10TH EDITION

iISUONO 2026

29 Giugno-5 Luglio Sansepolcro

CAROLA BAUCKHOLT
CASPAR JOHANNES WALTER
ENSEMBLE SUONO GIALLO
ALEX RAINERI • REBECCA LLOYD-JONES

Centro Studi Musicali della Valtiberina
COMUNE SANSEPOLCRO
with the friendly support of ernst von siemens music foundation

With great excitement and gratitude, we welcome you to the 10th edition of ilSUONO Contemporary Music Week.

This anniversary is both a celebration and an opportunity to reflect on a decade of artistic exchange and creativity. Founded through the friendship and shared vision of executive director and saxophonist Michele Bianchini, Ensemble Suono Giallo, and myself, ilSUONO was created to support emerging trends in contemporary music while fostering dialogue between composers, performers, educators, and audiences.

Over the past ten years, more than 200 artists from around the world have participated in ilSUONO, forming a vibrant international community united by a curiosity for new musical ideas. Many artists who first joined us as students or emerging practitioners have gone on to establish significant careers, and it is a privilege to have contributed to their artistic journeys.

At its core, ilSUONO seeks to bring together diverse artistic perspectives to encourage collaboration and nurture creativity. In recent years, the festival has expanded its focus to place greater emphasis on music interpreters and performers, recognising their essential role in shaping the future of contemporary music. This year marks an important milestone in that development, as we present, for the first time, a series of five consecutive public concerts featuring diverse programs. These performances provide valuable opportunities for emerging musicians to present their work while contributing meaningfully to the cultural life of Sansepolcro.

We are delighted to welcome resident composers Carola Bauckholt and Johannes Caspar Walter, alongside guest artists Alex Raineri and Rebecca Lloyd-Jones. Their presence enriches this year's edition and continues ilSUONO's tradition of bringing together distinguished artists and emerging voices in a spirit of exchange.
As we celebrate ten years of ilSUONO, we also look to the future. We hope this milestone is not only a recognition of what has been achieved, but the beginning of another decade of supporting artists, fostering new collaborations, and building an international community around contemporary music.

We sincerely thank Centro Studi Musicali della Valtiberina for hosting our activities and the people of Sansepolcro for their warm hospitality. We are also deeply grateful to the Ernst von Siemens Music Foundation, whose generous support makes a substantial part of our activities possible.

Welcome to ilSUONO 2026.

Theocharis Papatrechas
Artistic Director

FOUNDER & ARTISTIC DIRECTOR

THEOCHARIS PAPATRECHAS (1988) | www.theocharis-papatrechas.com

Originally from Greece, Theocharis Papatrechas is a composer, audio artist, and sound researcher based in Brisbane, Australia.

Theocharis holds a Ph.D. in Music Composition from University of California San Diego where he worked with Rand Steiger and Miller Puckette. Other leading institutions he studied at include the Eastman School of Music, IRCAM, and Sibelius Academy.

Praised for crafting "an intimate narrative" and achieving "beautiful instrumental intensity" (il giornale della musica), Theocharis's creative work draws inspiration from literature, poetry, mythology, philosophy, as well as the soundscapes of underwater and terrestrial environments. He integrates acoustic instruments, objects, data, electronics, and spatial audio to create immersive auditory experiences. His artistic portfolio consists of instrumental, electroacoustic, acousmatic, sound art, and sound installation works that involve acoustic components, pre-recorded media, and generative and interactive processes, employing Dante networking systems and ambisonics in multichannel venues.

Renowned groups that have commissioned and premiered his works include the ensemble Intercontemporain, Nouvel Ensemble Moderne, Mivos Quartet, Vertixe Sonora, Ensemble Schallfeld, East Coast Contemporary Ensemble (ECCE), Divertimento Ensemble, Ensemble Multilatérale. Notable venues, at which works of his have been presented, include IRCAM, CCRMA at Stanford, SEAMUS at Berklee College, the Anchorage Museum, SPLICE Institute, New York City Electroacoustic Music Festival (NYCEMF), Vienna Konzerthaus, SpazioMusica, University of Montreal, and Shanghai Music Conservatory.

His music has been released by ArsPublica. His scores are published and available by Babel Scores.

Additionally, Theocharis has held postdoctoral appointments at the California Institute for Telecommunications and Information Technology, Scripps Institution of Oceanography, and Center for New Music & Audio Technologies (CNMAT) at UC Berkeley. His work integrates environmental data science and acoustics, focusing on the development and implementation of innovative, multi-modal data rendering techniques to sonify ecosystems and extreme environmental events. The research aims to develop a deeper understanding of the impacts of climate change through the lens of acoustics.

For the past decade, Theocharis serves as the Artistic Director of the ilSUONO Contemporary Music Week, a summer new music academy that takes place annually in Italy. The program's core mission is to diversify the practice by bringing together emerging music creators of diverse socio-economic backgrounds, ethnicities, cultures, gender orientations, and aesthetics to learn, share, and collaborate.

Theocharis teaches Composition and Music Technology at The University of Queensland. Additionally, he works as Technical Audio Operator at the Queensland Conservatorium Griffith University.

COMPOSERS-IN-RESIDENCE

CAROLA BAUCKHOLT (1959) | www.carolabauckholt.de

Carola Bauckholt was born in Krefeld, Germany, in 1959. After working at the Theater am Marienplatz (TAM), Krefeld for several years, she studied composition at the Musikhochschule Köln with Mauricio Kagel (1978 - 1984). She founded the Thürmchen Verlag (music publisher) along with Caspar Johannes Walter in 1985, and six years later they founded the Thürmchen Ensemble.

She has received numerous residencies and prizes such as the Bernd Alois Zimmermann Scholarship from the city of Cologne (1986), a residency at the Villa Massimo in Rome (1997), in 1998 she was designated the Artist of the Year by the State of North Rhine Westphalia, and she was selected to represent Germany at the World Music Days in Mexico City 1992, Copenhagen 1996, Seoul 1997 and in Zurich 2004. She was awarded the German Composers Prize from the GEMA in the category of experimental music in 2010. From London International Animation Festival 2019 she received the "Best Sound Design Award" for "The Flounder" in collaboration with Elizabeth Hobbs and Klangforum Wien. She has been invited to reside at the Villa I Tatti in Florence in 2021 and at the Villa Aurora in Los Angeles in 2022. In 2023 she was a portrait composer at the Wittener Tage für neue Kammermusik and in 2024 she was presented by the International Contemporary Ensemble in a portrait concert in New York. Her double CD of the Maria de Alvear World Edition featuring orchestral works was nominated for the German Record Critics' Award in 2025 and won the 2025 Abbiati Prize for Recordings in Cremona. In October 2025, she has been awarded the Louis Spohr Prize by the city of Braunschweig.

She has worked as a guest teacher in Santiago di Chile (2010 and 2014), Ostrava Czech Republic (2011 and 2013), Amsterdam (2012 and 2014), Krakow (2012), Zurich (2012), Apeldoorn (2013), Kiev (2013) Oslo (2014, 2015, 2024), Mexico City (2014), Monterrey (2015), London (2015), Moscow and Tchaikovsky City (2016), Valencia (2018), Barcelona (2018, 2021, 2025) Bludenz (2018, 2019), Haifa (2019) Chicago (2019, 2022), Luxembourg (2020), Graz (2021, 2025), Cambridge, Huddersfield, Scotland (2021), Los Angeles (2022), New York (2022), Stockholm (2022), Oulu/Finland (2023), Glasgow (2024), Boswil (2024), Basel (2024, 2025), Tel Aviv (2024), Trento (2025), Madrid (2025) and in Germany.

In 2013, she was elected as a member of Akademie der Künste in Berlin, from November 2021 on as the director of the music section. In 2015, she was appointed as professor of composition with focus on contemporary musictheatre at the Anton Bruckner Privatuniversität in Linz, Austria. In 2020, she was elected as a member of the North Rhine-Westphalian Academy of Sciences, Humanities and the Arts.

A central theme of Bauckholt's work is the examination of the phenomena of perception and understanding. Her compositions often blur the boundaries between visual arts, musical theater and concert music. She is especially fond of using noisy sounds, which are often

produced by unconventional means (such as extended instrumental techniques or bringing everyday objects to the concert hall). It is important to note that these noises are not just part of some kind of a predetermined compositional structure, but rather they are carefully studied and left free to unfold and develop at their own pace lending the compositions their own unique rhythm.

CASPAR JOHANNES WALTER (1964) | www.casparjohanneswalter.de

Caspar Johannes Walter was born in Frankfurt/Main in 1964. He studied composition with V. D. Kirchner (Wiesbaden) as well as with J. Fritsch and C. Barlow (Cologne Conservatory of Music, 1985-90). In 1985 he was cofounder of the Cologne-based Thürmchen Verlag (Publishing House). He has received several major composition awards including the first prize in the Stuttgart Composition Competition (1991), the 13th Irino Prize for Orchestra (Japan, 1992), in 1995 the first prize in the competition »Vienna modern«, the Hindemith Award of the Schleswig-Holstein Festival and from the state of North Rhine-Westphalia the award for most promising in the category music. In 1988, he was awarded the same by the City of Cologne. He received a scholarship in 1995/96 at the Künstlerhof Schreyahn (Artists' Colony), Lower Saxony, and in 1998 he has been granted a fellowship to carry out his work at the Villa Massimo in Rome. He has represented the young generation of Cologne musicians in exchange projects sponsored by the Goethe Institute in New York (1989) and Atlanta (1993). His pieces were selected for the World Music Days in Stockholm in 1994 and in Copenhagen in 1996. A CD with chamber music works by Caspar Johannes Walter released by the German Council of Music on the Label Wergo has been awarded the »Preis der deutschen Schallplattenkritik« in 1998.

His interests as an interpreter - he is cellist in the Thürmchen Ensemble, which he also co-founded in 1991 - are focused primarily on young composers from the areas of experimental music and musical theatre. Caspar Johannes Walter's works are performed regularly, not only in Europe but also very successfully in the USA and Japan, for example 1993 World Premieres in Atlanta and Tokyo.

In 2002/2003 Caspar Johannes Walter was teacher of composition and composer in Residence at the University of Birmingham/UK, since 2006 he was professor for composition and director of the studio contemporary music in Stuttgart/Germany and since since 2013 he is professor for composition at the Musikakademie Basel/Switzerland. In 2014 he was elected into the „Akademie der Künste, Berlin", where he was curating the international project „Labor Beethoven 2020", that focusses the view of the young generation of composers towards the renewing of intrinsic musical ideas in the spirit of Beethovens „laboratorium artificiosum".

CONCERT PROGRAMS

WEDNESDAY, JULY 1 - 8.30pm

Auditorium S. Chiara

OPENING CONCERT feat.

Ensemble Suono Giallo

Carola Bauckholt

VAKUUM LIEDER ***(2017)***

for one performer and vakuum machine

Maja Ratkjie

ØX ***(2008)***

for alto saxophone and playback

Carola Bauckholt

MY LIGHT LIVES IN THE DARK ***(2024)***

for double bass and electronics

Paolo Perezzani

TUMULTO DEL CREPUSCOLO ***(2026)****

for saxophone and double bass

Caspar Johannes Walter

METRICAL POEM 1 ***(2026)****

for saxophone, double bass, percussion

****world premiere***

ENSEMBLE SUONO GIALLO

Michele Bianchini, *saxophone* | **Laura Mancini,** *percussion*

Giacomo Piermatti, *double bass*

PROGRAM NOTES

Carola Bauckholt

VAKUUM LIEDER (2017)

for one performer and vacuum machine

This piece was commissioned by Louisa Marxen and it is dedicated to her. It is related to the music theater project The Vacuum Pack, which was developed for the Eunoia Quintet.
For some time now, I've been fascinated by sucking sounds such as the bubbling of a spring, the slurping of a drain or the endlessly beautiful babbling of water in grottos that emerges from the interplay of the ebb and flow of the waves. In music, this sonic phenomenon has yet to be thematized. Our conventional instrumentarium is based on the principle of producing sound through friction (strings …) or exhaling (voice, winds …). Sucking is not to be found. At the same time, sucking is just as much a part of our life as inhaling and exhaling. In close collaboration, Louisa and I explored the new hybrid instrument made of the mouth and a vacuum cleaner tube in the process of developing the Vakuum Lieder.

Maja Ratkjie

ØX (2008)

for alto saxophone and playback

ØX is a piece in which I originally intended to cultivate simplicity – straight lines, hard edges, noise, silence. It was supposed to be a piece that moved between the extremities of silence (represented by Ø, the empty set) and an unknown factor X that alternates between elements of noise and sine wave-like saxophone tones in the extreme upper register of the instrument, creating amazing difference tones. In the course of the composing process, however, I could not free my mind of the lyrical potential in the pre-recordings made by saxophonist Rolf-Erik Nystrøm. By retaining a lyrical element, the piece takes on a three-dimensional quality in which the saxophone (the human factor?) falls victim of ØX* – but in a world of art and fairy-tales anything is possible, so the piece has a happy ending!
* ØX is phonologically identical to the Norwegian word 'øks', in English 'axe'.
Dedicated to Rolf-Erik Nystrøm.

Carola Bauckholt

MY LIGHT LIVES IN THE DARK (2024)

for double bass and electronics

The darkness envelops me like a warm blanket. I feel safe in it and my senses can open up like my pupils. Where do we still find darkness in public spaces today, except during power cuts?
With its rich sound spectra, the double bass is a mysterious instrument. The low frequencies are physically perceptible, draw us in and defy quick comprehension.
What does it sound like underground? I have heard many fascinating recordings with geophones: the movements of countless creatures and their feeding noises, the water exchange of plants, the signals of roots and fungal mycelium and much more - even footsteps and underground trains that cannot be heard above ground. But they only reflect the aspect that the geophone can detect. Where is the heat, the rumbling of the earth's movements, the

bound carbon, the bioluminescence of the fungi? We are little aware of what goes on beneath our feet.
At its premiere at the Donaueschingen Music Festival, the work was performed in the castle park after dark.

Paolo Perezzani
TUMULTO DEL CREPUSCOLO ***(2026)***

for saxophone and double bass

In this work I sought to establish diverse relationships between different "figures of sound"—to whose internal composition both instruments sometimes contribute—and thus, by touching, colliding, or brushing against each other, by dialoguing or imitating each other, and sometimes reappearing transformed, the sonorous bodies of these figures can give life to sound matter: a sort of single, internally articulated, moving sound body. Taking shape, this "body" can then prepare itself for the encounter with the listener, and indeed, in some way, solicit its indispensable contribution to the occurrence of what we call music, to its expression and its giving. In short, for me it's not just a matter of paying attention to perception and therefore of turning to listening, because I would even like to be able to provoke and activate listening: thus trying to help save it, in an age unwilling to welcome and value it.
I came across the title during the compositional process, rereading a short poem in poetic prose by Giovanni Raboni (in Ogni terzo pensiero). It seemed to me that these words, in contact with what I wanted to create, could further expand their poetic openness and, at the same time, help suggest the direction of a meaning that, while not reducible to any meaning, would open this music to resonances having to do with the very energy of the life of sound, and to a plurality and vastness of echoes with even existential implications.

Caspar Johannes Walter
METRICAL POEM 1 ***(2026)***

for saxophone, double bass, percussion

The piece was composed in 2026 for the ensemble Suono Giallo—featuring Michele Bianchini (tenor saxophone), Laura Mancini (percussion), and Giacomo Piermatti (double bass).
Against the backdrop of a gentle yet complex arrangement of small events occurring at varying speeds—forming rhythmic chords—melodic phrases based on the Turkish *Segah* maqam scale unfold. Saxophone multiphonics (sounding as dyads) correspond with the maqam pitches while simultaneously creating a diffuse sonic space around them. I am particularly fascinated by the subtle nuances of articulation and ornamentation found in traditional maqam performance practice. In contrast to the Western concept of *punctus contra punctum*—where every note has a defined beginning and end—the approach, onset, and conclusion of a note in monodic maqam music are rich and characterized by complex, barely perceptible micro-ornamentations; this transforms the note's inception into a process lacking a precise temporal definition. Through this and other planned works, I aim to integrate these elements into my own musical language.

PERFORMANCE CONCERT #1

THURSDAY, JULY 2 - 6.30 pm

Auditorium S. Chiara - Sansepolcro

feat.

Sinthomo Ensemble and Trio Limen

Anton Webern

4 PIECES OP.7 ***(1910-1914)***

1. Sehr langsam 2. Rasch

3. Sehr langsam 4. Bewegt

for violin and piano

Stefano Gervasoni

DUE VOCI ***(1991)***

1. Nervoso, sospeso 2. Cantando

3. Velocissimo e scorrevole, leggero 4. Rigido, respiro dell'eco

for flute and violin

Gérard Pésson

NON SAPREMO MAI DI QUESTO MI ***(1991)***

for flute, violin and piano

Genie Alvarado

ALULA ANIMINA ***(2026)****

for flute, violin and piano

TRIO LIMEN

Sara Valle, *flute* | **Aurora Ferro,** *violin* | **Chiara Di Crescenzo,** *piano*

*world première. Works written by partially-active composition participants

Hugues Dufourt

***LA SIESTE DU LETTRÉ** (2010)*

for flute, vibraphone and piano

Luis de Pablo

***RECÌPROCO** (1963)*

for flute, percussion and piano

Doina Rotaru

***CRYSTALS II** (2003)*

for flute, percussion and piano

Anian Wiedner

***TIEFER** (2026)**

for bass flute, percussion and toy piano

SINTHOMO ENSEMBLE

Alessia Scilipoti, *flute*

Lorenzo Pusterla, *piano*

Stefano Giudice, *percussion*

*World première. Works written by partially-active composition participants

PROGRAM NOTES

TRIO LIMEN

Anton Webern

4 PIECES OP.7 (1910-1914)

1. Sehr langsam 2. Rasch 3. Sehr langsam 4. Bewegt

for violin and piano

Almost a paradigm of Webern's compositional style which quickly became a system, "4 Pieces, Op. 7", written in 1910 and published only in 1922, are extremely brief, authentic flashes of brilliance: just 9 bars for the first piece, 24 for the second, 14 for the third, and 15 for the fourth, for a total duration of less than five minutes. Written in a fully atonal language, without any alteration in key, they alternate slow and fast movements (Sehr langsam - Rasch - Sehr langsam - Bewegt, or Very Slow - Quick - Very Slow - Fast) with very frequent tempo changes and move predominantly in pianissimo and più che pianissimo atmospheres (in the final bars of the third piece, already in ppp, Webern writes "kaum hörbar," "barely audible") with rare events in forte and fortissimo. In them, every note, every pause, every timbre, every effect prescribed by Webern (harmonic sounds, notes to be played with the mute, "col legno", pizzicato) takes on absolute significance, just as if it were one of the "shining diamonds" that Stravinsky spoke of.

Stefano Gervasoni

DUE VOCI (1991)

1. Nervoso, sospeso 2. Cantando

3. Velocissimo e scorrevole, leggero 4. Rigido, respiro dell'eco

for flute and violin

<< When a voice speaks, there are at least two voices being heard. A voice is always accompanied by its counter-voice. There can be one or more counter-voices of the intentions that have remained hidden, and work as a background to the manifest voice. At least another voice, moreover - that of the listener -, joins in with the speaking voice - even though this is alone and talking to itself. A voice talking is always meeting its hearing voice. Every utterance, while it aims outward, also aims at flowing back to itself and at gathering its own hearing. Since no solo can be reduced to mere oneness, it is always at least a unison. No unison can be a perfect coincidence of two solos >>

(Stefano Gervasoni, 3.6.97) .

Gérard Pésson

NON SAPREMO MAI DI QUESTO MI (1991)

for flute, violin and piano

This piece was part of a series of pieces composed by the residents of Villa Medici to celebrate the bicentenary of Mozart's death. These musical pieces were written based on the first theme of the adagio from Mozart's Quintet K. 516 in E-flat major. The theme is rather cryptic here in Pesson's trio, but it nevertheless appears note for note, within octaves and instrumentally

refracted, in the final bars. The translation of the title, "We'll Never Know About That E," alludes to the unforgettable hilarity of an old Russian maestro who, during a composition jury meeting in Rome, wondered, regarding the E he saw on one of the candidates' scores, whether it was natural, sharp, or flat. And so the irony of that phrase is uttered four times with a laugh along the execution of this trio, "non sapremo mai di questo mi." Which in Mozart, it's flat, without question.

Genie Alvarado

ALULA ANIMINA (2026)*

for flute, violin and piano

Alula Animina, written for Trio Limen, explores the idea of taking flight, and the processes that go into preparing for take-off. First, it begins with exploring a stomp, which then transforms into steps, then dragging of the feet, then finally: take off. Through a variety of changes happening locally and globally, the piece handles the theme through different ways of halving material.

SINTHOMO ENSEMBLE

This program explores the rich timbral landscapes and expressive boundaries of Sinthomo Ensemble. Dufourt, a pioneer of Spectral Music, focuses on the internal physics of sound, resonance and timbre through a restrained instrumentation. Reciproco explores deep relations and symmetries between the three musicians. Tiefer spins a sonic thread stretching from the late Middle Ages to the 21st century, moving between Schumann fragments and the Lutheran hymn Aus tiefer Not. Crystals II evokes the purity and transparency of crystals, weaving them through ancestral undertones.

Anian Wiedner

TIEFER (2026)

for bass flute, percussion and toy piano

"Tiefer" – German for "deeper, lower"

"Aus tiefer Not Schrei ich zu dir" – "From deep affliction I cry out to you" (Hymn by Martin Luther, 1524)

The piece takes its core material from small fragments from Schumann's piano concerto as well as the Lutheran Hymn "Aus tiefer Not Schrei ich zu dir". From this I wrote a meditation that spins a sonic thread through history from the late Middle Ages to the 21st century.

The piece is written for the Sinthomo Ensemble and a premiere at the ilSUONO Contemporary Music Week in Sansepolcro, July 2026.

PERFORMANCE CONCERT #2

FRIDAY, JULY 3 - 6.30 pm

Auditorium S. Chiara - Sansepolcro

feat.

FES ensemble and Réveil Profond

Pedro Garcia Velazquez

REMOS ***(2012)***

for saxophone and cello

Katie Tang

EMOTIONAL CHARADES ***(2026)****

for saxophone and cello

Yoona Hong

DU BIST MEIN TRAUM_A ***(2025)***

for soprano saxophone and cello

FES ENSEMBLE

Martina Madini, *saxophone* | **Pedro do Carmo,** *cello*

*world première. Works written by partially-active composition participants

Jurg Frey

***PAYSAGES POUR GUSTAVE ROUD** (2017)*

for double bass, harp and percussion

Wan Heo

***AWAKENING** (2026)**

for double bass, harp and percussion

Giacinto Scelsi

***OKANAGON** (1968)*

for double bass, harp and percussion

LE RÈVEIL PROFOND

Rocco Castellani, *double bass*

Virginia Vignera, *harp*

Alessio Cavaliere, *percussion*

*World première. Works written by partially-active composition participants

PROGRAM NOTES

FES ENSEMBLE

Pedro Garcia Velazquez

REMOS *(2012)*

for saxophone and cello

With the duo for cello and alto saxophone, Remos, Pedro Garcia-Velasquez confronts two opposing musical ideas. From the very first bars, the listener is taken from a peaceful atmosphere to a fortissimo of both instruments bordering on stridency. Beginning with great activity, marked by rapid execution and numerous leaps from the highest to the lowest register, the duo gradually moves towards the calm resolution of a lullaby. Imbued with the colors of Asian music, this duo, like Far Eastern philosophy, seeks to reconcile opposites, to create a dialectic between them, and shows that light pours into darkness just as the minuscule participates in the immense.

Katie Tang

EMOTIONAL CHARADES *(2026)**

for saxophone and cello

Emotional Charade is an improvisational, theatrical and experimental performance inspired by a drama warm up game which the performers will randomly draw one emotion emotions per person and perform it on stage according to the score. One performer will initiate a conversation with the other performer with the drawed “emotion” and attempt to influence each other. At the end, the emotions will be swapped. The focus of the performance is about the process of natural human reaction and energy transfer through music and acting.

Yoona Hong

DU BIST MEIN TRAUM_A *(2025)*

for soprano saxophone and cello

"Du bist mein Traum_a" plays on a wordplay: in German this title initially translates as "you are my dream", but the final "a" gives the word traum a whole new meaning, transforming it from dream to trauma. The music reflects on memories of the past, where in certain moments one may think they are happy and doing well, but their future self will look back on those moments with hatred and regret. The piece was composed for FES ensemble and dedicated to the group

LE RÈVEIL PROFOND

Jurg Frey

PAYSAGES POUR GUSTAVE ROUD ***(2017)***

for double bass, harp and percussion

Paysage pour Gustave Roud was conceived as a tribute to the Swiss poet Gustave Roud (1897–1976), whose work is deeply rooted in the rural landscapes of the Haut-Jorat region and in the contemplation of nature. Jürg Frey, one of the most significant voices in contemporary music, seems to draw from Roud's writing a contemplative attitude: an attention to the subtlest changes of light, the slow rhythm of walking, and the discreet presence of things. Sounds emerge and dissolve with extreme delicacy, creating an acoustic landscape shaped by distance, resonance, and silence. Rather than telling a story, Paysage pour Gustave Roud offers an experience of attentiveness and presence—an invitation to pause, to listen, and to allow oneself to be carried by the flow of time.

Wan Heo

AWAKENING ***(2026)***

for double bass, harp and percussion

This composition is inspired by a ritual practice of 도량석 (Do-ryang-seok) at Korean Buddhist monasteries before dawn. Traditionally performed at 3AM, 도량석 is a ceremonial procession in which monks walk throughout the temple grounds striking moktak (wooden handheld instrument) while chanting. The ritual awakens the monastic community for early morning workshop, as well as purifying the temple grounds, and guiding all sentient beings away from confusion and toward enlightenment. Sound of moktak, its resonance in the mountain, and the act of awakening and the idea of non-human creatures' movements and spirits awakened by the sound are all depicted through sound. Rhythm and pitch of the wooden instruments are mainly derived from the recorded and processed 도량석, while other instruments mainly depict the effect of the sound and the ritual practice.

Giacinto Scelsi

OKANAGON ***(1968)***

for double bass, harp and percussion

Among the most singular and visionary figures of twentieth-century music, Giacinto Scelsi conceived sound not as mere musical material, but as a living energy, a spiritual and cosmic phenomenon. Composed in 1968, Okanagon occupies a central place in the composer's mature output. Scelsi himself described the work as "a ritual" and, above all, as "the heartbeat of the Earth." The listener is invited to immerse themselves in a perceptual and meditative experience within a sonic substance that is constantly and gradually transforming. The unusual instrumentation gives rise to a sound mass that is both essential and extraordinarily rich. Through almost imperceptible micro-variations of pitch, intensity, timbre, and resonance, Scelsi reveals the hidden complexity contained within a single sound.

GUEST ENSEMBLE CONCERT

SATURDAY JULY 4 - 6.30 pm

Auditorium S. Chiara - Sansepolcro

feat.

Alex Raineri and Rebecca Lloyd-Jones

Theocharis Papatrechas

GRIT ***(2019)***

for piano, fixed media, live electronics and sound diffusion

Imogen Ferdinando

CONCRETE COUNTRY ***(2026)***

for piano and percussion

Hannah Barnes

RAMIFICATION ***(2021)***

for percussion

Betsy Jolas

MUSIC FOR JOAN ***(1988)***

for percussion and piano

Samantha Wolf

BULL IN A CHINA SHOP ***(2020)***

for percussion and piano

Alex Raineri, *piano*

Rebecca Lloyd-Jones, *percussion*

PROGRAM NOTES

Theocharis Papatrechas

***GRIT** (2019)*

for piano, fixed media, live electronics and sound diffusion

Grit is a work for piano, fixed media, live signal processing, and sound diffusion, originally conceived for an octophonic environment in which eight loudspeakers surround the audience; tonight's performance presents a quadraphonic rendition. Rooted in the principles of granula synthesis — a technique that shapes and transforms microscopic particles of sound — the work extends this idea beyond timbre into every layer of its musical language: gesture, rhythm, form, spatial movement, and the interaction between instrument and electronics.

The work emerged through an extensive collaborative process with pianist Dimitrios Koukakis, involving numerous recording sessions that explored the piano as both instrument and sound object. The result is a dense and immersive sonic environment in which all elements — piano, electronics, and space itself — intermingle and contrast, equally shaping the work's unfolding narrative.

Imogen Ferdinando

***CONCRETE COUNTRY** (2026)*

for piano and percussion

1) I Stand on Burial Grounds
2) Come Alive! (Interlude)
3) Where Wetlands Used to Flow

by Imogen Ferdinando

World Premiere Performance

Concrete Country is inspired by Noongar and Yawuru writer Elfie Shiosaki's poem of the same title. Each movement within this piece draws from lines or stanzas that evoked musical imagery for me as a reader reflecting on my personal relationship with Country.

The opening movement I Stand on Burial Grounds positions the audience to observe their relationship with Country in both past and future contexts. It is a meditative lament that invokes the serenity of Country before concrete slabs and high rises, and our deep rooted spiritual connection to Country. And yet it simultaneously paints a picture of a desolate and barren concrete landscape that conjures up feelings of sorrow and regret for a future where we have gone too far. The second movement Come Alive! (interlude) draws from the line "I want you [Country] to heave and gasp, come alive!". This movement is situated entirely inside the piano and is an awakening of Country from deep within. Finally, the third movement Where Wetlands Used to Flow depicts the beauty and tranquillity of wetlands that once flowed freely but are now just memories that lay buried beneath the bitumen. This piece serves as a reminder to revive our connection with Country before it is too late.

Hannah Barnes

RAMIFICATION ***(2021)***

for percussion

Ramification is the final panel of my Triptych, coming after Negative Capability, for electric guitar, and Whispering lunar incantations, for prepared harp. All three pieces focus on the creation of an idiosyncratic, (relatively) unpitched sound world and emphasize gesture within a developing and evolving structure. Ramification is most concerned with different types of surfaces and branching paths/connections (ramifications) between them. Sometimes materials develop linearly along these paths, while jumping suddenly from one to the next at other times. My hope is that listening occurs on multiple levels of detail for both the performer and audience. Similar types of gestures (dragging vs scratching vs striking) occur on vastly different surfaces (gongs vs floor tom vs wood plank vs guiro vs chimes) with different implements (mallet vs superball vs mallet shaft vs brush vs nails), resulting in a range of drastically different sound qualities that seek to unify themselves, but may not always do so.

Betsy Jolas

MUSIC FOR JOAN ***(1988)***

for percussion and piano

Samantha Wolf

BULL IN A CHINA SHOP ***(2020)***

for percussion and piano

Bull in a China Shop is a quirky adventure in bitonality. A slow, serene interlude is bookended by lively ostinato-based sections, with driving sixteenth notes creating a constant sense of motion throughout the piece. Part dance, part meditation, and part rampage, Bull in a China Shop is a messy and exuberant showcase of virtuosity, colour, and groove.

FINAL CONCERT

SUNDAY JULY 5 - 6.30 pm

Auditorium S. Chiara - Sansepolcro

feat. **Ensemble Suono Giallo**

[CATEGORY A: MIXED MEDIA]

Kei Wing Chan

INSOMNIA

for double bass and electronics

Julian Stuart-Burns

IF WE DON'T GET IT

for tenor saxophone and electronics

Bryan Donghyuk Lee

LINEE

for baritone saxophone, double bass, vibraphone and electronics

Ana Beyron

SPLASH

for baritone saxophone, double bass and electronics

*All pieces are world premieres written for ilSUONO Contemporary Music and Ensemble Suono Giallo

[CATEGORY B: ACOUSTIC]

Yu Xu

THE FEATHER NEVER FELL

for baritone saxophone and double bass

Benjamin Marshall

WINGSPAN

for solo percussionist

Christoffer Håård

JENGA

for baritone saxophone, percussion and double bass

Hermod Bentsen

ONSETS

for saxophone, percussion and double bass

*All pieces are world premieres written for ilSUONO Contemporary Music and Ensemble Suono Giallo

PROGRAM NOTES

Kei Wing Chan

INSOMNIA

for double bass and electronics

insomnia for double bass and electronics explores altered perceptions of time and sensory experience during prolonged sleeplessness. Rather than presenting insomnia as a psychological narrative, the work inhabits states of heightened sensitivity, distorted temporality, obsessive repetition, and the porous threshold between external sound and internal noise. Throughout the piece, the double bass is treated as an unstable resonant body whose fragile harmonics, noisy frictions, and saturated gestures continuously shift between presence and dissolution, while the electronics extend and magnify these sonic states.

Julian Stuart-Burns

IF WE DON'T GET IT

for tenor saxophone and electronics

If We Don't Get It takes its name from a chant popular at picket lines and protests. As a composer with a deep interest in labor organizing and left-wing activism, chants like these make up a not insignificant part of the sound world I'm accustomed to hearing. The chant is a back and forth between a single speaker and a crowd, and the saxophone and fixed media parts of my piece follow a similar configuration. At the work's end, the saxophone plays with a tape delay line, unaccompanied by fixed media. Conflicting senses of deep pessimism and optimism pervade If We Don't Get It, with a chaotic electronics break near the midtown of the piece marking the point of highest tension between these two poles. In writing this piece, I hoped to explore a dialogue between recognition of injustices of the present, dread for their consequences, and a persistent fight for a better future.

Bryan Donghyuk Lee

LINEE

for baritone saxophone, double bass, vibraphone and electronics

<Linee> (2026) explores the transformation of a single sonic identity through the proliferation of lines. Beginning from D♭ as the fundamental source, two pitch collections unfold as distinct networks of resonances, initially presented as sustained sonorities reminiscent of an imagined harmonic spectrum. As the piece progresses, these resonant lines begin to move, overlap, and diverge, gradually acquiring their own autonomy. The title, Linee ("Lines" in Italian), refers to the various forms these trajectories assume throughout the work: static tones, melodic contours, and transitions of timbres. In the final section, the two pitch collections merge into increasingly dense configurations, where individual lines become difficult to distinguish and dissolve into a dispersed aggregate.

Commissioned by ilSUONO Contemporary Music Week, <Linee> was composed by Bryan Donghyuk Lee in 2026 for baritone saxophone, vibraphone, double bass, and electronics. The work lasts approximately 7 minutes.

Ana Beyron

SPLASH

for baritone saxophone, double bass and electronics

According to the dictionary definition, "Splash" refers to the act of scattering or throwing out particles of liquid. Splash is a duo piece that explores sounds sharing similar timbral characteristics and translates them into a new sonic code. While the timbral identity remains recognizable, the acoustic environments change, altering perception and allowing the listener to move through different spaces characterized by distinct reverberations and echoes.

This idea is reflected in the use of water sounds that are transferred between contrasting environments through a common sonic element connecting them, such as the sea and a bathtub.

That common element is the splash itself: the sound produced when an object strikes a water surface. Rhetorical devices such as alliterations and metaphors are implicitly applied to music, generating new forms of expression. In the electronic part, spectral morphing and related techniques transform one sound into another by exploiting the spectral features they share.

Yu Xu

THE FEATHER NEVER FELL

for baritone saxophone and double bass

The Feather Never Falls (2026) is a work by Yu Xu for baritone saxophone and double bass, with a duration of approximately 8 minutes. The feathers stay there all the time, as if nothing needs to happen to them.

Benjamin Marshall

WINGSPAN

for solo percussionist

"Wingspan" by Benjamin Marshall is a work for solo percussionist that features a vibraphone and two suspended cymbals placed at arms length on the left and right of the performer. Composed in 2026 for the percussionist Laura Mancini, the work is comprised of three short episodes (Agitato, Sonore & Lento a piacere) which both highlight the sonic beauty of the metallophones and the ritualistic spectacle of the percussionist striking them. Throughout the work, the performer is provided with a myriad of theatrical instructions which manipulate and extend actions already familiar to the percussionist (such as stick position). Benjamin's works thrive on interpretation and he has built this into the design of the composition itself to provide a unique audience experience. "Wingspan" lasts around six minutes, but as always this depends on the individual interpretation of each performer that brings the composition to life.

Christoffer Håård

JENGA

for baritone saxophone, percussion and double bass

Jenga explores the tension between stillness and motion through meditative repetition and playful rhythmic shifts. It is a piece where patterns emerge, stack, and subtly transform. Sweeping gestures unfold across a wide dynamic and textural range, most often in the form of the smallest, most delicate sounds, where occasionally expansive, resonant statements pierce through the tension. At its most intimate, the gestures contract to the voice of a music box, like a small echo of what came before. Like the game that lends the piece its name, Jenga is a game of balance between fragility and structure.

Hermod Bentsen

ONSETS

for saxophone, percussion and double bass

In this work, I explore the beginning of sound: musical onsets. The ensemble is particularly suited to this theme, encompassing fundamental modes of sound production through stroke, breath, and friction. The piece draws on four types of onsets: (1) weak, refined onsets; (2) marked onsets; (3) gradual onsets; and (4) multipart onsets—divided into fragments or consisting of multiple attacks, such as a trembling onset. Onset as a thematic element also serves as the point of departure for the work's formal structure—for instance, through the initiation of new musical sections that are never fully developed. Such onsets suggest something that never arrives, pointing beyond the audible realm of the music itself. The world we inhabit is filled with onsets: events that present themselves as beginnings of something new, yet are not always what they seem.

COMPOSITION PARTICIPANTS

FULLY ACTIVE PARTICIPANTS

HERMOD BENTSEN (Norway, 1996)

Hermod Bentsen is a Norwegian composer based in Oslo. In his portfolio one finds solo, chamber and orchestral music. He has also created electronic music, music for video and interdisciplinary artistic expression, such as experimental music theatre and performance.Inspiration for his music is drawn from a variety of art forms and philosophical, psychological and neuroscientific theories related to art and music. Curiosity, expectation, friction, ambiguity and playfulness are central playfulness are central themes in his artistic output. His works have been performed at Festspillene i Bergen, Ultima festival, Ung Nordisk Musikk and Les Bestiviés in France. Among the ensembles he has written for, one finds Trondheim Symphony Orchestra, SISU, Microtub and Rugle, an ensemble (with flute, saxophone, percussion and double bass) that he co-founded in 2020. His education is from the Norwegian Academy of Music (NMH), where he received a bachelors and masters degree in composition.
During his bachelor, he spent a year at Universität der Künste in Berlin as an exhchange student. In the spring of 2024 he did an internship in composition in Paris with Marco Stroppa as mentor.

ANA BEYRON (Spain, 1999)

Ana Beyron is a Spanish composer, interested in multidisciplanary works and new music formats. Recently one of her works has been selected by the Soundtrack Committee of the Cannes Music Festival with the ASM (Association of Music Supervisors) to be part of one of their playlists and has recorded a symphonic piece with the RTVE Spanish Orchestra at the Monumental Theatre, Madrid.
Furthermore, She has won the 1st prize of the winners of the VIII International Composition Competition María de Pablos for her piece "The White Stork" for soprano, amplified scissors and prepared piano. (The jury was formed by Marisa Manchado (National Prize of Music), José María Sanchez Verdú (National Prize of Music) and Patricia Kleinman among others. She has been awarded as well the 1st prize of Los Angeles Music Competition for the 2025 Edition. She has won ath Composition Contest "Teatro de la Zarzuela IV "for her work "Izoliteco" and won the 1st Prize at the Festival of Narnia, "Scoring Action Movies". Moreover, She has taken part in the Music Residencies precept.concept.Percept in which her work "Coelecanthus fossils" will be rehearsed at Bled Contemporary Music's Week.

KEI WING CHAN (Honk Kong, 1994)

Kei Wing Chan is a composer and multimedia artist from Hong Kong, currently based in New York City. Her music draws inspiration from nature, the humanities, and psychology, with a distinctive focus on timbre shaped through spectromorphology andspatialization. Her work spans solo, chamber, orchestral, electroacoustic, and sonic art installations. Chan's music has been performed in Festival Mujeres en la Música Nueva (FMMN), LunART Festival, New York City Electroacoustic Music Festival (NYCEMF), Imani Winds Chamber Music Festival (IWCMF), the Etching Festival (ECCE), Mixtur Festival, and so on.

Chan is a graduate student at Stony Brook University, where she studies with Daria Semegen, Daniel Weymouth, and Margaret Schedel. She completed her Master of Music degree at Mannes School of Music and received her Bachelor of Music degree in music composition and theory at Xinghai Conservatory. Her primary teachers were Dong Yan, Yujia Zeng, Joan La Barbara, and John Mallia.

BRYAN DONGHYUL LEE (South Korea, 1996)

Bryan Donghyuk Lee is a composer that resides in Seoul, South Korea.

He holds a Bachelor of Music from Chugye University for the Arts (Bachelor of Music) in music composition and is currently pursuing Master's studies in instrumental and electronic music composition at Seoul National University.

He has presented works inside and outside the local boundaries including cities such as Seoul, Daegu, New York, and Shenzhen. Bryan has a deep interest in systems that can expand the possibilities of art that utilize sound as a medium and the ways of its sensorial experience, with a particular focus on the semantic interplay between sound and space within a musical context. Alongside this pursuit, he is continually asking himself how music that remains true to his own artistic voice might resonate meaningfully with others.

CHRISTOFFER HÅÅRD (Sweden, 1997)

Christoffer Håård is Gothenburg-based composer of contemporary music. His music can often be characterized by an exploration of musical spaces between the vulnerable and the banal, where fragile and unstable ranging to abrasive sounds are allowed to live, breath, develop and die out - as well as playful musical idioms, displaying great naïveté, exist in juxtaposition.Born 1997 in Jönköping, Sweden, he finished his Masters in composition at the Norwegian Academy of Music in Oslo in 2025. This following Bachelor studies at the same institution as well as studies at the Gotland School of Composition (Visby, Sweden) pre-bachelor program. He also spent a year on ERASMUS exchange at Hochschule für Musik Dresden, Germany. His previous composition teachers include, among others, Asbjørn Schaathun, Trond Reinholdtsen, Mark Andre, Eivind Buene, Stefan Prins, having also received tutorage and masterclasses from Chaya Czernowin, Manos Tsangaris, Oscar Bianchi, George Lewis, Lisa Streich among others.
Christoffer's works have been performed by ensembles and musicians such as Oslo Philharmonic Orchestra, Ensemble Musikfabrik, Ensemble Fractales, Norrbotten NEO, Malva Quartet, Ensemble LIME, Jonas Ásgeir Ásgeirsson and Birgitta Elisa Oftestad and by conductors such as Patrik Ringborg, Magnus Loddgard and Ingar Bergby. His works have been performed in Sweden, Norway, Denmark, Germany and Belgium.

BENJAMIN MARSHALL (Australia, 2003)

Queensland Music Awards finalist Benjamin Marshall is a Meanjin based composer whose works have been described as being "distinguished by maturity, humour and well-thought-out structure" (Glissando, 2025). Having received the Silver Harris & Jeff Peck Composition Prize in 2024, Benjamin's current works are centred around the world of Composed Theatreand how writing in this area helps inform personal compositional understanding. Benjamin specialises in writing for specific performers and spaces, working collaboratively with ensembles through the entire compositional and rehearsal processes to create unique live experiences. In 2025 he was appointed as co-artistic director of Brisbane-based organisation Nexus New Music.
His premieres for 2025 include performances in the USA, Vienna and Queensland from new music ensembles such as Ensemble Platypus and the winner of the Australian Lieder Competition. Benjamin is also a member of Meanjin based jazz trio 2Nil and experimental three-piece slump. When not composing, Benjamin conducts the St Andrew's Community Orchestra with an emphasis on programming new Australian works. Benjamin was

awarded his Bachelor of Music (Honours) with first class under the supervision of Dr Gerardo Dirie in 2025 from Queensland Conservatorium Griffith University.

JULIAN STUART-BURNS (USA/The Nederlands, 2000)

A Rochester and NYC-based composer & pianist, Julian Stuart-Burns writes music that focuses on the juxtaposition of discrete musical objects, sharp and unexpected contrast, and on drawing connections with literature and current events. His writing is informed by labor organizing and radical politics, with recent works drawing heavily on leftist perspectives of Cuban revolutionary history. He is inspired deeply by sounds, images, and writings related on the one hand to crystals, shimmers of light, and comic relief, and on the other to desolation, tragic prophesy, and apocalypse. Julian's music has been featured at NYCEMF, VIPA, soundSCAPE, and Longy Divergent Studio. He has been awarded the 2025 Bernard Rogers Memorial Prize for his solo piano sonata Toward the Surface, and his sinfonietta piece In a Few won a Belle S. Gitelman Award in 2024. Julian's work has been performed by Mivos Quartet, loadbang, Musica Nova, and the Eastman Graduate Composers' Sinfonietta. His music has been presented at the Sheen Center in New York City, the Paul Hindemith Center in Blonay, Switzerland, and Field Recital Hall in Chicago. An avid teacher, Julian has taught composition and music theory at Eastman School of Music and Eastman Community Music School. He has also given lectures on orchestration to classes of undergraduate students at Eastman. Having received his M.A. in composition from Eastman, Julian is currently a labor organizer at 1199SEIU, the United States' largest healthcare union. He also maintains a studio of in-person and zoom students in composition.

YU XU (China, 1995)

Yu Xu is a composer based in New York City. She works across acoustic instruments, live electronics, and interdisciplinary performance, developing projects in collaboration with dancers, sculptors, directors, and visual artists. Her pieces are presented in both concert settings and site-responsive contexts, where sound engages directly with movement, objects, and architectural space. Sound is treated as material, placed, moved, layered, and reconfigured across environments, so that each work changes according to its performers and site. Xu studied composition with Dr. Reiko Füting at the Manhattan School of Music, and with Prof. David Garner at the San Francisco Conservatory of Music.

PARTIALLY ACTIVE PARTICIPANTS

GENIE ALVARADO (USA, 2005)

Composer and multi-instrumentalist Genie Alvarado enjoys exploring nuances in sounds through her composition. With a rich performance background–including various orchestral, jazz, marching band, chamber, and choral ensembles–her experience has informed her unique perspective on timbre, influencing her approach to composition. She is interested in incorporating movement and physicality into her works in order to explore changes in sonorities. Alvarado's works have been performed in venues such as the Conservatorio di Musica Benedetto , Jordan Hall, and Mixon Hall and with performers such as Thomas Weaver, Nina Dante, and Dalia Chin. She also co-directs the student-led monthly concert series Tuesday Night New Music at New England Conservatory, where she is currently studying Composition under the tutelage of Efstratios Minakakis. She has also had past experience with Nick DiBerardino, Reiko Füting, and Maya Miro Johnson.

WAN HEO (South Korea, 1992)

Wan Heo is a Korean-born composer based in Chicago. Her works have been performed internationally in South Korea, Germany, Italy, Singapore, Spain, and throughout the United States. Her percussion solo Unveiled Future is published by Alfonce Production. Wan's music has been commissioned and featured by Darmstädter Ferienkurse, SEAMUS, Yarn/Wire, Unheard-of Ensemble, line upon line, New Music on the Point, highSCORE Festival, and the Valencia International Performance Academy (VIPA), among others. She received an Honorable Mention for the Christine Clark/Theodore Front Prize in the IAWM New Music Search. Her doctoral dissertation explores the vulnerability of South Korea's sonic environments through field recordings made at Buddhist mountain monasteries. This research has been supported by two research awards from Northwestern University: the Graduate Research Grant and the Buffett Institute's International Dissertation Research Travel Grant. Works from this project have been presented at NYCEMF, the Composition in Asia Conference, the Society of Composers National Conference, the North American Saxophone Alliance Regional Conference, the National Student Electronic Music Event (NSEME), and the University of Miami's Composition Colloquium. Wan is a Visiting Assistant Professor at Wake Forest University. She holds a B.M. in Composition from Ewha Womans University and an M.M. in Composition from Florida State University. She is currently

ABD in the Ph.D. program in Composition and Music Technology at Northwestern University, where she works under the guidance of Alex Mincek, Stephan Moore, and Jay Alan Yim.

KATIE HOI-CHING TANG (Hong Kong, 2003)

Katie is a composer-performer born and raised in Hong Kong. Her music ranges from acoustic solo, chamber, choral, and orchestral to electronics, and she collaborates with interdisciplinary projects such as film and dance.Her interest in the composition includes exploring humanity, and nature, and expressing her deep, raw expression with her personal experiences. Katie has participated in various music festivals and her music has been performed internationally. She represented her school, HKAPA and performed her work at the National Taiwan Normal University (Taiwan) and DIVERSONICS Sound Festival at Taiwan Contemporary Cultural Lab. Katiewas part of the improvisation collaboration performance, "Delight – Fluid Spaces of Participation" with other composers and performers in Time of Music 2024 (Finland). She participated in the International Young Composers Academy 2023 (Switzerland) and her music was recorded by Ensemble Musikfabrik. She also took part in Darmstadt 2023 (Germany), ManiFeste-2024 IRCAM (France), and SoundMine 2022 (Belgium). Her tutelage includes Cathy Milliken, Oscar Bianchi, Clara Iannotta, Lisa Streich and more.Her musical background includes playing the piano, organ, Dizi (Chinese Flute) and voice. Notably with her expressive character, she performed musically and acted in her compositions and otherpremieres.

ANIAN WIEDNER (Germany, 2001)

Anian Wiedner is a London-based composer and organist originally from the Alpine countryside in southern Bavaria. His music often explores the spatial possibilities of music through physical, temporal and harmonic space. He is equally at home in writing for voice(s) as well as instrumental and electro-acoustic music. He has collaborated extensively with dancers and choreographers from various institutions, including the London Contemporary Dance School and the Central School of Ballet. During his studies in composition and organ at the Royal College of Music and the Guildhall School he has won a number of prestigious prizes and awards, namely the Worshipful Company of Musicians Silver Medal and the RCM Large Ensemble Composition Competition (2022 for his orchestral piece Sesquialtera, 2023 for his Violin concerto Waterfall Night). Important composition teachers were Julian Anderson, Paul Newland, Simon Holt, Alison Kay, and Jonathan Cole. He deepened his studies at the Dartington International Summer School, the Impuls Academy, as well as the Mixtur Festival where he received tuition from Carola Bauckholt, Lisa Streich, Caspar Johannes

Walter, Rebecca Saunders, and Gavin Bryars. His works have been performed and recorded widely by ensembles such as EXAUDI, Plus-Minus, and the Fidelio Trio. His musical development has kindly been supported by the Gerald Finzi Trust, Help Musicians Fast Track, and the Guildhall School Trust.

In 2025 his music sees performances in Austria by the Müncher Flötenduo, in Cardiff by ORA Singers, at Festival Mixtur in Barcelona by Soprano Jessie Chen, and at the University of Leeds in collaboration with Leeds Song. In addition to his work as a composer, Anian is an active organist. He previously held the position of Director of Music at St Mark's, Wimbledon and is now active as a freelance organist. He is a dedicated advocate for new music, with his premier recording of Jonathan Cole's Templum released by October House Records in 2023.

Anian also regularly performs as an improviser, creating new soundtracks for silent films. He studied the organ at the Royal College of Music with David Graham and Andrew Dewar and has played on organs such as St Bavo in Haarlem, St Sulpice and La Trinite in Paris as well as a variety of organs across Germany. He regularly gives recitals in the UK and Germany, championing both new works, as well as traditional repertoire in new formats.

PERFORMANCE PARTICIPANTS

FES ENSEMBLE (The Nederlands)

FES ensemble is a contemporary chamber music collective based in Rotterdam. The ensemble is dedicated to modern music, with a particular focus on commissioning new works and expanding the repertoire for this instrumentation.
They have performed in Rotterdam at venues like De Doelen Theatre, and they have participated in festivals like IMPULS Festival in Graz (AT) and Darmstädter Ferienkurse in Darmstadt (DE), where they also led a composition workshop with composers on new pieces for saxophone and cello.

Martina Madini (Italy) - saxophone
Pedro do Carmo (Portugal) - cello

LE RÉVEIL PROFOND (Italy)

Le Réveil Profond, founded in 2025, is a modular ensemble specializing in late-20th-century and contemporary music. Its core formation consists of harp, double bass, and percussion. The ensemble's artistic activity includes close collaboration with living composers, as well as the development of original arrangements and improvisation practices, exploring new timbral possibilities within its instrumentation.

Rocco Castellani (Italy) - double bass
Virginia Vignera (Italy) - harp
Alessio Cavaliere (Italy) - percussion

SINTHOMO ENSEMBLE (Italy)

Sinthomo Ensemble was founded in 2025. The name comes from a key concept in Lacanian late writings: sinthome, an original invention of the subject to keeps together its three dimensions, real, symbolic, imaginary and remain psychically consistent through a creative act. The project has received support from composers since its very beginning, commissioning new works to Giorgio Colombo Taccani and Davide Tramontano. We are applying to various festivals for our first project, Cuts of Light, coming from wider repertoire research which will be the base to further programs and collaborations.

Alessia Scilipoti (Italy) - flute
Lorenzo Pusterla (Italy) - piano
Stefano Giudice (Italy) - percussion

TRIO LIMEN (Italy)

Trio Limen was born from the meeting of three emerging Italian musicians at the "Benedetto Marcello" Conservatory in Venice, Italy, where they decided to pursue a shared musical path, united by a profound artistic and human affinity. A formation now obsolete in the chamber music scene, the trio of flute, violin, and piano has become for Trio Limen not only an original choice of timbre, but also a true field of artistic exploration. The Trio's mission is twofold: on the one hand, to enhance and disseminate a repertoire still reserved for a limited audience, with the aim of highlighting the Ariadne's thread that exists within musical tradition. And on the other, to offer a new perspective on iconic pieces of the chamber music repertoire through this dialogue between past and present.
In this dialogue between rediscovery and reinterpretation, Trio Limen aims to offer an original listening experience, capable of combining musical rigor, intellectual curiosity, and a strong expressive identity.

Sara Valle (Italy) - flute
Aurora Ferro (Italy) - violin

Chiara Di Crescenzo (Italy) - piano

RESIDENT ENSEMBLE & GUEST ARTISTS

ENSEMBLE SUONO GIALLO (Italy) | Ensemble in residence

Ensemble Suono Giallo came into being in Città di Castello as a part of the 2015 festivities in honor of the 100th anniversary of the birth of the painter Alberto Burri. The aim of the project is evident from the very name of the ensemble, that is, a synesthetic Kandinskian journey, a synthesis of the arts, or rather, of a holistic work of art such as Wagner tried to bring to fruition at Bayreuth.

It is from this premise that the group proposes to divulge and promote contemporary music through new commissions, concerts, and insightful initiatives.

The collective has performed at renowned Italian and foreign festivals and concert associations such as: Ravenna Festival, Società dei Concerti Barattelli, Gioventù musicale di Modena, Festival delle Nazioni, Nuova Consonanza di Roma, G.A.M.O. International Festival, Weimarer Frühjahrstage für Zeitgenössische Musik, Festival Intersonanzen di Potsdam and others.

In 2017, the ensemble was featured as the ensemble-in-residence of the Franco Evangelisti Composition Competition, premiering the works of the three finalists. The competition was organized by the Nuova Consonanza Contemporary Music Festival and the concert took place in Rome, Italy.

The ensemble has collaborated with Salvatore Sciarrino, Francesco Filidei, Frank Bedrossian, Yan Maresz, Simone Movio, Nicolas Tzortzis and Georgia Spiropoulos.

During its activity years, ensemble Suono Giallo has given the world premieres of works by the composers Raphaël Cendo, Paolo Longo, Marco Longo, Ada Gentile, Theocharis Papatrechas, Nicola Sani, Mauro Montalbetti, Alexander Strauch, Stylianos Dimou, Wei-Chieh Lin, Eleni Ralli, Claudio Panariello, Ioannis Angelakis, Zeynep Toraman, among others. Additionally, in the ensemble's repertoire one may find works by leading figures of both the current and previous centuries, such as John Cage, Luciano Berio, Brian Ferneyhough, Salvatore Sciarrino, Beat Furrer, Pierluigi Billone, Philippe Leroux. Since 2016, Ensemble Suono Giallo is featured as the ensemble-in-residence at the International ilSUONO Contemporary Music Week, a summer composition academy which takes place annually in Città di Castello, Italy.

Michele Bianchini, *saxophone* | **Laura Mancini,** *percussion*
Giacomo Piermatti, *double bass*

REBECCA LLOYD-JONES (Australia) | Percussionist | rebeccalloydjones.org

Australian-born percussionist Rebecca Lloyd-Jones is a multiform musician, passionate about performance, research, and education. She is a Lecturer at Queensland Conservatorium, Griffith University, a Marimba One Education Artist, and was the Artistic Director of Synergy Percussion from 2023-2025. Praised as "captivating" (San Diego Union-Tribune), Rebecca has performed professionally across Asia, Europe, North America, and Oceania, presented at the Percussive Arts Society International Convention, and held residences at the Banff Centre for Arts and Creativity, Canada. Active across many genres, Rebecca has performed on the Walt Disney Concert Hall stage in conjunction with the Los Angeles Philharmonic's Noon to Midnight marathon new-music festival, at the BBC Proms, Concertgebouw Concert Hall, and The National Centre for the Performing Arts, Beijing. Rebecca has performed with the PARTCH ensemble, ensemble Red Fish Blue Fish, and Hong Kong-based percussion quintet Up:Strike Project. She participated in the soundSCAPE composition and performance exchange (Italy), IMPULS (Graz), was a guest artist and tutor at the VI Semana Internacional de Improvisación, Festival de Música Nueva 2019, Ensenada, Baja California (Mexico), and was an adjudicator for the IPEA International Percussion Competition held in Hong Kong in 2024. With an extensive research portfolio, Rebecca has received funding from the American-Australian Association Arts Fund, the Creative Arts Research Institute (CARI), and was awarded the 2025 Elizabeth Wood Musicology Research Fellowship from the University of Adelaide, Elder Conservatorium. She presented her research at the Transplanted Roots Research Symposium from 2017 to 2019 and served as the artistic producer for the 2022 symposium in San Diego, USA. Alongside her research, Rebecca is an accomplished composer, with works released on labels such as Populist (Los Angeles), New Focus Recordings, and MADE NOW MUSIC, and her compositions published in the AMEB percussion syllabus.

Rebecca graduated from the Victorian College of Arts with the Desma Woolcock award for academic excellence, received a Master of Music Research from the Queensland Conservatorium, Griffith University, and holds a Doctorate from the University of California San Diego with Distinguished Professor Steven Schick.

ALEX RAINERI (Australia) | Pianist | alexraineri.com

Australian-Italian artist Alex Raineri is a piano player, harpsichordist, composer, improviser, curator, producer, writer, musical director and educator. Though trained classically, Alex is passionate about deconstructing genre barriers, nurturing how the tendrils of an old (classical) tradition can resonate vibrantly in today's world. Alex's creative ethos embodies a gentle shift towards a utopian future, leveraging storytelling through music as a powerful vehicle for manifesting social change. His collaborative and original work foregrounds diversity and innovation. As a commissioner, he has activated over 90 new works. Alex's own compositional practice explores the intersection between old and new, weaving musical conventions in fresh ways. Beyond music, he has collaborated with dancers, actors, filmmakers, visual artists, and designers. Critical praise for his work has lauded him as "a musical chameleon … a visionary prophet of the keys" @Trish Dean (Limelight), "fearless, playful, and technically formidable" (Stage Whispers), "a born communicator" (The Australian), and "a brilliant young musician" (Otago Times).

As a performing artist, Alex's extensive international touring includes shows throughout USA, Canada, UK, Europe, Asia, Australia and New Zealand. With an expansive repertoire traversing Monteverdi to Xenakis, he is equally authoritative in interpreting the classical canon and premiering new work.

As a recording artist, discography includes releases with Decca, Parma Records, ABC Classic, Kammerklang, MOVE Records and Soothe Sounds. He has made television appearances in Australia and Germany, and radio broadcasts on BBC, ABC, Radio NZ, Chicago's WFMT and Florida's WSMR.

Alex is the artistic director and producer of Brisbane Music Festival and FourthWall Arts. He is an artist ambassador for Kawai Australia.

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