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Since its inception in 2005, soundSCAPE has clearly established a niche as a champion of new music. Our second year in Pavia will see the return of several participants, in addition to a record enrollment at this year's festival. Over 35 young professionals from around the world will be in residence during the two weeks, from areas as far-reaching as the UK to the US, and Canada to Turkey.

2009 also brings a number of innovations in the performances offered to the public. For the first time, soundSCAPE will present a concert-reading of new chamber opera. Participant composers will also have the opportunity to partner with area poets and resident artists *Florestan*, in the creation of new art song. This new collection of lied will be performed by faculty and participants during the course of the festival. Finally, faculty will join forces in presenting two 'themed' variety concerts, focusing on works incorporating electronic media, and also honoring the memory of composers from the past century.

The future of new music is indeed bright, and it's encouraging to see it gaining currency even in the toughest of economic times. Please join us in supporting the future of our young artists, and in creating the music of tomorrow!



Nathanael May
Artistic Director

www.soundscape-pavia.com

soundSCAPE composition and performance exchange

INDIVIDUAL DONORS

Thanks to these individuals who have supported the festival:

Rodney and Cathryn Hulse
Ronald and Susan Green
Robert and Alberta Schneider

AWARDS AND SCHOLARSHIPS

soundSCAPE scholarship recipients:

Ariana Lamon-Anderson, clarinet
Rachel Beetz, flute

Guitar Plus International scholarship recipients:

Jenna Anderson, violin
Andrew Booth, guitar
James Lowe, guitar
Artem Vovk, guitar

soundSCAPE Composition Prize & Commission:

2008: Andrew Colella, USA
2007: Chris Williams, Australia

soundSCAPE Performance Prize:

2008: Amanda DeBoer (voice), USA

Medieval Towers still shape the town skyline. The main clusters still rising are rallied in Piazza Leonardo da Vinci, via Luigi Porta, piazza Collegio Borromeo; the **Ponte Coperto** "covered bridge" (also known as the **Ponte Vecchio** "Old Bridge") is a brick and stone arch bridge over the Ticino River. The previous bridge, dating from 1354 (itself a replacement for a Roman construction), was heavily damaged by Allied action in 1945. A debate on whether to fix or replace the bridge ended when the bridge partially collapsed in 1947, requiring new construction, which began in 1949. The new bridge is based on the previous one, which had ten arches to the current bridges' five.

NOTABLE PAVESI ♦ *People from Pavia*

People born in Pavia include:

Lanfranc (c. 1005 – 1089), abbot and Archbishop of Canterbury
 Gerolamo Cardano (1501–1576), scientist
 Alessandro Rolla (1757-1841), composer
 Benedetto Cairoli (1825–1889), twice head of the government
 Tranquillo Cremona (1837–1878), painter
 Claudia Muzio (1889–1936), opera singer
 Carlo M. Cipolla (1922–2000), economic historian

People who have lived in Pavia include:

Severinus Boethius (476-525), philosopher
 Alessandro Volta (1745-1827), scientist
 Camillo Golgi (1843 –1926, biologist
 Albert Einstein (1879–1955), physicist

DAILY SCHEDULE corresponding page numbers in parenthesis

7:30	Breakfast
9:00	Rehearsals
12:00	Conversational Italian (18)
12:30	Lunch
14:00	Workshop period (18)
15:00	Composition Colloquium (18)
16:00	Lecture period (19)
17:00	Improvisation Workshop (18)
17:30	Break—open period
18:30	Afternoon Concerts (4)
19:30	Dinner
21:00	Break—open period
21:30	Evening Concerts (7)

15 July 18:30 Wednesday
PARTICIPANT RECITAL | guitar & violin

Artem Vovk, guitar:

Claude Vivier (1948-1983) • Pour Guitare (1975)

Ernst Krenek (1900-1991) • Suite for guitar, op.164 (1957)

Hakki Cengiz Eren (1984-) • Towards the Sun (2009)

Jenna Anderson, violin:

Mark O'Connor (b. 1961) • Three Caprices

David Liptak (b. 1949) • Spirit
 Slowly Floating
 Fast and Spirited

by Samuel Adler (b. 1928) • Canto III

S. Teodoro (1117), dedicated to Theodore of Pavia, a medieval bishop of the diocese of Pavia, is the third romanesque basilica in the city, though smaller than the former ones. It lays on the slopes leading down to Ticino river and served the fishermen. The apses and the three-level tiburium are a sample of the effective simplicity of romanesque decoration. Inside: two outstanding bird's eye view frescoes of the city (1525) attributed to the painter Bernardino Lanzani. The latter, the definitive release, was stripped off disclosing the unfinished first one. Both are impressively detailed, and reveal how little Pavia's urban design has changed during the last 500 years.

The large fortified **Castello Visconteo** (built 1360-1365 by Galeazzo II Visconti). In spite of its being fortified, it actually was used as a private residence rather than a stronghold. The poet Francesco Petrarca spent some time there, when Gian Galeazzo Visconti called him to take charge of the magnificent library which owned about a thousand books and manuscripts, subsequently lost. The Castle is now home to the City Museums (Musei Civici) and the park is a popular attraction for children. An unconfirmed legend wants the Castle to be connected by a secret underground tunnel to the Certosa.

The church of **Santa Maria del Carmine**, one of the most known examples of Gothic brickwork architecture in northern Italy. It is the second largest church in the city after the Cathedral, and is on the Latin cross plan, with a perimeter of 80 x 40 meters comprising a nave and two aisles. The characteristic façade has a large rose window and seven cusps; the Renaissance church of **Santa Maria di Canepanova**, attributed to Bramante.

The **University of Pavia** was founded in 1361, although a School of Rhetoric is documented since 825. The *Centrale* Building is a wide block made up by twelve courts of the XV-XIX centuries. The sober façade shifts from baroque style to neoclassic. The *Big Staircase*, the *Aula Foscolo*, *Aula Volta*, *Aula Scarpa* and the *Aula Magna* are neoclassic too. The *Cortile degli Spiriti Magni* hosts the statues of some of the most important scholars and alumni. Ancient burial monuments and gravestones of scholars of the XIV-XVI centuries are walled up in the *Cortile Voltiano* (most stem from demolished churches). The *Cortile delle Magnolie* holds an ancient pit, the *Cortile di Ludovico il Moro* has a renaissance loggia, and terracotta decorations: both courts, as well as two more, were the cloisters of the ancient Ospedale di San Matteo. The Orto Botanico dell'Università di Pavia is the university's botanical garden.

The **Battle of Pavia** (1525) marks a watershed in the city's fortunes, since by that time, the former cleavage between the supporters of the Pope and those of the Holy Roman Emperor had shifted to one between a French party (allied with the Pope) and a party supporting the Emperor and King of Spain Charles V. Thus during the Valois-Habsburg Italian Wars, Pavia was naturally on the Imperial (and Spanish) side. The defeat and capture of king Francis I of France during the battle ushered in a period of Spanish occupation which lasted until 1713. Pavia was then ruled by the Austrians until 1796, when it was occupied by the French army under Napoleon. In 1815, it again passed under Austrian administration until the Second War of Italian Independence (1859) and the unification of Italy one year later.

THE CITY'S MAIN SIGHTS

Pavia's most famous landmark is the *Certosa*, or Carthusian monastery, founded in 1396 and located eight kilometres north of the city. Other notable structures are:

Cathedral of Pavia (*Duomo di Pavia*), begun in 1488; however, only by 1898 were the façade and the dome completed according to the original design. The central dome has an octagonal plan, stands 97 m high, and weighs some 20,000 tons. This dome is the third for size in Italy, after St. Peter's Basilica and Santa Maria del Fiore in Florence. Next to the Duomo were the Civic Tower (existing at least from 1330 and enlarged in 1583 by Pellegrino Tibaldi): its fall on March 17, 1989 was the final motivating force that started the last decade's efforts to save the Leaning Tower of Pisa from a similar fate.

San Michele Maggiore (St. Michael) is an outstanding example of Lombard-Romanesque church architecture in Lombardy. It is located on the site of a pre-existing Lombard church, which the lower part of the campanile belongs to. Destroyed in 1004, the church was rebuilt from around the end of the 11th century (including the crypt, the transept and the choir), and finished in 1155. It is characterized by an extensive use of sandstone and by a very long transept, provided with a façade and an apse of its own. In the church the Emperor Frederick Barbarossa was crowned in 1155.

Basilica of San Pietro in Ciel d'Oro ("St. Peter in Golden Sky") was begun in the 6th century, where Saint Augustine, Boethius and the Lombard king Liutprand are buried. The current construction was built in 1132. It is similar to San Michele Maggiore, differentiating for the asymmetric façade with a single portal, the use of brickwork instead of sandstone, and, in the interior, and the shortest transept. The noteworthy arch housing the relics of St. Augustine was built in 1362 by artists from Campione, and is decorated by some 150 statues and reliefs. The church is mentioned by Dante Alighieri in the X canto of his *Divine Comedy*.

16 July 18:30 Thursday PAST PARTICIPANT FEATURE | Marco Fusi, violin

Program:

Carlo Ciceri (b. 1980) • *ia II* (2008)*

Katerina Stametelos (b. 1951) • *Ro-to-Si I* (2009)†

Federico Gardella (b. 1979) • *estroso* (2008)

Massimo Botter (b. 1965) • *appuntamento IX* (2001)

Alessandro Solbiati (b. 1956) • *Due adagi: Tiresia e la Pizia* (2003)

Luca Francesconi (b. 1956) • *Cadenza* (1999)

† *world premiere*

* *Italian premiere*

17 July 18:30 Friday

PARTICIPANT RECITAL | clarinet & percussion

Ariana Lamon-Anderson, clarinet:

Isao Matsushita (b. 1951) • Kochii II

Mischa Salkind-Pearl (b. 1984) • The Botany of Desire
with James Petercsak, vibraphone

Drake Mabry (b. 1950) • Street Cries

Amie Watson & Trent Petrunia, percussion:

Toshimitsu Tanaka (b. 1930) • Two Movements for Marimba (1956)
Trent Petrunia

Stuart Saunders Smith (b. 1948) • Notebook (1980)
Amie Watson

Daniel Almada • Linde (1994)
Trent Petrunia

Roland Dyens (b. 1955) • Tango en Skaï (1985)
Amie Watson

ABOUT PAVIA, host city of soundSCAPE

Pavia (pronounced *Pa 'vĕ a*), the ancient Ticinum, is a town and commune of south-western Lombardy, northern Italy, 35 km south of Milan on the lower Ticino river near its confluence with the Po. It has a population of c. 71,000. Pavia is the capital of a fertile province known for agricultural products including wine, rice, cereals, and dairy products. It is the see city of the Roman Catholic diocese of Pavia.

HISTORY

Dating back to pre-Roman times, the town of Pavia (then known as *Ticinum*) was a municipality and an important military site under the Roman Empire. Here, in 476, Odoacer defeated Flavius Orestes after a long siege. To punish the city for helping the rival, Odoacer destroyed it completely. However, Orestes was able to escape to Piacenza, where Odoacer followed and killed him, deposing his son Romulus Augustus. This was commonly considered the end of the Western Roman Empire.

A late name of the city in Latin was **Papia** (probably related to the Pope), which evolved to the Italian name *Pavia*. Sometimes it's been referred to as **Ticinum Papia**, combining both Latin names. Under the Goths, Pavia became a fortified citadel and their last bulwark in the war against Belisarius. After the **Lombard** conquest, Pavia became the capital of their kingdom. During the Rule of the Dukes, it was ruled by Zaban. It continued to function as the administrative centre of the kingdom, but by the reign of Desiderius, it had deteriorated as a first-rate defensive work and Charlemagne took it in the **Siege of Pavia** (June, 774) assuming the kingship of the Lombards. Pavia remained the capital of the Italian Kingdom and the centre of royal coronations until the diminution of imperial authority there in the twelfth century.

In the 12th century Pavia acquired the status of a self-governing comune. In the political division between Guelphs and Ghibellines that characterizes the Italian Middle Ages, Pavia was traditionally Ghibelline, a position that was as much supported by the rivalry with Milan as it was a mark of the defiance of the Emperor that led the **Lombard League** against the emperor Frederick Barbarossa, who was attempting to reassert long-dormant Imperial influence over Italy.

In the following centuries Pavia was an important and active town. Under the **Treaty of Pavia**, Emperor Louis IV granted during his stay in Italy the Palatinate to his brother Duke Rudolph's descendants. Pavia held out against the domination of Milan, finally yielding to the Visconti family, rulers of that city in 1359; under the Visconti Pavia became an intellectual and artistic centre, being the seat from 1361 of the **University of Pavia** founded around the nucleus of the old school of law, which attracted students from many countries.

Andrew Weathers is a composer currently studying at the University of North Carolina at Greensboro, under Mark Engebretson and Alejandro Rutty. His work is generally quiet and electro-acoustic in nature. He has had performances at Signal Festival of Electronic Music (Chapel Hill, NC - '07, '08), City Skies Electronic Music Festival (Decatur, GA - '08), Infringement Festival (Buffalo, NY - '08) and Spark Festival of Electronic Arts (Minneapolis, MN - '09). Recordings of his music have been released on Blondena, TimeTheory, Full Spectrum, and Quilt/ Cinnamon Fnord.

Lauren Wells is pursuing a Bachelor of Music degree in Music Composition at UMKC's Conservatory of Music and Dance. She studies composition with James Mobberley, Chen Yi, Zhou Long, and Paul Rudy. Recent performances of her work include the Electronic Music Midwest 2007 conference and the April 2008 Composers' Guild concert at UMKC. She recently placed second at the Austin Peay State Center of Excellence for the Creative Arts Young Composer's Competition. She is a member of the Kansas City Electronic Music Alliance, which hosts unique collaborative performances in Kansas City. Wells studies violin with Paul Hatton and plays with the Conservatory Orchestra as well as in several chamber ensembles, including her improvisatory violin duet Duo Humana. She has a private studio of violin students and is also a fiddle instructor at the Mountain Music Shoppe. Lauren also plays jazz piano and has studied with renowned saxophonist Kim Park.

17 July 21:30 Friday

FACULTY RECITAL | Contemporary Electro-Acoustic Concert

Program:

Jane Rigler (b. 1966) • Two Seaming (1998/2001)

Lisa Cella, flute

Javier Alvarez (b. 1956) • Temazcal

Aiyun Huang, maracas

William Neil (b. 1954) • Sleep (2009)†

Joe Dan Harper, tenor • Nathanael May, piano

Ugo Nastrucci (b. 1953) • Electro-acoustic

Sivan Eldar • A Note on Triumph (2009)*

Giovanni Verrando • Third Born Unicorn, remind me what we're fighting for

Jacopo Bigi, violin

Paul Richards (b. 1969) • The Great Octopus (1999)

Matt Gould, guitar

Allan Segall (b. 1958) • Playing With Yesterday's Hit-Parade (2009)†

Matt Gould, guitar • Avi Avital, mandolin

Beth Schneider, violin

Elainie Lillios (b. 1968) • Harboring Nostalgic Visions (2009)†

Thomas Rosenkranz, piano

† *world premiere*

* *Italian premiere*

20 July 18:30 Monday

PARTICIPANT RECITAL | piano & voice

Bryan Kelly, piano:

Claude Debussy (1862-1918) • *Pagodes from Estampes*

Serge Prokofiev (1891-1953) • *Sarcasms, Op. 17*
 Tempestoso
 Allegro rubato
 Allegro precipitato
 Smanioso
 Precipitosissimo - Andantino

Larysa Kuzmenko (b. 1956) • *In Memoriam to the Victims of Chernobyl (1997)*

Francis Poulenc (1899-1963) • *Improvisations*

Dorothea Hayley, soprano:

Anton Webern (1883-1945) • *Drei Lieder, Op. 25*
Bryan Kelly, piano

Nicolas Gilbert (b. 1979) • *Ce que vit Kenjeke depuis la colline de Khabarovsk*

Chris Paul Harman (b. 1970) • *Five Japanese Children's Songs*
Bryan Kelly, piano

Cathy Berberian (1928-1983) • *Stripsody*

Andrew Selle is a student at Bowling Green State University in Bowling Green, Ohio. He is currently enrolled in studies of music composition and music education, and has studied composition with Dr. Burton Beerman. He has written multiple works for chamber ensembles, as well as some works for large ensembles including wind ensembles and orchestras.

Paul Szpyrka was born in Putnam, Connecticut. He began serious music studies at the age of 12, writing small pieces for himself in order to learn how to play the piano. At age 14 he began formal piano lessons and was thereafter employed by a local church to play masses. After graduating from high school, Szpyrka entered the University of Kansas to study composition. He has studied with Charles Hoag and James Barnes with lessons in piano under Nathanael May. During his time at KU, Szpyrka received a music scholarship and a research grant from the university.

Classical guitarist **Artem Vovk** combines beauty of tone and emotional intensity of interpretation in solo and chamber group performances. Artem was born in Korolev, Russia. His family mainly comprises of scientists and computer engineers. Artem started studying guitar with Mikhail Khadonov at age 12. His main inspiration were recordings of Vivaldi and Barrios to which he listened from a very young age. In 2001 he moved to Gaithersburg, USA continued lessons with Vladimir Fridman and Spencer Fellows. Currently he studies at Peabody Institute of Johns Hopkins University in the studio of Ray Chester.

Artem performed solo throughout Maryland, spreading the music through the outreach programs to the audiences unaccustomed to the sound of classical guitar. He performed in the Kentlands music center, Fellow's Studio Recitals and several churches in Rockville and Baltimore area. In 2003 and 2004, he reached 3rd and 2nd places in the Maryland Music Teacher Festival: Guitar Solo competition. In 2008, Artem participated in the Columbus State University Guitar Symposium and Competition. He also performed in the Masterclasses with Stephen Aron, Zoran Dukic and Manuel Barrueco. As a chamber musician, he played in a guitar duet with Vahan Vagatuyan. In 2002 Artem toured in New Jersey and Pennsylvania with Vladimir Fridman's Guitar Ensemble.

Innovative and versatile, **Amie Watson** opens a new style of percussion music with a creative combination of instruments, genres and performance art. Combining classical technique with an expressive concert style, she creates an original musical and visual aesthetic. A graduate of the University of Toronto, she has studied many types of classical and world music including Japanese Taiko Drumming, Balinese Gamelan in addition to contemporary orchestral and chamber music. Ms. Watson was recently recognized as one of Toronto's 1000 most creative women in the arts by the Luminato Festival 2008, and is the recipient of a Canadian National Social Sciences and Humanities Research Council Grant in Performance Installation Art.

Canadian percussionist **Trent Petrunia** has been a featured soloist for two years with the Banff Summer Arts Festival playing Gary Kulesha's Triple Concerto under the direction of the composer, and his own arrangement of Hovhanness' Fantasy on Japanese Woodprints, recent collaborations have also included performances with the French flautist Patrick Gallois, Bill Cahn of the Nexus percussion ensemble, Canada's own Shauna Rolston, cello, and the American marimbist Michael Burritt.

An avid supporter of the music of our time, Trent has several recent commissions dedicated to him, including pieces by Ellen Lindquist (USA) and Hywel Davies (UK), and has worked closely with composers such as Steve Reich, Joseph Schwantner, Gary Kulesha, James Wood, Mario Davidovsky, and Martin Bresnick among others. As an orchestral percussionist, Trent has played as a regular extra percussionist with the Houston Symphony Orchestra, the New World symphony in Miami Beach, the Calgary Philharmonic Orchestra, and the New Haven Symphony, also having played with the Moscow Chamber Orchestra in Avery Fischer Hall at Lincoln Centre. A native of Calgary, Alberta, Canada, holding degrees from Yale University, Rice University's Shepherd School of Music, the University of Toronto, and currently a doctoral candidate at McGill University's Schulich School of Music, Trent's major teachers have included Robert VanSice, Russell Hart.

Born into a farming community in Northeast Kansas, **Russell Ronnebaum** is proud of his upbringing in America's heartland. He enjoys solo and collaborative piano performance and is especially fond of new compositions and experimental music that stretch the imagination of alternative piano techniques. Russell recently graduated from the University of Kansas with a bachelor degree in piano and will pursue a master's degree in collaborative piano at the University of Arizona.

Philip Schuessler received his bachelor degree in music composition at Birmingham-Southern College and his Masters Degree from the University of Miami. He most recently completed his PhD from the State University of New York at Stony Brook. His teachers have included Charles Mason, Dorothy Hindman, Dennis Kam, Keith Kothman, Daria Semegen, and Dan Weymouth. He has had works performed by such performers as violinist Graeme Jennings, Time Table percussion ensemble, violinist Eric km Clark, and cellist Craig Hultgren. He has had works played at notable venues such as June in Buffalo Festival, Festival Miami, the Czech-American Summer Music Workshop at Florida State University, the CCMIX Summer Intensive Course in Electronic Music in Paris, International Computer Music Conference, MusicX in Cincinnati, the Oregon Bach Festival, Spark Festival, Electronic Music Midwest, Electro-Acoustic Juke Joint, and multiple SEAMUS Conferences. International recognition for his works includes a mention in the 2004 Bourges International Residence Prize for Wisdom and Surprise for contrabass and tape. Recent awards also include being a finalist in Random Access Music's 2009 call for scores. Recent commissions include a work for percussion duo and electronics for percussionists Daniel Kennedy and Michael McCurdy.

20 July 21:30 Monday FACULTY RECITAL | AIYUN HUANG, percussion

Program:

Stuart Saunders Smith (b. 1948) • Links No. 5 (1987)

Georges Aperghis (b. 1945) • Conversation

Vinko Globokar (b. 1934) • Toucher (1973)

Georges Aperghis • Conversation

Roger Reynolds (b. 1937) • Autumn Island (1989)

Georges Aperghis • Le Corps à Corps (1979)

Vinko Globokar • ?Corporel (1985)

Ugo Nastrucci (b. 1953) • for five suspended crash cymbals

21 July 18:30 Tuesday

COMPOSER'S CONCERT #1 | world premiere performances

Program:

Esin Gündüz • If the water has memory...

Avi Avital, mandolin • Amie Watson, percussion

Andrew Weathers • ocean, pier, ocean

*Ariana Lamon-Anderson, clarinet • Russell Ronnebaum, piano
Amie Watson, percussion • Jenna Anderson, violin*

David Batchelor • Why do the Heathen Rage | The Lord is My Shepherd

David Batchelor, baritone • Dorothea Hayley, soprano

Yen-Lin Goh • Secret Recipe

I. stressed—desserts II. Trust III. Genuine IV. Fresh

Lisa Cella, flute

Paul Szyrka • She Speaks Through Beams of Moonlight

*Artem Vovk, guitar • Avi Avital, mandolin
Dorothea Hayley, soprano*

Rebecca Jensen • I Spread My Gorgeous Sail

*Rachel Beetz, flute • Russell Ronnebaum, piano
Dorothea Hayley, soprano*

Lauren Wells • Serpentine

David Brown, piano • Jenna Anderson, violin

Brian J. Nelson is a D.M.A. student in music composition at the University of Kansas School of Fine Arts, Department of Music and Dance, where he studies with James Barnes. He is also a Graduate Teaching Assistant for Music Theory at KU and taught at Benedictine College in Atchison, KS prior to beginning his doctoral studies. Brian was born in Madison, Wisconsin and received his bachelor of composition from the University of Michigan in 1990 where he studied with William Bolcom, William Albright and Nick Thorne. He completed a master's degree in composition at the University of Wisconsin, Madison in May 2000. He is a prolific composer of sacred music as well as chamber and orchestral works. Recent works include Elegiac Folk Song for French Horn and Piano - commissioned by Alice Codiek and premiered by her and Ellen Bottorff, piano, in April (2008), Responsorial Psalms for Advent and Christmas, a collection of responsories based on the Catholic lectionary for use at Mass, and a work for violin and piano.

Brian Penkrot is a composer whose work has been featured in many different media, and is very excited to be taking part in Soundscape. He received his bachelor's of music from Columbia College Chicago, and is currently pursuing his master's at the University of Nevada Las Vegas. His most recent award was the fellowship at the NEON music festival in Las Vegas. Brian has scored music for numerous Zoo Milk Productions in Los Angeles. Brian's stage credits include the Artistic Home's "The Fox" in 2008 and A Theater Company's production of "A Show" in 2007 in which he was a performer as well. He was also the composer and musical director for the rock musical "SpaceFuture" at the Annoyance Theater in 2008. Brian is happily married with one happy dog.

James Petercsak is a percussionist of a vast and eclectic variety of musical styles based in the New York metropolitan area. He is currently principle percussionist/assistant timpanist with the Orchestra of Northern New York and performs regularly with the Chelsea Symphony in Manhattan. James is also in demand throughout the region performing regularly with straight ahead bebop groups and experimental jazz and fusion ensembles including Philadelphia based group New Directions Chamber Brass. This wide array of musical styles has enabled James to perform in venues across the United States, Canada, France, Belgium, and Germany.

James holds a Bachelor of Music degree in percussion performance from the State University of New York at Potsdam where he studied with his father Jim Petercsak and Syracuse Symphony percussionist Ernest Muzquiz. He received a Master of Music degree from McGill University under the tutelage of percussion virtuoso Aiyun Huang and Montreal Symphony Orchestra timpanist Andrei Malashenko. While at McGill, James was the recipient of the Schulich Graduate Fellowship Award and performed at the *Festival International Montréal/Nouvelles Musiques*, *Musi Mars*, and the *Cool Drummings* festival in Toronto Ontario. In 2008 James was in residence at the Banff Centre for the Arts in Alberta, Canada where he performed with the festival orchestra under the direction Lior Shambadal.

Violinist **Martha Morrison** is an active performer in the Baltimore/Washington D.C. area. As a Master's degree student at the Peabody Institute of the Johns Hopkins University, she studied violin primarily under Herbert Greenberg. At Peabody, Martha was coached by many teachers including Michael Kannen, Maria Lambros, Christopher Theofanidis, and John Shirley-Quirk. She has also participated in masterclasses with the St. Lawrence String Quartet, the Cavani String Quartet, and Charles Castleman. Martha currently performs with many orchestras, including the Mid-Atlantic Symphony, Lancaster Symphony and Maryland Symphony Orchestra. She has also performed in several series of concerts that showcase new music including the Living Music concert series and the Illusory Correlations concert series.

Composer **Katie Mueller** was born in 1989, and grew up in West Michigan. She spent most of her early years singing, dreaming, and drawing books. Her musical training has included studies in piano, flute, and voice. She is currently studying composition at the University of Michigan, where she has studied composition with Dr. Evan Chambers and Dr. Kristin Kuster, and organ with Dr. Marilyn Mason. Ms. Mueller's music draws inspiration from the diversity of the musical world around her and the love and pure joy that must go into every act of music, be it composing, arranging, practicing, performing, or listening. Recent premiers include 'Rhythm Machine' for flute, clarinet, and dulcimer trio, 'Seeking the Intangible' for solo clarinet, 'Lost' for violin duet. Upcoming premieres include 'Rounds' for percussion quartet and 'This Autumn Evening' for SATB a cappella choir. In what little spare time she has, Ms. Mueller still enjoys singing, dreaming, working on a medieval fantasy trilogy, and spending time with her awesome and supportive family.

A native of Pennsylvania, American composer **Dan Musselman** seeks to combine lyricism, vitality, and accessibility in his works. He has studied with James Barnes, Forrest Pierce, Joel Phillips, and Dwight Gustafson and has received degrees in Composition and Piano from Westminster Choir College and Bob Jones University. His published works include pieces for percussion and brass ensembles and he has been commissioned by the Bob Jones University Percussion Ensemble. Aside from composing Mr. Musselman also enjoys performing in his church where he is the Director of Music and has founded and maintained a private piano studio as well. He anticipates graduation in 2010 from the University of Kansas with a doctorate in composition.

22 July 18:00 Wednesday
COMPOSER'S LIED RECITAL #1 | with members of the Florestan Recital Project

Program:

To Be Announced. . . *all world premiere performances*

22 July 20:30 Wednesday
FACULTY RECITAL | THOMAS ROSENKRANZ, piano

Program:

- Olivier Messiaen (1908-1992) • *Vingt Regards sur l'Enfant-Jésus*
1. Regard du Père ("Gaze of the Father")
 2. Regard de l'étoile ("Gaze of the star")
 3. L'échange ("The exchange")
 4. Regard de la Vierge ("Gaze of the Virgin")
 5. Regard du Fils sur le Fils ("Gaze of the Son upon the Son")
 6. Par Lui tout a été fait ("Through Him everything was made")
 7. Regard de la Croix ("Gaze of the Cross")
 8. Regard des hauteurs ("Gaze of the heights")
 9. Regard du temps ("Gaze of time")
 10. Regard de l'Esprit de joie ("Gaze of the joyful Spirit")
 11. Première communion de la Vierge ("The Virgin's first communion")
 12. La parole toute-puissante ("The all-powerful word")
 13. Noël ("Christmas")
 14. Regard des Anges ("Gaze of the angels")
 15. Le baiser de l'enfant-Jésus ("The kiss of the infant Jesus")
 16. Regard des prophètes, des bergers et des Mages ("Gaze of the prophets, the shepherds and the Magi")
 17. Regard du silence ("Gaze of silence")
 18. Regard de l'Onction terrible ("Gaze of the awesome anointing")
 19. Je dors, mais mon cœur veille ("I sleep, but my heart keeps watch")
 20. Regard de l'Église d'amour ("Gaze of the Church of love")

23 July 18:30 Thursday
COMPOSER'S CONCERT #2 | world premiere performances

Program:

Philip Schuessler • Looking-Glass House

Brian Penkrot • Chaparral Bridge

Ariana Lamon-Anderson, clarinet • Rachel Beetz, flute

Andrew Booth, guitar • Avi Avital, mandolin

Bryan Kelly, piano • Trent Petrunia, percussion

Martha Morrison, violin • Tony Arnold, soprano

Timothy Mauthe • Breezes and Rogue Winds

Artem Vovk and Andrew Booth, guitar

David Brown • 30/40 | Concordare o in Disaccordo

Homage to Carl Czerny | Melody & Chords | Vita

David Brown, piano

Ryan Laney • In a Dream

Russell Ronnebaum, piano • Jenna Anderson, violin

Bryce Ingmire • Tumblers

Ariana Lamon-Anderson, clarinet • Yen-Lin Goh, piano

Jenna Anderson, violin

Kathryn Mueller • Tanz des Herbst

Rachel Beetz, flute • James Lowe, guitar

Yi-Jia Bu, piano • Jenna Anderson, violin

Dorothea Hayley, soprano

Anthony T. Marasco is a Graduate Composition major at Towson University. Having finished his first year of graduate studies, Marasco performed his work, *On Space and Car Crashes*, last fall on November 12th as his first performance at Towson, and followed it with a performance of his work *Not in Kansas* this past April. In the past he has premiered other works at Lebanon Valley College, his alma mater in Annville, Pennsylvania. Marasco has studied, with Dr. Bruce Reiprich (Northern Arizona University) Dr. Scott Eggert (Lebanon Valley College) and William Kleinsasser (Towson University). In March, Marasco released his first self-produced album, entitled *Line Up*. The album, a collection of works written over the past two years, was co-engineered and produced by Anthony himself. Marasco is also a member of the Phi Mu Alpha Sinfonia Fraternity, an American men's music fraternity.

Trevor Matthews is an emerging singer/songwriter/composer/performer. His musical training began at age six when he was enrolled in piano lessons. Today, his primary instrument is the viola, which he has playing and performing on for 13 years. Mr. Matthews has been composing for 9 years and is currently pursuing a B.M. with emphasis in Composition from Brigham Young University. In addition to his active compositional life, he is an award-winning Songwriter, is active in a local band and plays viola in the Brigham Young University Philharmonic Orchestra.

Timothy Mauthe graduated from Virginia Tech in 2006 with BA in music, concentrating in composition and sound engineering. At Virginia Tech Tim also studied violin, viola, and conducting with James Glazebrook. Chamber music studies were with Alan Weinstein of the Kandinsky Trio. In 2005, Tim co-founded the BE Quintet, a chamber ensemble exploring standard and new repertoire. In 2005 the BE Quintet won the Virginia MTNA Chamber Music Competition. In 2004 and 2005 Tim was the Music Events Coordinator for ArtsFusion, a festival in Southwest Virginia. As a focal point of the music events, he organized new music concerts as a way for local and student composers to have their works heard by large audiences. Following graduation, Tim received a commission from the Virginia Tech Department of Theatre to compose music for Gao Xingjian's *The Other Shore*.

Currently, Tim is studying composition with Margaret Brouwer and Keith Fitch at the Cleveland Institute of Music. Additionally, he is studying viola and chamber music with Kirsten Doctor of the Cavani Quartet. This past Summer, he was the overall winner in the Prix Del Fosse soloist competition at the Wintergreen Summer Music Festival, performing his own *Three Movements for Solo Violin*. Current composition projects include pieces for Cleveland new music ensembles *Five-One* and *Vital Signs*. Also, Tim is involved with a study of music and the brain with the Cleveland Clinic.

Bryan has been awarded numerous awards and scholarships including the Reginald Bedford, Alma Fennel, Bernice Hack, and Ellen Ambrose scholarships, as well as numerous awards provided by the Hamilton Kiwanis Festival, Rotary Festival of Burlington, Duet Club of Hamilton, and the Ontario Registered Music Teachers' Association (ORMTA) for outstanding performance. In 2004, he qualified as a provincial finalist in the Ontario Music Festival Association's annual competition and was a regional finalist as a Young Artist Candidate. Apart from Bryan's performance and academic activities at the Royal College of Music, he works as a professional accountant in the international division of a Canadian company. He also holds a Bachelor of Mathematics from the University of Waterloo (Canada).

Ryan Laney has been playing piano for eleven years and is currently studying under Burton Hatheway and Judith Zwelling. As a classically trained pianist, he has participated for ten years in the National Guild of Piano Teachers annual auditions and won his high school's concerto competition with George Gershwin's Rhapsody in Blue. He also has a strong background in musical theater and opera accompaniment; his repertoire includes over 15 musicals, and he has performed in three operas with the Eastern Festival Opera Company. As a senior in high school, he served as music director and conductor for the 1970s musical, 'The Wiz.' Later that year, he composed and conducted 'Spanish Fantasy' for an entirely student-organized fundraiser. He is currently a double major in music and physics at the College of William and Mary and is a member of the William and Mary Symphony Orchestra, Jazz Ensemble, Catholic Campus Ministry Folk Group, and the Wham Bam Big Band.

James R. Lowe is an American guitarist originally from Omaha, Nebraska. He has his Bachelors of Music from the University of Nebraska at Omaha and his Masters of Music from The Peabody Institute of the Johns Hopkins University, where he studied with Julian Gray. He currently lives in Baltimore, Maryland and is the co-artistic director of the new music ensemble The Ligetisplit Ensemble. He has premiered several new works for guitar included a work by Canadian composer Kyle Bennett for guitar and electronics, a concerto by Rachel Hearn entitled Concerto Den Lowen, and a solo work by Hakki Cengiz Eren. He has been a soloist with the Omaha Symphony and Opera Omaha and several chamber ensembles. James was recently awarded a grant from The Peabody Institute to purchase a new guitar by Argentinian luthier Ricardo Louzao. His primary teachers have been Julian Gray, Hadley Heavin, and Ricardo Iznola.

24 July 18:30 Friday FACULTY RECITAL | Passing Tributes

Program:

Lucas Foss (1922-2009) • Early Song (1944) | Composer's Holiday (1945)
Thomas Rosenkranz, piano • Beth Schneider, violin

Giacinto Scelsi (1905-1982) • Ko-Lho (1966)
Ariana Lamon-Anderson, clarinet • Lisa Cella, flute

Mauricio Kagel (1931-2008) • Con Voce (1972)
*Ariana Lamon-Anderson, clarinet • Lisa Cella, flute
Aiyun Huang, percussion*

Jorge Liderman (1957-2008) • Aires de Sefarad, Vol. 2 (2007)†
*Matt Gould, guitar • Beth Schneider, violin
selections*

Yasuo Kuwahara (1946-2003) • Improvised Poem
Avi Avital, mandolin

Mauricio Kagel • Der Eid Des Hippokrates (1984)
*Russ Ronnebaum, Bryan Kelly,
and Yen-Lin Goh, piano*

Lucas Foss • Music for Six (1977)
*Ariana Lamon-Anderson, clarinet • Lisa Cella, flute
Matt Gould, guitar • Tom Rosenkranz, piano
Aiyun Huang, percussion • Beth Schneider, violin*

† world premiere

24 July 21:30 Friday

MUSIC FOR VOICE | with the Florestan Recital Project

Program:

Prelude: Nuovo Concerto Italiano by Giovanni Albinoni (b. 1681)

Matt Gould, guitar • Avi Avital, mandolin

Beth Schneider, violin

“The Letter”, a lyric episode

music and libretto by Brian Hulse (b. 1970)

based on the short story, “The Dilettante” by Edith Wharton

a synopsis can be found in English (p. 15) and Italian (p. 16)

Dorothea Hayley, soprano

Aaron Engebretsen, baritone

Nathanael May, piano

— Intermission —

Composer Lied Recital #2:

To Be Announced. . . *all world premiere performances*

Dorothea began her musical studies as a violinist, but changed her focus to singing to enter the opera department at the University of British Columbia. She then earned a Masters degree at McGill University. With the support of the Social Sciences and Humanities Research Council of Canada, she is currently pursuing doctoral studies in performance at the University of Montreal.

Bryce Ingmire, a composer hailing from Kansas, displays in his writing various facets of both American popular and art music traditions. Rhythmically propulsive and always lush in language and texture, Ingmire's music ranges in temperament, often demonstrating the juxtaposition of introspective restraint and raucous exuberance. He currently attends the University of Kansas, having studied under Forrest Pierce and Brian Haaheim.

Rebecca Jensen is a native of Missouri City, a suburb of Houston, Texas. Her first major compositional activity was in high school, where she attended the American Festival for the Arts in Houston. During the summers of 2004 and 2006, she studied with Reynaldo Ochoa, Joel Stein, and Karim Al-Zand. The following summer, Rebecca had the opportunity to collaborate with a choreographer from the Houston Ballet Academy to create a short ballet. Rebecca currently study composition at the University of Texas with Donald Grantham. Two of her chamber pieces have been performed on concerts at UT. Also, she is collaborating with a fellow student to create music for a short film. Additional compositional activities include the Robert Avalon Competition, in which she was a finalist her freshman year. In addition, Jensen attended the Brevard Music Festival over the summer of 2008, where she studied with Robert Aldridge and Kevin Puts.

Bryan Kelly is currently in his third year at the Royal College of Music studying principally with Andrew Ball and also piano accompaniment with Simon Lepper. Prior to beginning his studies in the UK, he studied in his native Canada with internationally renowned concert pianist Gloria Saarinen. Bryan holds an Associate-ship diploma (ARCT) in Performance from the Royal Conservatory of Music (Toronto). In recent years, Bryan has performed in both Toronto and London including an appearance as a soloist with the London Chamber Orchestra in October 2008. Bryan is also a member of Trio Firenze, along with clarinetist Chris Goodman and cellist Angelique Lihou. Bryan has participated in master classes with prominent pianists including Lorin Hollinder, Nelita True, and Oxaya Yablonskaya.

Yen-Lin's special interest in improvisation has led her to form contemporary improvisation ensembles in Wisconsin and Oklahoma. She has also worked extensively with different instrumentalists, vocalists, actors and theater directors on improvisation projects and concerts. Yen-Lin enjoys working with composers and has given premieres of numerous works. She has attended the Summer Institute for Contemporary Performance Practice at the New England Conservatory and the Berklee Summer Performance Program. She recently was awarded second place in the Young Artist Piano Competition in Oklahoma, playing a piano concerto she wrote. She is currently a first year doctoral student in Contemporary Music studying piano with Dr. Robert Satterlee and composition with Dr. Marilyn Shrude.

Esin Gunduz is a young composer whose works have been performed in Turkey and in US. Originally from Istanbul, she has started her career playing the viola and singing. She had her undergraduate degree in Istanbul Bilgi University on jazz vocal and composition working with Selen Gulun, Nukhet Ruacan, Donovan Mixon, Can Kozlu, Ricky Ford, Imer Demirer and many others. She graduated from here (where she had been accepted with a full scholarship) with a High Honor Degree (2005). In Istanbul, she performed in several important venues with her own band, and with other groups as well. Her piece "Universal Bicycle" for Bb clarinet, Cello and Bassoon has been performed in Istanbul French Cultural Center in April 2004. She was the composer of a recording produced in the Italian Cultural Center in Istanbul in 2004.

Since 2006, she's been studying composition at Marshall University with Dr. Mark Zanter, where she was awarded a GA position. Her works for different instrumentations have been performed in several SCI concerts held at MU. She teaches theory and ear-training and she is the president of the MU Student Chapter of SCI. She is also an active singer of Marshall University Jazz Ensemble which will have its Europe-tour in July 2009 and appear in Montreux and Jazz A Juan Jazz Festivals.

Canadian soprano **Dorothea Hayley** is the 2007 recipient of both the Judy Dennis Emerging Artist Grant and the Leon and Thea Koerner Grant-in-Aid. Praised for her very personal creative power (Badener Zeitung, 2007), she has been featured in such works as Mozart's *Exultate Jubilate*, and Pergolesi's *Stabat Mater*. Her opera roles have included Parasha in *Mavra* (Stravinsky), Telemaco in *Il ritorno di Ulisse in patria* (Monteverdi), Lucia in *The Rape of Lucretia* (Britten), *Amour and Euridice* in *Orpheo* (Gluck), and the title role in *The Bartered Bride* (Smetana). As a participant in the International Opera Workshops in Bourgas, Bulgaria, she sang both First Lady and Papagena in Mozart's *Die Zauberflaute*. In 2007, Dorothea was invited to attend the Franz Schubert Institute in Austria, where she studied Lied with such masters as Elly Ameling, Rudolf Jansen, Wolfgang Holzmair and Helmut Deutsch. Most recently, she made her European professional debut, singing Telemann's *Der Tag des Gerichts* with Capriccio Basel. She also appeared as Zerlina in *Rock Opera*, a short film for Bravo Television with music from Mozart's *Don Giovanni*.

"The Letter", a lyric episode

music and libretto by Brian Hulse (b. 1970)
based on the short story, "The Dilettante" by Edith Wharton

SYNOPSIS

The story of *The Letter* is taken from a short story entitled "The Dilettante" by American writer Edith Wharton. It features two characters, Thursdale (baritone) and Mrs. Vervain (soprano). The story takes place in a fashionable neighborhood of a late-19th century American city. Thursdale, who has just become engaged to be married, is on his way to visit his longtime lover Mrs. Vervain to give her the news. Thursdale is quite pleased with himself for his amorous feelings towards his young bride-to-be, Mrs. Gaynor, whom he has just seen off at the railroad station. After years of "sentimental economies" his new raptures seem delightfully absurd. On approaching Mrs. Vervain's house, Thursdale contemplates what her reaction to the news might be. He decides that because he has "trained" Mrs. Vervain to hide her feelings, he is sure she will not make the situation uncomfortable for him. After all, he hopes that their relationship will continue, despite the engagement and eventual marriage to another woman. After the usual veiled and obsequious preliminaries, Thursdale comes to the point: although he is now engaged, he doesn't want things to be different between himself and Mrs. Vervain. Mrs. Vervain, who clearly does feel that things have changed, reveals that Thursdale's fiancé had come to visit her privately. She asks Thursdale if he had been back to his apartment in the past few hours; it was possible that a letter from his fiancé would be waiting there. Quite unnerved by this news, Thursdale demands to know what has happened. Mrs. Vervain answers that nothing has happened. Mrs. Gaynor simply wanted to find out the nature of the relationship between Thursdale and herself. "I don't see how it concerns her," he responds angrily. "A man's past is his own." Risking the unpleasant prospect of provoking an emotional response from Mrs. Vervain, Thursdale asks for a fuller explanation. Mrs. Vervain tells him that when his fiancé asked about where she stood with him, she replied that she didn't stand anywhere, and never did. The younger Mrs. Gaynor had perceived much more than Mrs. Vervain meant to reveal, however, concluding that Thursdale had simply used his mistress over the years "to suit his taste." Angry and confused, Thursdale accuses Mrs. Vervain of seeking revenge. Vervain, who apparently still loves him, volunteers to help repair the damage. But Thursdale, who begins to grasp as well as resign himself to his faults, tells her that he will go to his apartment to read the letter. Mrs. Vervain then tells him there probably won't be a letter. If his fiancé had sent it he would have detected a difference in her at the railroad station. But this is of little consolation. Whether he gets the letter or not, Thursdale realizes, "I shall have read it."

“La Lettera”, episodio lirico

musica e libretto di Brian Hulse (b. 1970)
 basato sul racconto “Il dilettante” di Edith Wharton
 trans. di Theresa Johansson

La trama de “La Lettera” deriva da un breve racconto della scrittrice statunitense Edith Wharton, intitolato “Il Dilettante.” I personaggi sono due: Thursdale (baritono) e la signora Vervain (soprano). La storia si svolge in un quartiere elegante di una città americana del tardo ottocento. Thursdale, che si è fidanzato da poco e si appresta a sposarsi, si reca dalla signora Vervain, amante sua da molto tempo, con l'intenzione di comunicarle la notizia. Thursdale è alquanto soddisfatto di sé per i propri sentimenti amorosi verso la giovane che è destinato a sposare, la signorina Gaynor, da cui si è appena congedato alla stazione ferroviaria. Dopo anni di “economia sentimentale,” queste nuove ondate di emozione sembrano deliziosamente assurde. Nel raggiungere la residenza della signora Vervain, Thursdale valuta quale potrebbe essere la reazione della signora alla novità. Conclude che, avendo ben “addestrato” la signora Vervain a celare le proprie emozioni, potrà stare sicuro che non gli creerà una situazione imbarazzante; in ogni caso lui, nonostante il fidanzamento e il prossimo matrimonio con un'altra, spera che la loro relazione permarrà immutata. Osservati i soliti velati ed ossequiosi preliminari, Thursdale viene al dunque: pur essendosi fidanzato, vorrebbe che le cose tra loro due non cambiassero. La signora Vervain, la quale invece percepisce chiaramente che la situazione ora è cambiata, rivela che la fidanzata di Thursdale era venuta a trovarla privatamente. Chiede se Thursdale è passato recentemente nel proprio appartamento, dove potrebbe trovare una lettera lasciata dalla sua fidanzata. Molto scconcertato per questa novità, Thursdale insiste perché la signora Vervain gli spieghi cosa è accaduto. Lei risponde che non è successo niente, che la signorina Gaynor voleva solo capire la natura della relazione tra lei e Thursdale. “Non vedo come possano essere affari suoi,” risponde lui con ira. “Il passato di un uomo appartiene solamente a lui stesso.” Rischiando di provocare una spiacevole reazione emotiva da parte della signora Vervain, Thursdale chiede una spiegazione più dettagliata. La signora gli racconta che quando la fidanzata le aveva chiesto che posizione avesse con Thursdale, le aveva risposto che non ne aveva nessuna, e che mai l'aveva avuta. La signorina Gaynor, benché più giovane, intese tuttavia molto più di quanto la signora Vervain avesse voluto svelare, concludendo che Thursdale usava da anni la sua amante unicamente per “contentare i propri gusti.” Arrabbiato e confuso, Thursdale accusa la Vervain di voler prendersi la rivincita. La signora, che sembra essere ancora innamorata di lui, si offre di aiutare a riparare il danno ma Thursdale, che comincia a riconoscere i propri difetti e ad accettarli, le dice che tornerà all'appartamento a leggere la lettera. La signora Vervain a questo punto gli dice che con ogni probabilità non troverà nessuna lettera: se davvero la fidanzata l'avesse spedita, Thursdale avrebbe percepito una certa differenza nel suo comportamento alla stazione ferroviaria. Ma tutto questo è di ben piccola consolazione. Thursdale, accorgendosi che se riceve o no la lettera, sarà come se l'avesse letta, osserva che “I shall have read it.”

David Brown is a graduate of Southern Oregon University/ BA-Music Education. David plans to audition for graduate school in piano performance at CSU-Long Beach, CA (Bob Cole Conservatory of Music). He has been playing piano since the age of 10. David has premiered some of his own compositions at the Siskiyou Institute. He also won 1st prize in the OMTA Sonata Competitions.

Yia-Ju Bu began piano study at the age of four. She studied piano performance in Sichuan conservatory of Music with Prof. Daxin Zheng. She was a collaborative pianist for Prof. Mei-Ling Zhu's vocal studio concert in 1997, set up a column in Our Home magazine to introduce music in 2001, and developed a lecture on 19th century music in 2002. Bu became a new Faculty member at Sichuan Conservatory of Music upon graduation, teaching several students who were awarded prizes for a piano competition in Chengdu in 2007. She holds a masters degree from Bowling Green State University.

Greg Clark is a student at the Longy School of music in Cambridge, MA pursuing a B.M. He has a fascination with the function and ability of music and its workings, and the way in which it can effect the audience. He is also a highly rhythmic composer due to his background as a percussionist: most of his pieces in some way comment not truly on the durations of notes, but in some way on their relationship with time.

Andrew Colella spends the majority of his time frustrated with the purport of consumerist innovation. These frustrations motivate the ideas and structure of his music and have provided him a scholastically humorous yet strident aesthetic direction. His most recent compositional interests have led him to the exploration of the computer and its artistic application. Andrew has been studying composition and the viola throughout his undergraduate education at the Eastman School of Music and Ithaca College. His primary teachers include John Graham and Debra Moree on the viola and Ricardo Zohn-Muldoon and Robert Morris in composition.

Born in Malaysia to Chinese parents, **Yen-Lin Goh** started learning Electone (an organ-like instrument originally from Japan) and piano at a young age. She has performed throughout Malaysia as a soloist and as a member of a Chinese Orchestra. As a graduate in science with an interest in arts, she entered Taylor's College in Malaysia as an architecture major, concurrently receiving her Associate Diploma in Piano Performance from Trinity College, London (ATCL) and achieving candidacy for the Licentiate Diploma in Piano and the Yamaha Electone Advanced Teaching Certificate. In 2003 Yen-Lin entered the University of Wisconsin-Madison, and earned bachelor's degrees in both piano performance and Communications/Radio-TV-Film in 2006. She then received a Master of Music degree with high honors from Oklahoma City University, studying piano with Amy I-Ling Cheng.

Andrew Booth is one of the most exciting young guitarists in the UK. He recently completed his Bachelor of Music degree with First Class Honours at the Royal Northern College of Music, where he studied with Gordon Crosskey and Craig Ogden. He has played in master classes with Roland Dyens, Dale Kavanagh, Gary Ryan, Matt Gould and David Tanenbaum. Andrew has won awards from the Musicians' Benevolent Fund, Countess of Munster Musical Trust and a major scholarship from the RNCM where he is now a postgraduate student. Recently, Andrew was invited to join the Countess of Munster Recital scheme for the 2009/10 season.

During his time as an undergraduate at the RNCM, Andrew was one of the most sought after guitarists for solo and chamber recitals (in duo with flute and cello), performing throughout the UK. Andrew also has extensive pit orchestra experience and has played the demanding classical and electric guitar parts in Les Miserables. In 2007, he gave the world premiere performance of Brett Dean's Three Caprichos after Goya having worked with the composer and in June 2008, Andrew gave a European premiere performance of Steve Mackey's Jango for four guitars and marimba. Andrew attended soundSCAPE in 2008 and is delighted to return to the festival this summer.

Described as "a twenty-first century Berlioz" (cvnc.org), **John E. Bower** composes contemporary music for acoustic instruments, electronics, and combinations of the two. With sensitivity for timbre, resonance, and harmonic inflection, Bower's language speaks with a salient lyricism balanced by visceral, phrenetic polyphony. John's compositions are programmed throughout the country, in such cities as Boston, San Francisco, Buffalo, Memphis, Minneapolis/St. Paul, and Raleigh/Durham, NC, and in forums that include June in Buffalo, the Imagine Festival, and the Encounters and Milestones festivals among others. His music is performed by such noted soloists as John McDonald, Anne Black, Jonathan Bagg, and Michael Orland, the Dinosaur Annex Music Ensemble, and by the members of other ensembles throughout the United States. Bower's digital media composition, ombres d'un reflet, is featured in the third edition of Sound Lab Channel, a curated collection of sonic art and electronic music based in Cologne, Germany.

John holds composition degrees from the Berklee College of Music (B.M.) and Duke University (Ph.D. and A.M.). His principal teachers have included Scott Lindroth, Stephen Jaffe, Anthony Kelley, Marti Epstein, Randall Woolf, and James Russell Smith. The recipient of numerous awards, grants, and fellowships for his artistic and academic work, Bower currently is a 2008 McKnight Foundation Artist Fellow in music composition. John currently lives and composes in Minneapolis.

25 July 18:30 Saturday
COMPOSER'S CONCERT #3 | world premiere performances

Program:

Andrew Selle • Spectres

*James Petercsak, Trent Petrunia
 and Amie Watson, percussion*

Daniel Musselman • Warning Music

*Yi-Jia Bu, piano • Amie Watson, percussion
 Dorothea Hayley, soprano*

Trevor Matthews • And Variations

Avi Avital, mandolin • Yen-Lin Goh, piano

Brian J. Nelson • Ballade

Yi-Jia Bu, piano • Martha Morrison, violin

John E. Bower • Columnar Fragments

*Lisa Cella, flute • Bryan Kelly, piano
 Beth Schneider, violin*

Greg Clark • wWave oscli xamp, xfreq, ifn

*Ariana Lamon-Anderson, clarinet • Trent Petrunia, percussion
 Martha Morrison, violin*

Anthony T. Marasco • This Place is Forgotten

*Ariana Lamon-Anderson, clarinet • James Lowe, guitar
 Avi Avital, mandolin • Russell Ronnebaum, piano
 Martha Morrison, violin*

◆ Andrew Colella • attention 6a only; les restes du jardin

*Lisa Cella, flute • Matt Gould, guitar
 Avi Avital, mandolin • Thomas Rosenkranz, piano
 Aiyun Huang, percussion • Beth Schneider, violin
 Tony Arnold, soprano*

◆ Recipient of the 2008 soundSCAPE Commission Prize

Composition Colloquium ♦ *with Brian Hulse, composition chair*

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.

Instruction in Italian

Participants will receive daily class instruction in conversational Italian. Lunch immediately following the course each day provides an opportunity to practice the language amongst the local population of the city.

Composing for Instrument Workshops

The *soundSCAPE* performance faculty will present a series of workshops on how to utilize specific instruments in composition. Topics of discussion will include modern performance techniques and notation, idiomatic writing, and various repertoires with a focus on current trends.

Improvisation Workshops ♦ *with Thomas Rosenkranz, piano faculty*

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.

Instrumental Theater ♦ *with Aiyun Huang, percussion faculty*

In this workshop, the participants will try to use their body and voice as performing tools. Examples to include Kagel, Aperghis and Globokar.

Panel Discussions ♦ *Nathanael May, moderator*

- 1) Establishing Your Identity: need a niche, or is multiplicity the answer?
- 2) Getting Heard: how to build and sustain an attractive performance portfolio.

Ariana Lamon-Anderson (clarinet) was born in Seattle, Washington. She earned her BM and MM degrees at the Peabody Conservatory in 2007 under the tutelage of Edward Palanker, and the Certificate in American Contemporary Music from the University of Maryland, Baltimore County in 2008 under the tutelage of Dr. E. Michael Richards. Currently Ms. Lamon-Anderson is a freelance musician and woodwind instructor in the greater Baltimore and Washington, DC area. In the fall she is planning to study with Dr. Anthony Burr to pursue her DMA in Contemporary Performance at the University of California, San Diego.

Jenna Anderson is originally from Jamestown, NY. She recently graduated from the Eastman School of Music, where she studied with Zvi Zeitlin and Lynn Blakeslee. She has also studied with David Russell, and members of the Ying, Takacs, and Cavani Quartets. Jenna has been a principal in the Eastman School Symphony Orchestra, and concertmaster of Eastman Opera Orchestra. She has performed with many orchestras in the Rochester, NY community, including Mercury Opera. She is also the violinist of the Aglaea Piano Trio. Jenna has attended a number of summer festivals including Music Academy of the West, Zephyr International Music Course, ENCORE School for Strings, and Bowdoin International Music Festival.

In a music scene where the public ear is often turned away from new creations, the music of composer **David Batchelor** is easily appreciated by both the educated musician and the casual listener. David began composing as a young man writing for his school choir, later producing more complex and explorative works, including an a capella number using echoes and a choral piece utilizing water as a live sound effect. His horizons were expanded at the University of Houston where he produced works for piano, cello, woodwinds, brass, organ and more. David is currently pursuing a Masters Degree at Brigham Young University where he is able to focus on his first love, vocal composition. His vocal music is energetic and innovative, incorporating the many percussive effects that the voice is capable of producing. He explores vowel changes and isolates them in unique ways to accent the beauty of the human instrument.

Rachel Beetz graduated with distinction from Indiana University Jacobs School of Music with a Bachelor Degree in Music Performance in the studio of Kathryn Lukas. In the summer of 2008, she attended ARIA Summer Music Academy in Williamstown, MA as well as the *soundSCAPE* Music Festival in Pavia, Italy. She appeared at the National Flute Conventions in Las Vegas, NV and Nashville, TN as a member of the High School Flute Choir. In previous summers she was a part of the Rome Music Festival in Italy as well as the Maud Powell Music Festival in Peru, IL. Her master class appearances include those with Bonita Boyd, Doriot Anthony Dwyer, Walfrid Kujala, Patricia George, and Jim Walker. Her previous instructors include Gerald Carey, Susan Levitin, and Stephanie Jutt. In the fall she plans to pursue the Post-Baccalaureate Certificate in American Contemporary Music at University of Maryland-Baltimore County in the studio of Lisa Cella.

During summer '06 he attended the Ferienkurse für Neue Musik in Darmstadt, having lessons with Melise Mellinger and Dimitrios Polisoisidis. He also attended, in the same year, the summer course of the International Ensemble Modern Academy, playing the piece "felt| ebb| thus| brink| here| array| telling" from B. Mason. He has been selected to be member of "Lucerne Summer Academy" 2007 under the artistic direction of Pierre Boulez. There he played with Boulez, Peter Eötvös and Jean Deroyer. His compositions have been performed in various locations and festivals like Verbania "Per adesso", festival Batique in Milan, "Rassegna Fiesolana", "Green Umbrella Series" in Disney Hall, Los Angeles. Some of his music has been recorded and broadcasted from the national TV network on Rai Channel 3.

Elainie Lillios's music focuses on the essence of sound and suspension of time, conveying varied emotions and taking listeners on "sonic journeys". Her music explores many sound worlds; sometime referential ones such as the human voice, cars, wind chimes, or water. Other times her materials are less obvious, like crunching branches, walking through snow or pebbles shuffling in water. Her creative work and research through grants and commissions from organizations including the International Computer Music Association, La Muse en Circuit, New Adventures in Sound Art, Réseaux, ASCAP/SEAMUS, Kalamazoo Animation Festival International, Louisiana State University's Center for Computation and Technology, Sonic Arts Research Centre Belfast, Ohio Arts Council, Mid-American Center for Contemporary Music, Ohio Board of Regents and National Foundation for the Advancement of the Arts.

Her composition *Veiled Resonance* was recently awarded First Prize in the 2009 Concours Internationale de Bourges, with other awards and recognition from the Concurso Internacional de Música Electroacústica de São Paulo, Concurso Internazionale Russolo, Concours Internationale de Bourges, Pierre Schaeffer Competition, Kalamazoo Animation Festival International and La Muse en Circuit Radiophonic Competition. Her music has been presented at conferences, concerts, and festivals internationally, including guest invitations to the GRM, Rien à Voir, festival l'espace du son, June in Buffalo, and Mountain Computer Music Festival. Elainie serves as Associate Professor of Composition and Coordinator of Music Technology at Bowling Green State University in Ohio.

Jacopo Bigi passed his diploma violin examination with high honors at the "F. Vittadini" Music School in Pavia. He entered the **Orchestra Giovanile Italiana** (OGI) of Fiesole, performing the role of **Concertmaster**. He works with Pomeriggi Musicali, Camerata di Prato, Accademia del Teatro alla Scala, Solisti di Pavia, and Orchestra Archi Fondazione De Sono (Turin). He also plays with the midi ensemble of Milan, directed by Yoichi Sugiyama, and recorded a CD on Stefano Gervasoni, published by AEON. Other collaborations of note are with the Wu Ming Ensemble, accordionist Claudio Jacomucci, Steve Reich, and RepertorioZero, an electronic-oriented String Quartet Project.

Messiaen's *Vingt Regards* for solo piano: a view from the piano bench

Thomas Rosenkranz, piano faculty

Math & Composition: processes on traditional objects

Giovanni Albini, composition faculty

Three scores for string orchestra will be examined: "Cantus in memoriam Benjamin Britten" by Arvo Pärt; "Chorale I, per Margaret" by Philip Glass and "Una teoria della prossimità" by Giovanni Albini.

Modern Music Analysis ♦ with Judith Lochhead, musicology faculty

Music analysis is typically presented as an ahistorical practice of musical understanding that claims to reveal a musical structure that is given and universal. This lecture demonstrates that practices of music analysis that have been predominant in North American and Europe in the latter years of the twentieth century manifest a particular brand of modern, or for some "high modern", thought. In particular, the lecture will explore how late-20th century notions of musical structure bear the trace of mid-20th century norms of discourse deriving from the authority of science generally and its particular expression in logical positivist philosophy.

The Techne of Radiance: Kaija Saariaho's 'Lonh' ♦ Lochhead

This lecture delineates and traces the variety of sounds and sonorities that creates the sense of radiance both as timbral moment and as a flickering formal design. Radiance as structural motif embodies a notion of pre-technological and pre-modern longing and at the same time a postmodern embrace of a contingent and multi-valent desire. Saariaho's subtle masking of the high degree of technological manipulation and of the gender inversion of the singing voice give the sheer beauty of *Lonh* a critical edge.

Music Places ♦ Lochhead

We often say that music "transports" us to some "place"—a metaphoric place different from that of the mundane place of our existence. This lecture explores the idea of place in philosophical terms and how it relates to this idea of musical transport. I discuss Wolfgang Rihm's "Am Horizont," for accordion, violin, and cello, with respect to musical emplacement.

Giovanni Albini has studied composition at Conservatory "G. Verdi" of Milan, Conservatory of Lugano and "Accademia di Santa Cecilia" in Rome, with Mario Garuti, Paul Glass and Ivan Fedele. He got also a master degree in mathematics and a diploma in classical guitar. He both writes contemporary music and soundtracks; his score has been executed by important soloist, ensembles and orchestras: Giulio Tampalini, Duo46, the string quartet of the BBC SSO and the Lithuanian National Symphony Orchestra can be mentioned among the others. He has also written several tracks for television, commercials, and video art. He teaches Harmony at the "Civico Istituto Vittadini" of Pavia, and Composition at the SoundSCAPE Festival. His theoretical researches focus on Mathematical Music Theory and its application to Composition. He has given several lectures on that topic (Yale University, Lithuanian Union of Composers, Università degli studi di Milano, Università IULM...).

The Israeli mandolin player **Avi Avital** graduated from the Jerusalem Music Academy and Conservatorio Cesare Pollini in Padua, Italy. He has played as soloist with major orchestras, such as Orchestra I Pomeriggi Musicali di Milano, the Rostov State Theatre Soloists, the Georgische Kammerorchester in Ingolstadt and the New York Metropolis Ensemble, and under the baton of such illustrious conductors as Mastislav Rostropovitch, Philippe Entremont, Carlo Boccadoro and James Bagwell.

In 2007, Avi Avital was awarded the prestigious "Doris and Mori Arkin Prize for Mandolin at the Aviv Competitions 2007". He has received in the following year the Eden Partosh award from the Israeli Minister of Culture and the German ECHO Prize for one his recording with David Orlowsky's Trio for the label Sony Classical BMG.

His intense artistic activity includes numerous international appearances, with performances in concerts throughout Europe, the USA and South-East Asia. He has been invited to give lectures and Master Classes at the Conservatorio Verdi di Milano, Stanford University (California), the Schola Cantorum Basiliensis in Basel and at New York's Julliard School of Music.

His innate curiosity of all aspects of music - from experimental to ancient music, passing through world music - has made him one of the most multi-faceted mandolin-players of our time. He is collaborating regularly with artists such as Giora Feidman, Frank London (*The Klezmaticks*) and American Soprano Dawn Upshaw, with whom he'll perform next season for the Chamber Music Society in Lincoln Center, New York.

Florestan Recital Project

Founded in 2001, Florestan Recital Project is a dynamic organization that promotes song repertoire in concerts, masterclasses, and educational residencies. By combining a roster of world-class artists with outstanding research and programming, Florestan has delighted audiences with a wide range of both established and unfamiliar repertoire. Our artists are singers and pianists who regularly perform with leading opera companies, orchestras, and festivals around the world. Now in its seventh season, Florestan Recital Project has emerged as a premier presenter of song recitals in North America.

Florestan Recital Project is named after the fiery character of Florestan, one of the creative alter egos of composer Robert Schumann (1810-1856). In addition to composing approximately 150 songs that are cornerstones of the song repertoire, Schumann left a legacy of an immense amount of music and writings, and he invented the revolutionary character of Florestan as a voice for many of his impetuous and passionate works. Florestan Recital Project displays that fiery passion in its devotion to exploring and presenting the full spectrum of song repertoire, drawing from a wealth of old and new music to create fresh and exciting programs for audiences.

Currently Artists-in-Residence at the Boston Conservatory, and Dickinson College, Florestan is dedicated to championing the music of living composers. Of *Florestan's* 2003 Boston premiere of *Evidence of Things Not Seen* by Ned Rorem, the composer commented: "*the performance...is exemplary and definitive. I am deeply moved that Florestan should wish to retain this work in their repertory.*" Other composers of note commissioned by *Florestan* include Thea Musgrave and Libby Larsen.

During their residency at soundSCAPE, members of Florestan will coach composers in the creation of new art song, to be composed and performed at the festival in recital. Composers will also work directly with local poets in setting their verse to music. The lied will be performed by Florestan, in collaboration with voice and instrumental performance participants at the festival.

Violinist **Marco Fusi** obtained a Violin and Composition diploma at "G.Verdi" conservatory in Milan, with further studies with Pavel Vernikov, Dimitrios Polisoidis (Klangforum), Melise Mellinger (ensemble Recherche) and Jeanne Marie Conquer (ensemble Intercontemporain). He currently performs with a number of orchestras among which the Symphonica Toscanini, Lucerne Festival Academy Orchestra, International Philharmonia of California, Orchester der Tiroler Festspiele (Erl), "Accademia del Teatro la Scala" and other instrumental groups such as Divertimento Ensemble, playing together with conductors and soloist namely Pierre Boulez, Lorin Maazel, Peter Eötvös, Beat Furrer, Gustav Kuhn, Jürg Wytenbach, Jean Deroyer, Sandro Gorli, Riccardo Chailly, Paul Badura-Skoda, Mario Brunello, Vadim Repin, Francesco Manara, Tomhas Demenga.

Beth Ilana Schneider has been described as "a prodigious talent, poised and introspective, and very impressive" by the Los Angeles Times. Making her soloist debut at the age of 16 with the Cincinnati Symphony Orchestra, Beth has since performed throughout the United States including the Kennedy Center and Carnegie Hall, and Europe with Sir George Solti and the Schleswig Holstein Festival Orchestra. She has performed chamber music with many renowned artists including Lynn Harrell and Yefim Bronfman, and has worked under conductors including, Valery Gergiev, Simon Rattle, Kurt Masur, Leonard Slatkin, Neeme Jarvi, and Christoph Dohnanyi.

As a member of Duo46, a violin and guitar ensemble, Beth has recorded several critically acclaimed discs featuring contemporary music, including commissioned works. The duo's performance of new music has been described as "cutting edge" by the Cincinnati Enquirer and "brilliant and breathtaking" by American Record Guide. Ongoing collaborations with American composers inspired their "Untaming the Fury" record, described as "spontaneous and fresh" by Strad with "fiery performances" by Gramophone. Her duo's most recent recording "Aires de Sefarad," 46 Spanish Songs by Jorge Liderman made the 2007 Grammy entry list for "Best Classical Contemporary Composition" and her trio's CD "Fables, Forms and Fears" received four 2008 Grammy Contentions. Duo46 has performed in Austria, England, Chile, Cyprus, Germany, Greece, Italy, The Netherlands, Turkey, and the USA, conducting ensemble residencies at Harvard, Florida State, UC Berkeley, the Hochschule for Musik Würzburg the Landesmusik Akademie Shlitz, Germany, Uludag University in Turkey, the Society of Student Composers, Inc., and the American Composers Forum. Honors include Barlow and Canadian Broadcasting Corporation Commissioning Grants, sponsorship from the American Embassy for concerts in South America, and ensemble showcases with Chamber Music America.

A graduate of Indiana University Bloomington and the University of Arizona, Beth's primary teachers have included Linda Cerone, Victor Danchenko, Eugene Gratovich, Conny Kiradjieff, Andreas Reiner, Mark Rush, and Nelli Shkolnikova. Chamber coaches have included Henry Meyer from the LaSalle String Quartet, Paul Katz from the Cleveland String Quartet and Phillip Setzer from the Emerson String Quartet. Beth is a former member of the San Antonio Symphony and a former Senior Lecturer of Violin, Viola and Chamber music at Eastern Mediterranean University in the Turkish Republic of Northern Cyprus.

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. Since those triumphs she has been widely sought as both a concert and recording artist.

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.

As a champion of contemporary music, Dr. **Lisa Cella** has performed throughout the United States and abroad. She is Artistic Director of San Diego New Music and a founding member of its resident ensemble NOISE. With NOISE she has performed across the country premiering works of young composers. NOISE was also a featured ensemble at the Acousmania Festival in Bucharest, Romania in May of 2004, an invited ensemble for the Pacific Rim Festival at the University of California, Santa Cruz in May of 2005 and in residence at the University of Wisconsin, Milwaukee in 2007. Dr. Cella is a co-director of the soundON Festival of Modern Music in San Diego and NOISE is its resident ensemble.

Dr. Cella is a founding member of the flute duo inHale, a group dedicated to developing challenging and experimental repertoire for the flute duo. inHale was an invited ensemble at the National Flute Association Convention in San Diego in August of 2006 and has performed over the last three years in Italy, Virginia, New York City, and Los Angeles. She is also a member of C2, a touring flute and cello duo that has held residencies at Stanford University and the University of Wisconsin, Milwaukee. She is a founding member of UMBC's faculty contemporary music ensemble, Ruckus.

Dr. Cella received her Applied Bachelors in Music with a dual concentration in Psychology from Syracuse University under the tutelage of John Oberbrunner. She then received a Master of Music degree and a Graduate Performance Diploma from the Peabody Conservatory in Baltimore, Maryland where she studied with Robert Willoughby. Ms. Cella received a DMA in contemporary flute performance at the University of California, San Diego while studying with John Fonville.

While in Baltimore, she was the winner of the 1992 Washington Flute Fair Young Artist Competition and founded the flute and guitar duo, Adesso!, which was a finalist in the Baltimore Chamber Competition. A dedicated performer of contemporary music, she was a member of the Baltimore based contemporary ensemble Polaris in 1993. She attended the Norfolk Chamber Music Festival in 1993 and was a fellowship member of the Aspen Contemporary Ensemble at the Aspen Music Festival for two summers. She was the founding member of the ensemble Sounding, a contemporary quartet (flute, clarinet, piano, percussion) that had its origins in the Aspen Contemporary Ensemble. She has performed many solo recitals with the most recent being Stanford University and the University of Hong Kong. She has premiered many works and performed at festivals and conventions around the country. She has performed with SONOR (the faculty ensemble of UCSD), the ensemble SIRIUS.

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.

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.

Professor **Judy Lochhead**, Stony Brook University, is a theorist and musicologist whose work focuses on the most recent musical practices in North America and Europe. Utilizing concepts and methodologies from post-phenomenological and post-structuralist thought, she develops modes of thinking about recent music that address the uniquely defining features of this repertoire. Her work distinguishes between the conceptions of musical structure and meaning that derive from the differing perspectives of performers, listeners, and composers. Some recent articles include: "Analyzing from the Body" co-authored with George Fisher (2002), "Refiguring the Modernist Program for Hearing: Steve Reich and George Rochberg" (2004), "Visualizing the Musical Object" (2006), and "'How Does it Work?': Challenges to Analytic Explanation" (2006). With Joseph Auner, Lochhead co-edited *Postmodern Music/Postmodern Thought* (Routledge 2001). She is currently completing a book on the analysis of recent music entitled *Reconceiving Structure: Recent Music/Music Analysis*.

Nathanael May is a pianist with a penchant for new music, whose performances composers have heralded as "first-rate, dynamic, and refreshing". To date, he has given the premiere of over two dozen works featuring the piano in solo and various chamber settings by established and emerging composers. He has concertized abroad, presenting programs of 20th century music for the piano in Europe and the Near East. Performances for 2009 in the USA include recitals in San Francisco at UC Berkeley's *Center for New Music and Audio Technologies*, at Mansfield University's *Keyed up for Winter* series in Pennsylvania, Bisbee Arizona's *For the Love of Music* program, and an appearance with DJ Spooky in his *Terra Nova Antarctica* suite at the Lied Center of Kansas. His performances have been broadcast on National Public Radio affiliates around the USA, from Buffalo to Hawaii. Nathanael is also in frequent demand as a recording artist, and his recent collaboration with composer Brian Hulse can be found on CD with Albany Records (TROY1064).

Pedagogical activities encompass the adjudication of local and state MTNA competitions throughout the Midwest. He has also served as a guest artist and clinician for the 2006 Gladys F. Harris Piano Festival at Hastings College, and the 2007 New Music Festival at the University of Nebraska-Kearney. He also has an abiding interest in piano music of the Orient, and will present a paper on the piano pieces of Anis Fuleihan at the 2009 Euro-Mediterranean International Conference at the University of Nicosia in Cyprus.

Nathanael holds the DMA in piano performance from the University of Kansas, where he studied with professor Jack Winerock. He holds additional degrees from the Eastman School of Music in Rochester, New York, and the University of Wisconsin at Whitewater. From 2001 to 2005, he taught applied piano, literature, and pedagogy as a faculty member of the music department at Eastern Mediterranean University on the island of Cyprus. Nathanael will be joining the faculty of Missouri Western State University in August 2009, as an Assistant Professor in Applied Piano and Pedagogy.

Acclaimed for his "exemplary diction and rich baritone voice," the Grammy-nominated baritone **Aaron Engebret** maintains an active solo career in opera, oratorio and recital, and has devoted considerable energy and time to the performance of new music, often collaborating with composers. He has been featured as a soloist in performances from Sapporo Japan's Kitara Hall to Boston's Symphony Hall to Le Theatre de la Ville in Paris. He gave his debut in Washington DC's Kennedy Center in 2008 as soloist in Faure's Requiem and Carlyle Sharpe's Proud Music of the Storm. He has been a guest of the Tanglewood and Ravinia Music Festivals as well as the Portland, San Diego and Charlotte Symphony Orchestras. Mr. Engebret has received significant recognition for his interpretation of early music and is a frequent soloist with many of the country's finest early music organizations including the American Bach Soloists, Handel & Haydn Society, Boston Early Music Festival, Miami Bach Society, Boston Baroque, Boston Camerata, Santa Fe Pro Musica, and Musicians of the Old Post Road.

Increasingly sought-after as a recording artist, Mr. Engebret is featured on two operatic recordings with the Boston Early Music Festival and Radio Bremen, both of which have been nominated for Grammy Awards for Best Operatic Recording: the 2007 release of Jean Baptiste Lully's *Thesee* (which is also in nomination for a 2008 Gramophone Award), as well as the 2008 release of Lully's *Psyche*. He is featured in recordings of John Deak's *The Passion of Scrooge* with the Firebird Chamber Ensemble, Lukas Foss' oratorio *The Prairie* with Boston Modern Orchestra Project and Providence Singers, and he created the role of Jack Matthews in the premiere recording of Eric Sawyer's opera *Our American Cousin*, again with the Boston Modern Orchestra Project. In addition, Mr. Engebret can be heard as the Policeman in Lukas Foss' opera *Griffelkin* on Chandos records, and as a soloist in Conrad Susa's *Carols and Lullabies* on the Arsis Label. He began a multi-disc project this year recording the Complete Songs of Daniel Pinkham with the Florestan Recital Project on Florestan Records. While on the music faculty of Tufts University, he was twice awarded faculty development grants to study music of the French baroque in Paris. Mr. Engebret has also served on the music faculty of the Boston Conservatory and is an artistic director of the Florestan Recital Project.

Matt Gould is an active performer and teacher. Described as "a guitarist capable of giving performances of great beauty, enthusiasm and control" by his mentor Manuel Barrueco, Dr. Gould has performed on four continents as soloist and chamber musician with Duo46 (Guitar and Beth Ilana Schneider-Gould, Violin), the Strung Out Trio (Duo46 with Nathanael May, Piano) and B.A.M. (Duo46 and Avi Avital, Mandolin); recorded several critically acclaimed CDs garnering reviews from American Record Guide, Gramophone, Classical Guitar Magazine, Guitar Review and Soundboard; received awards and honors including a Barlow Commissioning Grant, Canadian Broadcasting Corporation Radio 2 Commissioning Grant and Feline Shouse Chamber Music Fellowship; and been broadcasted via European Broadcasting Corporation, National Public Radio, British Broadcasting Corporation, and New Zealand Radio.

Dr. Gould works closely with composers in the creation and performance of new chamber works for guitar, and over 100 compositions have been dedicated or written for him and his ensembles. In 1998, he created Guitar Plus International, an organization whose mission is to establish the guitar as a viable and thriving chamber instrument in the 21st-Century. Besides providing a database of chamber music repertoire with guitar and established ensembles, GPI organizes concerts, ensemble residencies, sightreading sessions of new chamber works for guitar, and providing guitarists and violinists scholarships.

Dr. Gould (B.M. Peabody Conservatory, M.M. University of Arizona, and D.M.A. Arizona State University) is a former Assistant Professor at Eastern Mediterranean University and currently Director of Guitar Ensembles at Arizona State University.

Tenor, **Joe Dan Harper** has distinguished himself as a wonderfully versatile singer of concert, recital & chamber music repertoire. He has performed with such renowned groups as the Buffalo Philharmonic Orchestra, Mercury Opera of Rochester, Boston Academy of Music, Central City Opera, Handel & Haydn Society, Opera Aperta, Opera Unlimited, Plano International Arts Festival, South Carolina Opera, Utah Festival Opera & Utah Opera. Other recordings include the Daniel Pinkham's opera *The Garden Party* in the role of "Adam" (Arsis) Wesley Fuller's setting of five poems by William Carlos Williams, *A Solace of Ripe Plums*, (Capstone Records) and *Concordia*, by Randol Bass, with the Buffalo Philharmonic Orchestra & Chorus.

Mr. Harper performs frequently with his wife, pianist Anne Kissel Harper. Sought after as interpreters of contemporary music, the duo has presented numerous premieres, including the song cycle *Come, Look Quietly*, composed for them by Daniel Pinkham. The duo has performed extensively within the Boston area, including Boston's Jordan Hall, in Germany and throughout the southeastern United States. They have been featured on National Public Radio *Live Performances* and were semi-finalists in the Naumburg International Song Competition. In addition, the duo are Founders and Co-Artistic Directors of the Florestan Recital Project, dedicated to promoting the art of the Song Recital.

A native of Texas, Mr. Harper received his Bachelor's Degree from Southern Methodist University and his master's degree with distinction in performance from the New England Conservatory of Music in Boston. As a fellow at the Tanglewood Festival and the Steanes Institute for Young Artists at the Ravinia Festival in Chicago, Mr. Harper performed under renowned conductors Seiji Ozawa, Robert Spano & Tan Dun and was invited to participate in Tanglewood's first annual Bach Institute, directed by Craig Smith. As a Fulbright Fellow, Mr. Harper studied German lieder and opera with renowned teachers Herr Rudolf Piernay and Ulrich Eisenlohr at the Staatliche Hochschule für Musik in Mannheim, Germany.

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, 7^{ème} 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.

Brian Hulse (Ph.D. Harvard University) is Assistant Professor of Music (theory/composition) at the College of William & Mary. As a composer, Hulse specializes in chamber music and opera. He has written several chamber operas based on short stories by Edith Wharton, Stephen Crane, Jack London, and Zora Neale Hurston, which have been performed in the United States and Europe. He has been commissioned by numerous professional ensembles and musicians, most recently by Flexible Music Ensemble, for which he is composing a genre-bending work entitled "Pseudoragas I." Hulse has received numerous awards from such organizations as BMI and ASCAP. A CD of his music was recently released on Albany Records. As a music theorist Hulse's research interests include temporality, process, repetition, improvisation, cross-cultural issues, and the writings of Henri Bergson and Gilles Deleuze. His work has been published in *Perspectives of New Music*, the *Dutch Journal of Music Theory*, and *GAMUT*, among others. He has given papers at numerous national and international conferences in the United States and Europe, and will give a paper this fall at the national Society for Ethnomusicology conference in Mexico City. He is currently contributing to and co-editing a book of essays on the application of Deleuzian thought to the theory and philosophy of music, which is forthcoming from Ashgate Publishers.