from the State University of New York College at Plattsburgh and graduated summa cum laude.

A native of Oregon, **Nora Ryan's** work for film and stage include a starring role in *Yellow*, a musical film produced by Sampo Films, a recent concert as featured young artist for the California based nonprofit PROMM, and performances with the Oregon Symphony and Grammy award winning Oregon Bach Festival Chorus under the baton of Helmuth Rilling. Now based in New York, she has performed as soloist with the Cerddorion vocal chamber ensemble and in *The Major and the Minor*, a new musical produced by Hands Down Productions, and was associate producer and actress for the musical internet short, *Macs vs. PCs*, produced in association with the Canadian Broadcast Corporation. Ryan is currently supervised by Dr. John Potter at the University of York while pursuing her M.A. by Research focusing on experimental and improvisational music practices. A sporadic and meandering account of her year at the University can be found at noragoestoyork.wordpress.com. Awards include the Densmore Music Fellowship from the University of Oregon, first place in Oregon's NATS competition, and scholarships for study at the University of York, Mannes Institute for Spanish Art Song, and Tallis Scholars Summer School.

Born in 1989, **Sid Samberg** has been composing and performing his own music since the age of six. He has performed in New York, Montreal, Ann Arbor, Toronto, Puerto Rico and Chicago, at such venues as the Chicago Museum of Contemporary Art, The Green Mill Contemporary Music Series, the Music Gallery of Toronto, Lilfest Music Festival, the Kinzie Loft Concerts, and the Kerrytown Concert House. His work, *Illusions* (2006) for piano was premiered in Berlin (2007) by Chicago composer Frank Abbinanti. Samberg has performed in two groundbreaking works of the twentieth century: *Treatise*, by Cornelius Cardew, and *In C*, by Terry Riley. He has also given the world premieres of *Kinderscenen* South Africa and *Lure*, both for solo piano, by Frank Abbinanti. At the age of 15, Samberg was the youngest person ever to have been given an honorarium for a

Timothy Mauthe received his bachelors in composition and sound engineering from Virginia Tech in 2006, studying with Patrick Simpson and Kent Holliday. He received his masters in composition from the Cleveland Institute of Music in 2009, studying with Margaret Brouwer, Steven Kohn, and Keith Fitch. Tim has received commissions to write incidental music from the Virginia Tech Theatre Department for a production of Chinese play-write Gao Xingjian's, "The Other Shore," and from the Cleveland Shakespeare Festival's "Anthony and Cleopatra." Tim has attended the Wintergreen Summer Music Festival in Wintergreen, Virginia as composer and chamber musician, as well as soundSCAPE in 2009. In the Summer of 2008, Tim won the Prix Del Fosse Soloist Competition at Wintergreen, performing his own Three Movements for Solo Violin. The following summer, Tim was awarded the soundSCAPE composition prize. He is currently a doctoral candidate at the Cleveland Institute of Music.

André Mestre was born in the state of São Paulo, Brazil in 1986. He is currently finishing his bachelor in Composition in the University of Campinas. Inspired usually by the sacred and the mystical to compose and to find his voice in the canon of the western music.

Ji Eun Moon is an Asian composer from South Korea pursuing her DMA in Music Composition from The University of Georgia, where she studies music composition under Leonard Jr. Ball and piano under Evgeny Rivkin. She earned a Bachelor of Arts degree in Music from University of Ulsan in Ulsan, Korea, and her Master of Music degree in Music Composition and Theory from Brooklyn College, CUNY in 2007. Her main advisors in music composition was Taina Leon and Bernadette Speech. Her compositions have been performed by Brooklyn College Orchestra and Contemporary Ensemble at Brooklyn College in New York. She has performed as a concert pianist and an accompanist for several operas and graduate recitals in both New York and South Korea. She was the recipient of a graduate assistantship during her masters program as well as several awards and scholarships for her compositions, including Composition Award and the Miriam Gideon Award. She is pleased to be a Graduate Assistant for ICE (Ideas for Creative Exploration).

Calogero Panvino was born in Sydney in 1972. He completed a science degree at Sydney University. After spending a few years in the workforce, he returned to formal study and completed a Bachelor of Music Degree and a Master Degree in composition. His principal teachers were Kirsty Beilharz, Ian Shanahan and Bozidar Kos. During this time he was awarded the Doris Burnett Ford Scholarship for composition, and the Italian Government Scholarship, Albert Travelling Scholarship and Sydney Moss Scholarship, which enabled him to carry out research in Italy on the music of Giacinto Scelsi. In 2006 Panvino's composition Sonata 101 received an honourable mention in the Salvatore Martirano Memorial Composition Award Competition and his orchestral composition, Race Against Time, won the 3MBS National Composer Award. Panvino is currently working on a PhD at the Sydney Conservatorium of Music under the supervision of Lewis Cornwell. His compositions to date include numerous works for solo piano, a set of fifteen pieces for unaccompanied oboe (performed on the ABC FM program, 'New Music

16 July 21:00 Friday
PARTICIPANT RECITAL | piano & percussion

Ward De Vleeschhouwer, piano:

Stephen Montague (1943-) • Southern Lament

Jalalu Kalvert Nelson (1951-) • Night Songs

HyeKyung Lee (1959-) • Opposed Directions

Masako Kunimoto, percussion:

Stuart Saunders Smith (1948-) • Links

Michio Kitazume (1948-) • Side By Side

Mischa Salkind-Pearl (1984-) • Not I

17 July 21:00 Saturday

GUEST ARTIST RECITAL | Richard Reber, piano

George Crumb (1929-) and Music for the Piano:

Eine Kleine Mitternacht Music
 Ruminations on 'Round Midnight by Thelonius Monk
 Nocturnal Theme
 Charade
 Premonition
 Cobweb and Peaseblossom
 Incantation
 Golliwog Revisited
 Blues in the Night
 Cadenza with Tolling Bells
 Midnight Transformation

Makrokosmos, vol. 1 | 12 Fantasy-Pieces after the Zodiac for Amplified Piano
 with soundSCAPE faculty and participant performers

Primeval Sounds (Genesis I) *Cancer*
 Proteus *Pisces*
 Pastorale (from the Kingdom of Atlantis, ca. 10,000 BC) *Taurus*
 ~ Thomas Rosenkranz, faculty pianist
 Crucifixus [SYMBOL] *Capricorn*
 The Phantom Gondolier *Scorpio*
 Night-Spell I *Sagittarius*
 ~ Sidney Samberg, participant composer/pianist
 Music of Shadows (for Aeolian Harp) *Libra*
 The Magic Circle of Infinity (Molto Perpetuo) [SYMBOL] *Leo*
 The Abyss of Time *Virgo*
 ~ Ju Ri Seo, participant composer/pianist
 Spring-Fire *Aries*
 Dream Images (Love-Death Music) *Gemini*
 Spiral Galaxy [SYMBOL] *Aquarius*
 ~ Ward De Vleeschhouwer, participant pianist

~ Intermission | program continues next page ~

and enjoys writing for nontraditional ensembles. She holds a BA in music from Carleton College in Northfield, Minnesota and is currently pursuing her Master of Music degree in composition at the University of Florida. Present and former teachers include Paul Richards, Paul Koonce, Phillip Rhodes, Conrad Cummings, and Roger Ames. Sarah is President of the UF Chapter of the Society of Composers, Inc.

Ben Irwin holds master's degrees in composition and clarinet performance from the University of Wisconsin at Madison, where he studied composition with Stephen Dembski and Laura Schwendinger, and clarinet with Linda Bartley and Les Thimmig. Ben also holds a bachelor's degree in music from Carleton College in Northfield, Minnesota. He is currently pursuing a Ph.D. in composition and theory at the University of California at Davis, where he studies with Kurt Rohde and Ross Bauer. As a clarinetist, Ben specializes in contemporary classical music, klezmer music, and improvisation. Spring performances of Ben's music include two songs for the One Art Ensemble, performed in May at the Red Poppy Art House (San Francisco, CA), and a quartet for clarinet, violin, cello, and piano, performed in June by the Emyrean Ensemble at the Mondavi Center (Davis, CA).

Masako Kunimoto, percussionist, was born in Hyogo, Japan in 1981. She was involved with music at an early age, and began her marimba studies in high school. After graduating from Osaka College of Music, Ms. Kunimoto worked as a music teacher in middle school and high school, as a percussion coach and conductor of the wind orchestra. She has performed with diverse ensembles, such as wind orchestra, chamber groups, as a freelance percussionist, and in a duo with clarinetist Ariana Lamont-Anderson. She recently recorded a piece for a new CD collection of Stuart Saunders Smith's vibraphone series, "Links," at the request of the composer. She has participated the Fukui Marimba Festival, (Japan 1999), Universal Marimba Competition & Festival, (Belgium) and PASIC, (Ohio 2007), and the Summer Institute for Contemporary Performance Practice, (Boston 2008 and 2009). She received a BM degree at Osaka College of Music, and in 2008 she earned the Certificate in American Contemporary Music from the University of Maryland, Baltimore County. Her teachers include Doctor Dominic Donato, Professor Tom Goldstein, Keiko Miyamoto, and Toru Kitano. Ms. Kunimoto is currently pursuing a masters degree from SUNY Purchase in New York.

Matthew Mattera has been immersed in music since childhood, recording with his father since the age of five, and has been a student and performer of music since the age of ten. Ever since high school, Matthew has had a clear vision of his destiny as a performing musician, of which he originally realized through his placement among high honor ensembles throughout his home state of Maryland. Matthew first cultivated his studies at the Peabody Conservatory in Baltimore, Maryland, where he worked with Edward Polochick, Leon Fleischer, and Manuel Barrueco, and performing alongside prodigal musicians including Eric Zuber, Michael Sheppard, and Ana Vidovic. Matthew currently studies trumpet under Robert Frear and Christopher Still of the Los Angeles Philharmonic. Matthew has performed for the great Charlie Geyer and Barbara Butler of Northwestern University.

United States in 1996. He is currently in his senior year of study at the University of Miami's Frost School of Music, having studied composition primarily with Drs. Lansing McLoskey and Scott Stinson. He was recently commissioned by the Miami Symphony Orchestra to compose *La Luz y Su Desvío*, an orchestral piece receiving its premier at the University of Miami's renowned "Festival Miami" in the Fall of 2009. The same work won the School of Music's annual "Concerto Competition," and was performed by the Frost Symphony Orchestra in the Spring of 2010. While his compositional interests lie largely in "art" music, he has composed for a wide range of mediums and purposes, ranging from television commercials to experimental films. As a percussionist and drummer, he has performed and recorded extensively in and around the Miami area, also in a wide range of musical situations. He is currently looking to pursue graduate studies in composition.

Michael Evans is currently completing his Master's in Music History and Literature at Ohio University. His thesis deals with the complex music of the Ars Subtilior. He also received his Bachelor's Degree in Music Composition from Ohio University. Michael has had several works performed by Ohio University chamber ensembles, including "Hildegard" (2008) and "The Adventures of Fuzzy Bunny: An Adventure for String Quintet" (2007). He composed the score for "The Drowned Coast" (2008), an album by Zephuros (a Minnesota-based singer-songwriter), as well as the Ohio University School of Theater's production of Shakespeare's "Love Labour's Lost" in 2010. Michael is a licensed member of ASCAP.

Emily Graber has been studying violin since the age of seven. She has previously attended Tanglewood and Bowdoin International Music Festival. Emily is now completing her Bachelors degree in both violin performance and physics at the University of Michigan.

Emily Hall is a soprano and flautist from Medina, Ohio in the US. She is currently pursuing her Bachelor of Music degree with Honors in Voice Performance at Heidelberg University in Tiffin, Ohio. She anticipates graduating in spring of 2011. At Heidelberg, Emily is a member of the Concert Choir, Chamber Singers, Opera Workshop, and Flute Choir. She also is soprano soloist with the Trinity UCC Chancel Choir. This spring, Emily was the soprano soloist for Heidelberg's performance of the Duruflé Requiem. Ms. Hall has appeared on stage with the Heidelberg Theatre Department as Florinda in *Sondheim's Into the Woods*. In Heidelberg's Opera Workshop, Ms. Hall has appeared as Nanetta/Falstaff and Laurie in Copland's *The Tender Land*. Emily has performed the premieres of several choral works by Heidelberg student composers as well as a piece for vibraphone and flute. Emily has performed with the Cleveland Orchestra and Chorus as a member of the Cleveland Orchestra Youth Chorus. She studies voice with Carol Dusdieker, flute with Lori Akins and composition with Dr. Brian Bevelander. In free time, Emily enjoys reading Carl Sagan and Paulo Coelho novels, ballroom dancing, writing poetry, being crafty, and dabbling in composition.

Sarah Hersh, a newly minted Floridian originally from New York, composes primarily acoustic new music. She is interested in exploring the implications of feminism in music

George Crumb and Music for the Piano, continued

Makrokosmos, vol. 2 | 12 Fantasy-Pieces after the Zodiac for Amplified Piano

Morning Music (Genesis II) *Cancer*
 The Mystic Chord *Sagittarius*
 Rain-Death Variations *Pisces*
 Twin Suns (Doppelgänger aus der Ewigkeit) [SYMBOL] *Gemini*
 Ghost-Nocturne: for the Druids of Stonehenge (Night-Spell II) *Virgo*
 Gargoyles *Taurus*
 Tora! Tora! Tora! (Cadenza Apocalittica) *Scorpio*
 A Prophecy of Nostradamus [SYMBOL] *Aries*
 Cosmic Wind *Libra*
 Voices from "Corona Borealis" *Aquarius*
 Litany of the Galactic Bells *Leo*
 Agnus Dei [SYMBOL] *Capricorn*

~ Richard Reber, piano

19 July 21:00 Monday
soundSCAPE FACULTY RECITAL

Program:

Marcela Pavia (1957-) • Pain is not Linear

Tom Lopez (1965-) • The Piper's Son, for piano and electronics†
Thomas Rosenkranz, piano

Marcela Pavia • Los Senderos que se Bifurcan*

Jack Fortner (1931-2008) • Equal Voices*
Beth Schneider, violin and Matt Gould, guitar

Georges Aperghis (1945-) • Récitations, Nos. 10b & 9
Tony Arnold, Heather Barnes, Emily Hall, Rebecca Pethes, sopranos
Nora Ryan, mezzo-soprano

Marcela Pavia • Dos epigrafas para el general Lavalle
Shoko and Brendan Kinsella, piano 4 hands

Mayke Nas (1972-) • Digit #2, duo for grand piano and two players

Mark Applebaum (1967-) • Curb Weight Surgical Field†
 duo for grand piano and two players
Aiyun Huang, and Thomas Rosenkranz, piano

† world premiere

* european premiere

performance. Jeff began his guitar studies under William Ash in St. Louis, Missouri, and continued with Charles Ferguson at Stanford, where he also studied composition under Jaroslaw Kapuscinski and Mark Applebaum. In addition to performing on the classical guitar in solo and chamber recitals, Jeff is an active electric guitarist, and has appeared in concert with the Stanford New Ensemble on several occasions. Jeff's compositions have been performed by Ray Zhou, Beta Collide, and the Stanford Faculty Piano Trio, and given readings by the Stanford Symphony Orchestra and the American Creators Ensemble at the Oregon Bach Festival Composers Symposium. Jeff is also interested in multimedia work and interdisciplinary collaboration, and has produced works with Stanford's documentary film program and shown multimedia installations at the Center for Computer Research in Music and Acoustics (CCRMA). Jeff will be attending the University of Washington in Seattle next fall, where he will be pursuing a Master's degree in composition.

Jeffrey Brown is a composer and flautist from Boston, MA. At age 18 his Overture for wind ensemble was premiered in Boston's Jordan Hall by the Massachusetts Youth Wind Ensemble, and he was an active orchestral and chamber music performer in the area. He currently studies composition with Rheinhard Febel at the Universität Mozarteum; his works have been performed in London (Two African Songs for baritone and orchestra), Ljubljana (Remix for two flutes and piano), and in Salzburg, where he currently lives. There he participated in a masterclass and received private instruction from Steve Reich during the Salzburger Biennale festival. In May 2010 he will travel to Benin for a five week residency of the Finnish Arts Council with the composer Maria Kallionpää to work on his chamber opera. As well as contemporary and classical repertoire, he is in active performer of popular music; he will travel to St. Petersburg in March for the finals of the Terem International Crossover Competition, and has performed as a DJ in bars in Salzburg.

Sam Cave is a young English guitarist and composer who studied with Gary Ryan and Chris Stell at the Royal College of Music in London supported by The Countess of Munster Musical Trust. He has also studied with Vincent Lindsey-Clark, Michael Zev-Gordon, Michael Finnissy, Gilbert Biberian and Craig Ogden and graduated from the University of Southampton with the Edward Wood memorial prize in music and a first class honours degree. Sam recently performed as part of the 'Leed Lieder+' festival of contemporary art song. Premiering Lost on the Dunes by the Canadian composer Steven Nunes at 'The Venue' in Leeds in a concert which '...challenged the future...' (The Times). In February 'Duo Nuevo' (Sam Cave and flautist Ruth Corney) premiered of a new work by Hossein Hadisi entitled Lullaby for a Deaf Child which was written specially for the duo. Sam performed South American music live on BBC Radio in March and in July he will give the first UK performance of Rodney-Bennett's guitar concerto since 1990. Sam's passion for twentieth and twenty-first century repertoire shines through his work and he has given over 18 world premieres including music by Aldo Clementi, John Habron, George Holloway and many others.

Andrés Cremisini was born in Caracas, Venezuela in 1987 and immigrated to the

Heather Barnes, soprano, is active in recital, oratorio, and opera. As a concert artist she has performed as soprano soloist in the Fauré's Requiem, Vaughan Williams' Serenade to Music, Stravinsky's Three Japanese Lyrics, Sandstrom's Gloria (heard on CBC radio), Beethoven's Fantasia for Piano, Chorus, and Orchestra and various other pieces. This season she performed the world premiere of Lynn Petersen's song cycle, Pattered for Thee (performed with Artisan Dance). She has twice been a guest soloist for the Montana Early Music Festival, and in August 2008, she completed the Vancouver Early Music Programme's Compleat Singer Programme. She performed the role of Barbarina (Marriage of Figaro-Helena Symphony), various roles for the University of Montana Opera Theatre, has appeared as a soloist for Montana Lyric Opera, and was a member of the University of Toronto Opera Chorus. Heather was recently a National Finalist in the MTNA Young Artist Competition, where she placed third. She is a frequent soloist and cantor for St. Peter's Episcopal Cathedral. She maintains an active teaching schedule at the University of Montana and in Helena.

A native of Florida, **Jennifer Bewerse** received her Bachelors of Arts magna cum laude from the University of South Florida and her Masters of Music from The Boston Conservatory. Her principal teachers include Scott Kluksdahl and Rhonda Rider. Jennifer is a devoted champion of the music of our generation and has worked with many emerging young composers. As a result of her collaborations, she has premiered many works including Daniel Frantz's Sech Kleine Tanze (2008) and Mischa Salkind-Pearl's In the Morning Light Gathered at My Window (2009) for solo cello. Other composers she has had the privilege to work with include Augusta Read Thomas, Michael Sydney Timpson, Kenji Bunch, Gunther Schuller, Jonathan Harvey, and David Del Tredici. She has also participated in the Sound Encounters, SICPP, Oregon Bach Festival: Composer's Symposium, and Music from Salem: the Cello Seminar modern music festivals, and as a guest soloist for the Robert Helps Festival and International Composition Competition. Jennifer is an avid chamber musician and is currently the cellist of the Bricolage Quartet in residence as the Boston Conservatory Honors String Quartet. Her other projects include the Solaris Duet with marimbist Alex Delgado and a teaching-performer residency with the Boston Public Quartet.

British guitarist **Andrew Booth** recently completed his studies at the Royal Northern College of Music under the tutelage of Gordon Crosskey and Craig Ogden. Andrew has studied in masterclasses with some of the world's eminent guitarists, such as Dale Kavanagh, Roland Dyens and Matt Gould. Andrew has won major awards from the Musicians' Benevolent Fund and the Countess of Munster Musical Trust. Now in demand throughout the UK as a recitalist, concerto soloist and chamber musician, Andrew was invited to join the Countess of Munster Recital Scheme for the 2010/11 season. Recently, Andrew was selected to be a participant in the Worcester Classical Guitar Society's New Artist Scheme. Andrew attended soundSCAPE in 2008 and 2009, and is delighted to be returning again in 2010.

Jeff Bowen is a recent graduate of Stanford University, where he received his Bachelor's degree in Music with concentrations in composition and classical guitar

20 July 21:00 Tuesday
2010 COMPOSER IN RESIDENCE | Music of Patricia Alessandrini

Program:

Trio (d' après Schoenberg)

Jennifer Bewerse, cello
Benjamin Irwin, clarinet
Brendan Kinsella, piano

Black is the colour... (omaggio a Berio)†
commissioned by soundSCAPE

Tony Arnold, soprano
Aiyun Huang, percussion
Thomas Rosenkranz, piano

menus morceaux par un autre moi réunis

Mauricio Carrasco, guitar

† world premiere

20 July 22:00 Tuesday

SCREENINGS AT soundSCAPE | an evening of new films

Program:

The Sandbox

written by Colin Mascal and Chris Eversole
directed by Colin Mascal and Chris Eversole
editing, sound, and music by Colin Mascal

They Think, Therefore I Am

a short film for installation by Rukiye Sahin
sound design by Patricia Alessandrini
voice performed by Shirin Abu Shaqra

Apparition of the Eternal Church

a film by Paul Festa
music by Olivier Messiaen

Professor **Richard Reber** received his undergraduate degree in Music Theory and his Master of Music degree in Piano Literature and Performance at the Eastman School of Music where he studied piano with the distinguished professor Cecile Staub Genhart. While at Eastman, he was awarded a piano teaching fellowship and was one of a select group to present a performance of contemporary American music at Carnegie Recital Hall. In 1962 Reber received a Fulbright Scholarship to attend the Academy of Music in Vienna, Austria where he studied piano with Greta Hinterhofer, a protégé of Emil von Sauer. Upon returning to the United States, he furthered his piano studies with Frank Mannheimer (a student of Tobias Matthay), and David Burge, a recognized authority in 20th century piano music. Since accepting a teaching position at the University of Kansas in 1964, Reber has continued to be active as a recitalist, lecturer, and adjudicator throughout the United States and abroad, most recently in Japan and Costa Rica. In addition to his solo recitals, he has collaborated in the chamber music repertoire with singers and instrumentalists, including the Dorian Wind Quintet. His orchestral appearances include the premiers of two concertos. His students have won competitive awards and hold faculty positions at universities in the United States, Asia, and Central America.

Reber is recognized as an outstanding lecture-recitalist in the field of 20th century piano music as well as the traditional repertoire. He has participated with contemporary composers in artist-in-resident programs, winning the commendations of the featured composers, including Aaron Copland, Elliot Schwartz, and George Crumb, for performances of their works. He has received research grants to study and perform the piano music of Bela Bartok, Olivier Messiaen, Karlheinz Stockhausen, C. Curtis-Smith, Maurice Ohana, George Crumb, and John Corigliano. In addition to his public performances, he serves as a featured presenter and guest artist for the College Music Society, The American Matthay Association, The Mannheimer Piano Festival Association, and the Music Teachers' National Association. In the spring of 2007, he collaborated for a second time with George Crumb in an artist-in-residence program, serving as a panelist and guest artist, performing Crumb's Makrokosmos I and II.

Wisconsin-Eau Claire, and Sam Houston State University. His seminar topics have included lectures on recent developments in American music, the influence of Greek philosophy on Olivier Messiaen's piano music, and studies on the evolving role of the collaborative pianist in selected chamber repertoire. Presently, he is Assistant Professor of Piano and Collaborative Piano at the University of Texas-Pan American.

A native of Japan, pianist **Shoko Nakamura Kinsella** holds the Doctor of Musical Arts degree in piano performance from the University of Missouri-Kansas City, where she studied under the direction of Dr. Robert Weirich. She earned her Master of Music (2006) and Bachelor of Music (2004) degrees in piano performance from the University of Cincinnati College-Conservatory of Music as a student of William Black and Michael Chertock. In masterclasses, she has performed for artists such as Jerome Lowenthal, Awadagin Pratt, Doris Pridonoff Lehnert, Anthony de Mare, Ivan Moravec, the Amernet Quartet, Cho-Liang Lin, Anne-Akiko Meyers, William Grubb, Yuhuda Hanani, Benny Kim, and Mark Gibson.

Mrs. Kinsella performs frequently as a concerto soloist, recitalist, and chamber musician throughout the United States and Japan. Her performance credits include solo appearances with University of Cincinnati Orchestra Club, a chamber music residency at Earlham College in Indiana, performances at the Summer Opera and Music Festival in Lucca Italy, and as a collaborative pianist in orchestral and new music ensembles both in Cincinnati and Kansas City. She has also appeared as a duo-pianist with her husband, Brendan. Her recent awards include first prize in the 2007 Artist Presentation Society Competition in St. Louis, first prize in the 2009 Jefferson City Symphony Concerto Competition (later performing Beethoven's *Piano Concerto #4, op. 58*), and being selected as a finalist in the 2009 UMKC Concerto-Aria Competition. In October 2010, she will make her Carnegie Hall debut as a soloist in Weill Recital Hall. As a guest clinician, Mrs. Kinsella has taught classes at Western Illinois University, the Cincinnati Overture Academy, and at the Waldorf College Summer Piano Institute. In addition to being a member of the UMKC Conservatory Academy faculty, she maintains a private studio in Kansas City and in the past held teaching fellowships in piano at CCM and UMKC.

Colin Mascal is a freelance audio/video engineer working throughout the Kansas City area. His foundation is with music and has gained a passion for how sound and video can tell a story. After spending time in New York City working in a recording studio he decided to broaden his skills and pursue his Master's of Applied Arts degree at Missouri Western State University. This provided him the opportunity to study film/video and continue doing various audio post work. As a capstone to his Master's he decided to create a short film that would demonstrate his combined skills in audio, video, and film making. "The Sandbox" is his debut as a writer, producer, director, and composer where he shared some of the duties with his colleague Chris Eversole. The goal for final completion is March to enter in the European International Film Festival. Colin is the 2009-2010 soundSCAPE Administrative Intern, in addition to responsibilities as the lead recording/video technician for the festival.

FILM SYNOPSES:

The Sandbox

The story takes place in the United States around 2004. James Miller is trying to get away from everything: his life, his past, and his recent notice of redeployment to Iraq. His situation is compounded when he meets Leena, a thirteen year old Muslim girl he finds hiding in the back of his truck. As they take their journey north, their unlikely situation becomes one that will redefine their lives. "The Sandbox" is a story about people, their commonalities that hide underneath race, religion, and culture, and the effects of war on the human mind.

They Think, Therefore I Am

This video came out of my reaction to the "headscarf debate" in Turkey. In this whole debate, it is the women themselves who are left without a voice, and who are seen to be completely defined by a single piece of cloth: secular or religious, traditional or Western. We are the ones who are the most visible, and at the same time, voiceless. This video is not an attempt to take sides--"for" or "against" the headscarf--as the debate tries to force us to do. It is an attempt to portray my feeling of desperation as a Turkish woman who does not wear a headscarf, finding myself having to question my "Turkishness" (am I secular because I don't wear one? am I not secular enough because I think women who wear one should not be discriminated against?) and not being able to find a place for a woman's voice in this whole debate which claims to be about how to best "protect" women. These definitions need to be broken: who can be secular, who can be religious? Does a piece of cloth determine who we are? The video tries to imagine a possibility that does not yet exist: a situation in which women can decide for ourselves.

Apparition of the Eternal Church

In Paul Festa's award-winning first film, thirty-one artists describe what they hear while listening on headphones to Olivier Messiaen's monumental organ work of the same name. Faced with the challenge of putting Messiaen's apocalyptic music into words, listeners including filmmakers Sandi Dubowski and John Cameron Mitchell, authors Harold Bloom and Lemony Snicket, drag star Justin Bond as "Kiki," and Scissor Sisters singer Ana Matronic tell a story as erotic as it is sacred, as hilarious as it is harrowing.

21 July 21:00 Wednesday

PARTICIPANT RECITAL | chamber operas & improv

Program:

Edgar and Emily • text by Christian Morgenstern, music by Ernst Toch

Emily: Rebecca Pethes, soprano

Edgar: TBA

Shoko Kinsella, piano

Frustration • text and music by Sheldon Harnick

Mélisande: Emily Hall, soprano

Pelléas: Nora Ryan, mezzo

Emily Graber, violin

Benjamin Irwin, clarinet

Ward De Vleeschhouwer, piano

At the Statue of Venus • libretto by Terrence McNally, music by Jake Heggie

Rose: Heather Barnes

Brendan Kinsella, piano

~ brief intermission ~

soundSCAPE Improv Ensemble

directed by Thomas Rosenkranz

his music. Subsequently, Stephen was invited back to Denver for a four-month artist's residency. Stephen's most recent commissions have come from: David Russell (winner of the solo instrumental Grammy Award® in 2005), William Bennett, Xuefei Yang, Thomas Carroll, the Bhavan Institute of Indian Arts, and the Choir of St Paul's Cathedral. He has received funding from Sir Mick Jagger and the Rolling Stones, the Wellcome Trust, and Arts Council England.

As a guitarist, Stephen Goss has won several prizes and awards, including the Julian Bream Prize. He has worked with many of today's leading composers on their solo guitar music; these include Toru Takemitsu, Hans Werner Henze and Elliott Carter. He has performed and recorded with a number of new music ensembles such as Jane's Minstrels, Gemini and The Brunel Ensemble and has played concertos with the Bournemouth Sinfonietta, the English Sinfonia and other leading orchestras. Stephen has toured and recorded extensively with the Tetra guitar quartet and he has performed alongside guitarists John Williams and Paco Peña.

Stephen is on the editorial board of Guitar Forum and reviews for 19th Century Music Review. He has given lectures and masterclasses at many of the world's leading conservatoires including: the Royal Academy of Music; The Royal College of Music; The Guildhall School of Music and Drama; The Robert Schumann Hochschule, Düsseldorf; The San Francisco Conservatory and the Cleveland Institute of Music, Ohio. In 1999 he was made an Honorary Associate of the Royal Academy of Music for his achievements in the music profession. Goss is currently Head of Composition at the University of Surrey, UK. Before that, he taught composition, harmony and counterpoint, music history, aural training, and analysis at The Yehudi Menuhin School (where he also coached football).

Described as a "sensitive musician with an ear for color" by the Cincinnati Enquirer, pianist **Brendan Kinsella** has appeared widely throughout the United States and Asia in venues such as the Central Conservatory of Music in Beijing, the Santa Barbara Museum of Art, and the Aronoff Center for the Arts in Cincinnati. He earned his Bachelor's and Master's degree at the College-Conservatory of Music as a pupil of Frank Weinstock (with additional coaching from James Tocco and Kenneth Griffiths) and in 2008 received his Doctor of Musical Arts degree from the University of Missouri-Kansas City as a student of Robert Weirich. In masterclasses, he has performed for artists such as Christopher Elton, Susan Graham, Martin Katz, Ani Kavafian, Anne-Akiko Meyers, Frederic Rzewski, Andre-Michel Schub, Peter Serkin, David Shifrin, and the Takacs Quartet. In 2010, he will make his debut as a soloist in Carnegie Hall's Weill Recital Hall.

Brendan has appeared as a soloist in concerti ranging from Beethoven to Barber with the Kentucky Symphony, the Jefferson City Symphony, the CCM Chamber and Concert Orchestras, the UMKC Conservatory Orchestra, and the UMKC Wind Symphony. As a collaborative pianist, he has performed both as an orchestral pianist and in duo-recitals with members of the New World Symphony, the Cincinnati Symphony Orchestra, the Cincinnati Chamber Orchestra, the Omaha Symphony, the Dayton Philharmonic, and the Kansas City Symphony and Lyric Opera. As a proponent of the music of our time, he has presented all-contemporary recitals at festivals and universities including the 2009 College Music Society Great Plains Regional Conference, SUNY Fredonia, the University of Idaho's Lionel Hampton School of Music, the University of

In addition to his concert engagements, the education of musicians plays an important role in his musical activities. He has been presented in master class at such notable institutions as the Shanghai Conservatory, Shenyang Conservatory, and Northwestern University. He has been artist in residence at the Institutes of music of Beirut and Tunis and each summer teaches courses on contemporary music and improvisation at the soundSCAPE Festival in Italy. He was the founder of the Hawaii Institute for Contemporary Music and has served as a jury member at the Oberlin International Festival and Competition. A former faculty member at the University of Hawaii at Manoa, He joined the faculty at the College of Musical Arts at Bowling Green State University in 2009.

Mauricio Carrasco (Chile, 1973) earned his degree in Classical Guitar Performance with the highest marks at the Music Institute of the Chilean Catholic University, studying with Oscar Ohlsen and Luis Orlandini. He continued his studies with Maria Livia São Marcos at the Geneva Conservatory of Music. In 2002 the conservatory granted him the “Diplôme de Soliste avec distinction”, and in 2004, he earned the “Diplôme postgrade d’ensemble de chambre avec distinction” in conjunction with the Argentinean guitarist Miriam Fernández, with whom he formed the Geneva Guitar Duo. The same period, he also attended the classes of Jean-Jacques Balet. Carrasco is currently a member of the VORTEX Ensemble and of a guitar and live electronics duo with the Colombian composer Daniel Zea, in addition to his career as a soloist in recital and with various orchestras. He is particularly interested in contemporary music, and regularly premiers new works. He has performed in numerous concert halls and festivals throughout Europe and Latin America. Carrasco has received awards in various international competitions, such as the Gaudeamus Prize (Holland), and the Accademia dei Concorde and Mauro Giuliani prizes (Italy). In March of 2008 he was awarded a scholarship by the City of Geneva and the Simon Patiño Foundation for a residency at the Cité des Arts in Paris.

Hailed by *International Record Review* magazine as ‘one of the guitar’s finest living composers,’ **Stephen Goss** is now internationally known not just for his innovative and arresting music for guitar—he is a master of the instrument—but equally for his chamber and multi-media music. Born in 1964, Goss writes communicative and accessible music that draws freely on a number of styles and genres. Goss’ music has been performed in over forty countries throughout Europe, North and South America, the Middle East, South East Asia, China, South Africa, India and Australia. Recent premieres have taken place in such prestigious venues as Lincoln Center in New York; the Wigmore Hall and the South Bank Centre in London; and The National Centre for the Performing Arts in Mumbai India.

His pieces have been recorded on the EMI, Decca, Telarc, Conifer Classics, Carlton Classics, GSP, quartz, Cadenza, BMG and Hallmark labels. In April 2005 *The Garden of Cosmic Speculation*— a collaborative work with the architecture theorist Charles Jencks — was featured on The South Bank Show on ITV1. His music has also been featured on Radio 3’s In Tune and broadcast on BBC2, BBC4, Classic FM, BBC Radio 2, and Radio 4 in the UK and various radio and TV stations overseas. In September and October 2006, The University of Denver, Colorado, hosted a retrospective festival of

OPERA SYNOPSES:

Frustration

Mélisande is out in the forest searching for Pelléas, her lover. She meets an old lady. The old lady claims that she is really Pelléas and that a wicked witch has transformed him into an old lady. They express mutual love, but when pressed, Mélisande refuses to kiss Pelléas because he resembles an old lady. They decide to search for the wicked witch and depart as the curtain closes.

Edgar and Emily

Edgar and Emily are alone together at home. Emily tries to express her happiness regarding their relationship. Edgar, seated in his favorite chair, remains silent and stares out into the audience. Emily questions him about his failure to respond, but he remains completely impassive. She gradually becomes quite agitated and seemingly desperate. Her mood alternates between periods of relative calm and outbursts of sobbing. Finally realizing that he is not going to respond, she resorts to verbal abuse and runs out. Edgar calmly rises and address the audience, stating that he had no intention of becoming involved in endless chatter, and then exits.

At the Statue of Venus

This musical scene was inspired by the great concert *scenas* of Haydn, Mozart, Beethoven, and Britten. An attractive woman waits in a museum by a statue of the Goddess of Love to meet a man she has never seen. Her thoughts and emotions are a jumble of hope, uncertainty and self-doubt. Will he like her? Will she like him? Why did she—a proudly successful modern woman, probably divorced—allow her friends to convince her that they had found a Mister Right for her? We all know that Mr. Right doesn’t exist—or does he? Nothing ventured, nothing gained. To be willing to be judged by another person—does anything make us more vulnerable but human, too?

22 July 21:00 Thursday
GUEST ARTIST RECITAL | Stephen Goss, and Sconfinate Composers

Program:

- Stephen Goss • Under Milk Wood Songs (selections)
Nora Ryan, mezzo and Ahmet Sönmezler, guitar
- Francesco Maggio • Metamorfosi “Omaggio a Franz Kafka”
- Lorenzo Tomio • De ce ciel bizarre et livide
Brendan Kinsella, piano
- Stephen Goss • Park of Idols (selections)
Jennifer Bewerse, cello and Andrew Booth, guitar
- Francesco Maggio • NON sei varie-azioni sull'essenza
Sam Cave, guitar
- Lorenzo Tomio • Tre sguardi d'un mirabile ardire
Ahmet Sönmezler, guitar
- Andrea Talmelli • Preludio a Liola'
Andrew Booth, guitar
- Stephen Goss • Dark Knights and Holy Fools
Masako Kunimoto, percussion and Sam Cave, guitar
- Carla Reborá • Nueva canción antigua
Sam Cave, guitar
- Esther Flückiger • desert in mood
- Francesco Pavan • The second thing
Shoko Kinsella, piano
- Stephen Goss • American Pastoral†
Beth Schneider, violin and Matt Gould, guitar

† world premiere

Argentino (Buenos Aires- Argentina) and at the Universidad del Salvador (Buenos Aires). Since 1992 she lives in Italy where she has taught at the Civic Schools (Varese, Crema, Gorgonzola, Cesano Boscone) at private schools in Italy and Argentina. She has collaborated with the Culture Department of Buenos Aires City (Analysis and Compositions Seminars); and with the Italian Institute Goitre. She is member of “Suonodonne Italy”, of the International Alliance for Women in Music (IAWM), the SIMC (Società Italiana Musica contemporanea) and of the American Composer Forum.

Ms. Pavia has obtained different awards in National and International Competitions including the 7° International Composition Competition for Guitar “Paolo Barsacchi”, like the Dundee Guitar Festival, the 6° International Composition Contest “Onde Musicali” (Taranto) and the International Composition Competition and Performance for Percussion Struments of the Percussive Arts Society (Italy). Pavia's music has been performed in Festivals such as the 6° Annual Women in New Music Festival “Inner Voices” (California State University, USA); the World Bass Clarinet Convention of Rotterdam (Holland); the Convention “La Via delle Fiabe: South America” promoted by the University of Pavia; the North/South Consonance Ensemble Winter/Spring Season 2006; the Cortona Contemporary Music Festival (2006 and 2007), the 2008 Beijing International Congress on Women in Music and the Music of Latin American Women Composers by MAVERICK and CUBE Ensembles from Chicago.

Thomas Rosenkranz's interests range from traditional classical music and chamber music to recent developments of the Avant-Garde. From improvisation with electronics, to collaborations with musicians from different cultures, he seeks to bridge the gap between these forms of musical expression. He studied with Robert Shannon at the Oberlin Conservatory and with Nelita True at the Eastman School of Music where he holds a Doctorate degree in Performance and was awarded the Performer's Certificate. He also studied privately with Yvonne Loriod- Messiaen in Paris. He was the National Winner of the MTNA Collegiate Piano Competition for 1999 and was awarded the Classical Fellowship from the American Pianists Association in 2003. His recital activities have taken him throughout the world with recent performances at the Shanghai Contemporary Festival; International House of Tokyo; L'Acropolium in Tunisia; Poly Theatre of Beijing, the Kennedy Center, and the 92 Street Y in New York City. He has appeared as soloist with the Indianapolis Symphony, the National Orchestra of Beirut, Northwest Chamber Orchestra and was the featured soloist for the Oberlin Orchestra's 2006 Tour of China.

As an Artistic Ambassador sponsored by the United State's Department of State, Mr. Rosenkranz has traveled to Tunisia more than a dozen times to perform with local Tunisian musicians at such notable venues as the Roman Amphitheatre of Carthage and the Tabarka Jazz Festival. This summer he will return as a cultural specialist in a unique collaboration with the American Embassy of Tunisia where he will be presented in recital and lead a week-long master class for the region's most promising pianists. His recent solo tour of China and Inner Mongolia included stops in Dalian, Shenyang, and in Dashiqiao where he presented the first public piano recital in the history of the city. He continues to travel to Taiwan each year to give concerts and master classes at Tunghai University and the National Hualien School of Education.

include works for chamber and choral ensembles, as well as several chamber operas, and have received awards from BMI, ASCAP, Meet the Composer, Harvard University, and other organizations. Noted ensembles which have performed and/or commissioned his music include, Flexible Music Ensemble, Duo 46, Speculum Musicae, 20th Century Unlimited, the Empyrean Ensemble, the Rire-Woodbury Dance Company, the Harvard Glee Club, and the HBO series “The Sopranos.” He served as Composer-in-Residence for *Intermezzo: the New England Chamber Opera Series*, and was a Visiting Composer at Eastern Mediterranean University in Cyprus. A CD of his music was recently released by Albany Records (“Pseudosynthesis”)

Hulse’s theoretic interests include repetition, temporality, and the writings of Henri Bergson and Gilles Deleuze, as well as Eastern philosophy. He has published in *Perspectives of New Music*, the *Dutch Journal of Music Theory*, and *GAMUT*. He has given papers such as “Improvisation as an Analytic Category” at a conference on improvisation at the Prince Klaus Conservatory in the Netherlands, “Repetition as Difference: Overturning the ‘Minimal’ in Minimalism” at the First International Conference on Minimalism at the University of Wales (UK), “Tonality vs. Centricity as Territorial Dispute” at a conference on tonality at King’s College, London (UK), and papers on time and Qawwali music at the last two meetings of the Society for Ethnomusicology. He is currently co-editing a book entitled “Sounding the Virtual: Gilles Deleuze and the Theory and Philosophy of Music,” which is forthcoming from Ashgate.

Noted for “quicksilver grace” (*Fanfare*) and for “outstanding performances” (*Classical Guitar*), **Nathanael May** is an American pianist inspired by the music of our time. His advocacy of music by living composers has resulted in numerous recordings and the premier performances of over 25 works. Dr. May has presented recitals in the United States, Europe, and the Near East, and frequently collaborates on a wide range of genres; from new art song with the Florestan Recital Project; trios for violin, guitar and piano with Duo46; and a work for multi-media/improvisation with DJ Spooky. Dr. May is the artistic director of the *soundSCAPE Composition And Performance Exchange*. Nationally, May has taught master classes throughout the United States, and is active in the Midwest as an adjudicator and clinician. Nathanael holds degrees from the Eastman School of Music, the University of Kansas, and University of Wisconsin-Whitewater. He currently serves as an assistant professor of piano and piano pedagogy at Missouri Western State University. Prior faculty appointments include Eastern Mediterranean University in North Cyprus, Hochstein School of Music & Dance in Rochester NY, and Blue Lake Fine Arts Camp in Michigan.

Born in Rosario (Argentina) **Marcela Pavia** studied at the Universidad Nacional de Rosario taking a degree in Composition. She followed also master courses with Dante Grela, Francisco Kropfl and Franco Donatoni and post-graduate Master Courses in *Milan, Biella* and at the *Accademia Chigiana* of Siena. She has followed also Seminars and Master Classes in Composition with Giorgy Ligeti, Ennio Morricone and Henri Pousseur. She was an artist in residence at the Virginia Center for the Creative Arts. Marcela has taught at the Universidad Nacional (Rosario- Argentina), at the Conservatorio Municipal “Manuel de Falla” (Buenos Aires-Argentina), at the Universidad del Museo Social

23 July 21:00 Friday
COMPOSER CONCERT #1 | world premiere performances

Program:

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| Jeffrey Bowen • Zora | <i>Rebecca Pethes, soprano</i>
<i>Jennifer Bewerse, cello</i>
<i>Masako Kunimoto, percussion</i>
<i>Matthew Mattera, trumpet</i> |
| Ching-Yi Wang • Formosa Caprice | <i>Emily Graber, violin</i> |
| Ben Irwin • I Walk Beside You
Vocalise
The Uninvited
text by Dorothy Livesay | <i>Nora Ryan, mezzo</i>
<i>Ben Irwin, clarinet</i>
<i>Thomas Rosenkranz, piano</i> |
| Michael Evans • Bis Coctus! | |
| Sarah Hersh • Gardening in a Jaunty Hat | |
| Ju Ri Seo • Pf | <i>Duo46: Matt Gould, guitar</i>
<i>Beth Schneider, violin</i>
<i>with Jennifer Bewerse, cello</i> |
| Calogero Panvino • Night Cross(-ing)*
Night Moon Stars | <i>Thomas Rosenkranz, piano</i> |
| Charles Stuart • Having Once Got Hold
text by Henry David Thoreau | <i>Emily Hall, soprano</i>
<i>Matthew Mattera, trumpet</i>
<i>Masako Kunimoto, percussion</i> |

* european premiere only

24 July 21:00 Saturday

COMPOSER CONCERT #2 | world premiere performances

Program:

Andrés Cremisini • (control)	<i>Emily Graber, violin</i> <i>Jennifer Bewerse, cello</i> <i>Masako Kunimoto, percussion</i>
Sid Samberg • Guitar Trio	<i>Sam Cave, Ahmet Sönmezler</i> <i>and Andrew Booth, guitars</i>
Matthew Whiteside • Wondering, Wavering, Willing	
Ji Eun Moon • Fantasy	
Jeffrey Brown • Intersections	<i>Duo46: Matt Gould, guitar</i> <i>Beth Schneider, violin</i>
André Mestre • Santhara	<i>Ben Irwin, clarinet</i> <i>Matthew Mattera, trumpet</i> <i>Ward De Vleeschhouwer, piano</i>
Brian Hulse (faculty) • Age of Innocence - aria selections text by Edith Wharton, libretto by Brian Hulse	<i>Heather Barnes, soprano</i> <i>Ben Irwin, clarinet</i> <i>Jennifer Bewerse, cello</i> <i>Nathanael May, piano</i>
Timothy Mauthe* • Fragments of a Time and Place text by Andrew Blalock	<i>Tony Arnold, soprano</i> <i>Beth Schneider, violin</i> <i>Aiyun Huang, percussion</i> <i>Thomas Rosenkranz, piano</i>

* Recipient of the 2009 soundSCAPE Commission Prize

Theatre, the Guitar Foundation of America Festival, Entrecuerdas International Guitar Festival, Hermopolis International Guitar Festival, New York Guitar Seminar at Mannes, and soundSCAPE Sound Composition And Performance Exchange in Italy.

Distinguished ensemble residency work includes Harvard, Florida State University, University of California Berkeley, Hochschule for Musik in Wurzburg, Germany, the Society of Student Composers, Inc., Cincinnati Conservatory of Music, Birmingham Art Music Alliance, and the American Composers Forum. Awards and honors include a Barlow Commissioning Grant, Canadian Broadcasting Corporation Radio 2 Commissioning Grant, American Composer Forum ENCORE Performance Grant, touring sponsorship from the American Embassy and a Feline Shouse Chamber Music Fellowship for the Great Lakes Chamber Music Festival. Duo46 has been broadcast via European Broadcasting Corporation, National Public Radio, British Broadcasting Corporation, and New Zealand Radio. Select scores are available in the *Duo46 Collection* with Les Productions d'OZ.

Aiyun Huang was winner of the First Prize as well as the Audience Award at the 2002 Geneva International Music Competition; the first prize in percussion has been awarded only three times in the competition's history. She has appeared at the Weill Recital Hall, Los Angeles Philharmonic Orchestra's Green Umbrella Series, LACMA Concert Series, Holland Festival, Victoria Hall in Geneva, Agora Festival in Paris, Banff Arts Festival, 7ème Biennale d'Art Contemporaine de Lyon, Vancouver New Music Festival, CBC Radio, La Jolla Summerfest, Musik 3, Scotia Festival, Centro Nacional Di Las Artes in Mexico City, and National Concert Hall and Theater in Taipei. In 2004, she gave a solo European tour in the cities of Paris, Geneva, Lyon, Budapest, and Milano. In both 2007 and 2008, she was a featured percussionist at the international Cool Drummings festival in Toronto. She is founding member of Canadian trio Toca Loca with pianists Gregory Oh and Simon Docking. In 2009 she is on faculty in Roots and Rhizomes Percussion Residency at the Banff Centre in Canada. She has commissioned and championed over 100 works in the last decade working with composers from the Americas, Europe and Asia. Her recent commissions include three concerto commissions Big Bang! by Andrew Staniland, Cepheid Variables by Michael Oesterle, and Schappchenjagd by Peter Edward. She is also a researcher at the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT). Her current research include a three-year DVD recording program titled "Save Percussion Theatre: Documentation from Performer's Perspective" funded through Fonds de recherche sur la société et la culture (FQRSC) as well as "Expanded Musical Practice Interdisciplinary Approaches to Live Electronics in Composition, Performance and Technology" through Social Science and Humanities Research Council of Canada (SSHRC). Aiyun was born in Kaohsiung, a city in the southern part of Taiwan. Aiyun holds DMA degree from the University of California, San Diego. Currently, she is the Chair of the Percussion Area as well as director of the McGill Percussion Ensemble at the Schulich School of Music of McGill University in Montreal, Canada.

Composer/theorist **Brian Hulse** is Associate Professor of Theory and Composition at the College of William & Mary (U.S.). He holds degrees from the University of Utah (B.M.), University of Illinois (M.M.), and Harvard University (Ph.D. 1999). Hulse's compositions

Ms. Arnold has received critical acclaim for both her vocal artistry and barrier-breaking performance style. "Blessed with an impressive range and a voice as smooth as cognac, Arnold can handle leaps and challenging harmonic progressions with ease... Arnold seems to embrace whatever she sings – she can make a listener love a work, just because she does," (*Buffalo News*). "Tony Arnold was spellbinding, whether reciting the text in an urgent, ghostly whisper or sending forth the deliberate, wide-ranging vocal line with laser-like clarity," (*Chicago Sun-Times*). "Tony Arnold was the soloist, technically sensational. Her intonation and emotional commitment to this extremely wide-stepping music were stunning, creating in the huge leaping or falling intervals a sense of spontaneity not often captured in such lurching atonal scores," (*American Record Guide*). From Aperghis to Zuidam, Tony Arnold's work has focused on the most innovative composers of our time, including György Ligeti, Thomas Adés, György Kurtág, George Crumb, Bernard Rands, Elliott Carter, Vache Sharafyan, and Oliver Knussen. Her wide repertoire includes masterworks of Olivier Messiaen and Arnold Schoenberg. She is also deeply committed to the creation of new vocal music, working closely with both established and emerging composers including those at the University at Buffalo, where she joined the faculty in 2003.

Ms. Arnold's highly anticipated debut recordings were issued in 2003. They include Elliott Carter's *Of Challenge and of Love* with Jacob Greenberg at the piano, and Milton Babbitt's *Quatrains* (both on Bridge Records). 2004 will see releases of George Crumb's *Madrigals* (Bridge), and Luciano Berio's *Sequenza III* (Naxos). Ms. Arnold has appeared with leading new music ensembles across the nation, including eighth blackbird, Boston Modern Orchestra Project, New York Ne Music Ensemble, The furious Band, Chicago Symphony Orchestra's MusicNow, Fulcrum Point, Contemporary Chamber Players, Pocket Opera Players, International Contemporary Ensemble, Cincinnati Symphony Chamber Players, and the Slee Sinfonietta at June in Buffalo. Collaborative artists have included pianists Jacob Greenberg, Diana Schmück and Robert Spano, and violinist Movses Pogossian.

Tony Arnold's early musical training included piano, woodwind, and composition studies at the Peabody Preparatory Institute and the Maryland Center for the Arts. She received a bachelors degree in voice from Oberlin College in 1990, and a masters degree in orchestral conducting from Northwestern University in 1993.

The American ensemble **Duo46** was established in 1994 in Tucson, Arizona by guitarist Matt Gould and violinist Beth Ilana Schneider. Since then, they have emerged through their commissioning, performing around the world, recording and teaching as a leading advocate of 20th- and 21st-century chamber music with guitar (duets, trios, double concertos). Their extensive repertoire includes over one hundred works either commissioned by them or dedicated to them. They also perform with Friends in trios with mandolin (B.A.M. with Avi Avital, Israel), cello (Cyprus Trio with Erich Oscar Huetter, Austria) and piano (Strung Out Trio with Nathanael May, USA). Formerly on the faculty of Eastern Mediterranean University in the Turkish Republic of Northern Cyprus; they are now based in Phoenix, Arizona. Performance highlights include concerts throughout the United States, Austria, Canada, Chile, Cyprus, England, Germany, Greece, Italy, Netherlands, and Turkey with notable appearances at the Kennedy Center, Herbst

ALL LECTURES AT 16:30, in Punto d'incontro, or Auditorium

15 July, Thursday | Approaching Complexity from a Performer's Perspective

Aiyun Huang, faculty: Taking Brian Ferneyhough's *Fanfare for Klaus Huber*, we will examine the various ways to approach complex rhythm through tempo changes, uncommon meters and nested rhythms.

16 July, Friday | Piano Music of George Crumb • Richard Reber, guest artist

17 July, Saturday | Predictive Resonance Modeling and other Computer-Assisted Compositional Techniques • Patricia Alessandrini, composer in residence:

The Études for piano were in part composed using a computer-assisted process simulating the resonant properties of the piano. This and other computer-assisted compositional techniques related to sonic phenomena and perception will be discussed. As these études also serve as studies in specific extended techniques for the piano, there will also be some discussion and demonstration of these techniques.

18 July, Sunday | Sight Seeing - Free Day • no classes or concerts

19 July, Monday | Music of Marcela Pavia • Marcela Pavia, faculty

20 July, Tuesday | Music of Patricia Alessandrini • Alessandrini, composer in residence

21 July, Wednesday | Frozen in Time: notes from the margins

Stephen Goss, guest artist: The steady decline of the presence of contemporary music in the concert music performance canon started around 1910 and reached an all-time low in the 1970s. While the perceived inaccessibility of modernist music did contribute to this decline, it has become a convenient excuse that masks other, more subtle issues, of which performance practice and didactic methodology in conservatories and universities will be discussed. This will provide a context for a discussion of the new work *American Pastoral* (2010) for violin and guitar; focussing on time, place and performance tradition, in an attempt to clarify the composer's compositional aesthetic.

22 July, Thursday | Kicking and Screaming: Music for Speaking Pianist and the Evolution of a New Performance Genre • Brendan Kinsella, guest artist

23 July, Friday | Music of Brian Hulse • Brian Hulse, chair of composition studies

24 July, Saturday | Career Development Open Forum • Nathanael May, chair, with soundSCAPE faculty panel: This roundtable discussion will address issues facing young artists today as they pursue careers in music.

Composition Colloquium • with *Brian Hulse, chair of composition studies*Daily: 15:30 in Punto d'incontro

The Colloquium is a daily forum where festival composers meet to discuss common issues and exchange ideas. Though the craft of composition is something composers practice largely in isolation, there are many aspects of this process that every composer, in one way or another, must face. The Colloquium is based on the principle that composers benefit greatly from one another when they share their own experiences and learn from the experiences of others. Over the course of the festival, each composer will have the opportunity to present their work at the colloquium. They will be encouraged to discuss working methods, aesthetic philosophy, and other issues. Other festival participants will offer reactions and suggestions. Through these discussions, more general problems and questions will be identified. These develop into working 'themes' for the colloquium.

Improvisation Workshops • with *Thomas Rosenkranz, piano faculty*July 15-17 & 19-21 only: 11:30 in Auditorium

Participants will be led in the art of improvisation, through a series of exercises and techniques that develop freedom and spontaneity in performance. Select participants (or groups) may be invited to perform improvisations on festival recitals.

Master Classes • with *composition & performance faculty, and guest artists*14:30: in various locations - dates to be announced

Participants are encouraged to take part in masterclasses for composition and performance. Instrumentalists and Singers are welcome to coach with any of our distinguished performance faculty and guest artists during the festival.

Patricia Alessandrini is winner of the 2010 soundSCAPE Composer in Residence fellowship. As a composer whose works often feature live electronics, she actively engages with the concert music repertoire, and issues of representation, interpretation, perception and memory. She has become increasingly involved in multimedia, theatrical and collaborative work, especially involving social and political issues. Her compositions have been performed in new music festivals including Archipel (Geneva), Festival de la imagen (Manizales), Festival en tiempo real (Bogotá), Festival Synthèse (Bourges), Musica Strasbourg, Musiques Démesurées (Clermont-Ferrand), Musiques Inventives d'Annecy, Pacific New Music Festival (California), Sonorities (Belfast) and Sound and Fury (NYC), and will be featured in Miso Music Portugal – 25 Years (Lisbon) and Festival Agora (Paris) this year. Ensembles that have played her music include: Accroche Note, Arditti Quartet, Ensemble Alternance, Ensemble InterContemporain, Ensemble Itinéraire, Ensemble Vortex, Ives Quartet, New Millennium, Speculum Musicae, and Talujon Quartet. She has composed music for the Ballet de l'Opéra National du Rhin, and is currently working on multimedia projects in collaboration with visual artists Chiara Vecchiarelli and Rukiye Sahin, filmmaker Shirin Abu Shaqra and performer Yann Marussich (see current projects listed below). She has realized works in collaboration with the Institut de Recherche et Coordination Acoustique/Musique (IRCAM), the Groupe de Recherches Musicales (GRM), La Muse en Circuit (Paris), and other centers of computer music research and production.

She studied composition with Ivan Fedele, Paul Koonce, Steve Mackey, Tristan Murail, and Thea Musgrave, and participated in courses with Franco Donatoni, Brian Ferneyhough, Beat Furrer, Jonathan Harvey, Michael Jarrell, Betsy Jolas, Helmut Lachenmann, Philippe Manoury and Marco Stroppa. She attended an experimental course in composition and live electronics at the Conservatorio di Bologna with Adriano Guarnieri and Alvisé Vidolin, as well as the One-Year Course in Composition and Computer Music of IRCAM, followed by IRCAM's Cursus II, involving the production of a multimedia project. She holds a BM from Queens College, CUNY, a diploma with honors from the Conservatoire de Strasbourg, and a PhD from Princeton University. She has presented her music at various conferences and universities in the US and Europe, published and translated musicological articles, and served in 2007 and 2008 as a member of the jury of the 8th and 9th editions of the Concorso Internazionale di Composizione of the Associazione Culturale Musicale EURITMIA. She has been a resident at the Virginia Center for the Creative Arts and the Atlantic Center for the Arts, and was a resident fellow at the Camargo Foundation in Spring 2009. In 2008, she was awarded a three-year 'Studentship' to perform research on the realtime control of synthesis according to physical models at the Sonic Arts Research Centre (SARC), Queens University, Belfast. She also gives monthly seminars in *alto perfezionamento* in Computer-Assisted Composition at the Accademia Musicale di Pescara.

Clarity, imagination, and vocal beauty mark the performances of soprano **Tony Arnold**, who is internationally recognized for her interpretation of the contemporary repertoire. In 2001 she became the first vocalist ever to win the prestigious Gaudeamus International Interpreters Competition, and later that year took top honors at the McMahon International Music Competition.