

# CROSS SOUND NEWS

Vol. 4, Aug. ~ Sept. 2006  
1109 C St., Juneau AK 99801  
www.CrossSound.com

## EXTREME ALTITUDES

HAINES 8.26~8.30 | JUNEAU 9.2~9.8 | GUSTAVUS 9.3 | SITKA 9.9~9.10

### INSIDE:

- Truly a CrossSounder:  
Composer Bun-Ching Lam 林晶晶
- Inaugurating the  
CrossSound Institute in  
Haines
- Soloist Spotlight: Robert  
Schulz, Percussion
- CrossSound Sinfonietta  
Spotlights: Yi (pipa),  
Schempf (bass clarinet),  
and Wright (violin)



Join host Roblin G.  
Davis Fridays from  
1:00-3:00PM on KTOO-FM  
Live on the air and the Internet



MIT professor and CrossSound  
composer-in-residence Peter  
Child, originally from England, will  
be presenting a new, CrossSound-  
commissioned septet.

## CROSS | SING CROSS | SOUND

Through the art of singing, language enters the musical realm, as the cadence of the speaking voice finds its place among the melodies of songs, arias and choruses. Often the ideal qualities of the singing voice define instrumental aesthetics — we love “the singing quality” of the violin and celebrate pianists who make the piano, a hammered harp, “sing.” Koreans applaud the “rough” quality of a *komun-go sanjo* because it mimics the throaty character of Korean traditional song; Ewe drummers claim to actually “speak” on their drums. In addition, phonetic studies in the later 20th Century have influenced the compositions of many composers, such as the great Italian master Luciano Berio.

In its programs to date, CrossSound has presented several new compositions for voice. Particularly memorable was composer Bernard Rands’ “MEMO 7” for solo soprano on a text by Emily Dickinson, presented most gracefully in Sitka by

Susanne Serfling of Hungary/Germany in 2000. The same program also featured Serfling in Bun-Ching Lam’s settings of the German romantic poet Friedrich Hölderlin entitled “Nachtgesänge,” and in Cord Meijering’s “Two Songs” on texts published by Sitka’s Island Institute. Subsequently, in 2001, Juneau soprano extraordinaire Joyce Parry-Moore premiered Sitka-born composer Paul Cox’s dramatic “Variations on a Summer Day,” on the poem by Wallace Stevens, and, during CrossSound’s “Seaboard Alexander” program in 2003, interpreted Hans Werner Henze’s “Nocturnal Serenade” from his opera “The English Cat.” In 2003, Parry-Moore also appeared as a soloist in the half-staged version of Alexandros Kalogeras’ “Iphigenia Terrea.” Then, in 2005, a unique vocal quality emerged as Korean p’ansori singer Chan E. Park sang her heart out in Stefan Hakenberg’s “Alaskan p’ansori,” “Klanott and the

(continued on page 6)

## EXTREME ALTITUDES

The English “altitude” is from the Latin “altus” — “altus,” meaning not simply “high,” as one might translate it into English, but any significant accumulation — rocks, for instance, piled on top of each other upwards towards the sky forming a high-altitude mountain. The English “old,” which shares the same etymology as “altus,” means an accumulation of years that distances us from the moment of birth or creation. Sometimes “altus” can even mean “deep,” as a meaningful text can be “deep.” From my high school years in Germany, I still remember the Latin vocabulary: “altus – hoch, tief,” or “altus – high, low (or deep).”

In this sense, “Extreme Altitudes,” the title of this September’s CrossSound program, re-

flects the natural environment of our region, with its high and sudden elevations and its mirrored continuation upside down into the depths of our southeastern fjords.

These “extreme altitudes” also reflect the inclusion of sounds in extreme ranges in this program. Rare, for instance, is the opportunity to hear and see the contrabass clarinet. CrossSound Sinfonietta’s player of low clarinets, Kevin Schempf (Prof., Ohio State University in Bowling Green), who is a busy soloist in his own right, will be the soloist in a new CrossSound-commissioned concerto for double bass clarinet and large ensemble by the German-Australian composer Thomas Reiner. This con-

(continued on page 4)

# Composer Sp(o)flight | Bun-Ching LAM

This September the Chinese-American composer Bun-Ching Lam will return to Southeast Alaska for CrossSound's new production of her shadow puppet chamber opera "The Child God." Lam has been a CrossSound guest before, writing "Nachtgesänge" on Höderlin poems for CrossSound in 2000. In 2001, CrossSound presented Lam's very successful composition for Chinese lute, pipa 琵琶, "Run" played by fabulous guest soloist Liu Xiangyun of Nanjing, China.

Bun-Ching Lam was born in Macao, the former Portuguese colony on the coast of the South China Sea. Piano lessons from an early age led to a degree in piano performance from the Chinese University of Hong Kong. She then accepted a scholarship from the University of California at San Diego, where she studied composition with Bernard Rands, Robert Erickson, Roger Reynolds, and Pauline Oliveros, and earned a Ph.D. in 1981. In the same year, she was invited to join the music faculty of the Cor-



Truly a CrossSounder: Composer Bun-Ching Lam

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letting swing out, show her clear musical vision as well as her mastery of musical materials. Her music always seems to reflect a joy of doing, and the sense of assurance that well composed music can radiate.

In his article "Multiculturalism in the Music of Lam Bun-Ching," the Brazilian composer and musicologist Oswaldo da Veiga Jardim Neto traces many of the personal characteristics of Lam's music back to the distinct cultural environment of Macao, where the Macaoan sense of identity expresses its mix of Chinese ethnicity and the results of Portuguese colonialism. Generally speaking, there is no doubt that a person's formative years set the mind for the future, but long and active years in

American academia, followed by an artist's life in New York — and lately the immersion into Parisian life and culture — have led to a unique musical voice of universal scope and meaning. Her musical mind takes on today's cultural challenges when she invites non-Western and non-Chinese instruments like the Japanese zither, koto 琴, or the American Gamelan to orbit in her musical universe, or when she includes recorders or Middle Eastern instruments, as in her work for the Atlas Ensemble. Her affinity for German romantic poetry, as in her "Nachtgesänge," also indicates her readiness to step over the borders of her Macaoan upbringing to highgrade the broad world of her evolving personal experiences.

All this makes Bun-Ching Lam perfect for CrossSound and we are particularly happy and proud to be presenting a new production of her chamber puppet opera "The Child God," featuring a mixed ensemble of Chinese and Western classical instruments. Next to the Chinese lute, pipa (played by Zhou Yi of New York), Chinese flutes, dizi, xun, and xiao 笛子 / 埙 / 簫 (played by CrossSound Sinfonietta flutist Laura Koenig), the Chinese oboe, suona 唢呐 (played by CrossSound Sinfonietta oboist Nancy Nash), and the Chinese zither, zheng 箏 (played by Jocelyn Clark), we'll hear cello (Linda Ottum), bass clarinet (Kevin Schempf), and percussion (Robert Schulz). Story teller Lily Hudson will narrate the plot in English while emotions are reflected and expressed by soprano Randall Wong in arias

(Continued on page 6)

nish College of the Arts in Seattle, where she taught until 1986.

A recipient of many prestigious prizes in China and the US, Lam still performs piano in concerts of her own works. She just recently appeared as the soloist in her work "Saudades de Macau II," commissioned by the 19th Macau International Music Festival. "Poestenkil Pastore," inspired by the location of her summer residence in upstate New York, was commissioned by the Albany Symphony and premiered in January of this year, in a concert celebrating the 75th Anniversary of the orchestra. In 2004, Lam's "Atlas" for the Atlas Ensemble of 30 musicians from Europe, China and the Middle East, premiered at the Concertgebouw in Amsterdam, as part of the Holland Festival. Her chamber opera "Wenji - Eighteen Songs of the Nomad Flute," opened to critical acclaim at the Asia Society in New York and again at the Hong Kong Arts Festival and featured this year's soloist, Zhou Yi, on pipa. This very brief excerpt from her busy composition and performance schedule gives an accurate impression of the wide scope of her music and life. Nowadays she divides most of her time between Paris and New York, with Macao and Hong Kong as regular stops on her musical adventures.

As a composer, Lam's compositions reflect her openness to an array of influences and inspirations — she has even been compared to John Zorn. The many diverse influences of her international lifestyle echo through her music. Her subtle ways of accompanying, driving forward, suddenly turning, and

"An operatic gem . . .  
If the 'Child God'  
ever comes your way,  
embrace it"

Leighton Kerner, The Village Voice



A traditional shadow puppet depiction of 哪吒 Nezha, the "Child God." For the CrossSound production, Theater in the Rough will be creating new and original shadow puppets.



# CROSSSOUND INSTITUTE

Stewart Emerson Summer Course  
"Text and Technique" for singers,  
vocal coaches, & composers

Public CSI Events  
at the Chilkat Center in

## HAINES

### • Showcase

Performing Artists of Haines  
Sat. 26 Aug. 7:00 PM

• **Master Class I** with Stewart Emerson for singers and coaches  
Mon. 28 Aug. 7:00 PM

• **Master Class II** with Stewart Emerson for singers and coaches  
Tues. 29 Aug. 7:00 PM

• **Public Concert:** Songs and Arias from the Baroque 'Till Today  
Recital by Course Participants  
30 Aug. 7:00 PM

## CrossSound Sinfonietta September 2006

- Stewart EMERSON (Berlin) music director
- Kenneth WRIGHT (Juneau) concert master
- Jean-Claude VELIN (Berlin) viola
- Linda OTTUM (Anchorage) cello
- Phillip WRIGHT (Seattle) contra bass
- Laura KOENIG (Anchorage) flutes
- Nancy NASH (Haines) oboes
- Mark WOLBERS (Anchorage) clarinet
- Kevin SCHEMPF (Bowling Green OH) bass clarinet, contrabass clarinet
- Rick TROSTEL (Juneau) trumpet
- Roger SCHMIDT (Sitka) trombone
- Robert SCHULZ (Arlington MA) percussion
- ZHOU Yi (New York) pipa 琵琶
- Jocelyn CLARK (Juneau) zheng 箏

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# CROSSSOUND RECITAL

Robert Schulz, Percussion Concert  
with special guests on pipa and bass clarinet

## JUNEAU

Sat. 2 Sept. 7:30 PM (Hall: TBA)

## GUSTAVUS

Sun. 3 Sept. 3:30 PM (Hall: TBA)

## SITKA

Sun. 10 Sept. 3:30 PM  
Sheetk'a Kwaan Naa Kahidi

### PROGRAM:

• **Chen Yi** 陳怡 (1953 China/MO)  
**ANCIENT DANCES** (2005)  
with Zhou Yi 周懿, pipa 琵琶

Three Poems by Li Bai 李白, venturing into the partnership between traditional music and calligraphy.

• **Stefan Hakenberg** (1960 Germany/AK)  
**EMERGENCE** (1993)  
Kevin Schempf, bass clarinet

"The clarinet . . . singing, shrieking, and muttering — while the percussionist throws in sly rhythmic counterpoint..." (David Weinger, Boston Globe, September 21, 2005)

• **Roberto Sierra** (1953 Puerto Rico/NY)  
**BONGO-O** (1986)

"... a delightful, bouncy bauble, brief and fun" —David Cleary (NewMusician.org, 2005)

• **Eric Moe** (1954 USA/PA)  
**TEETH OF THE SEA** (2003)

"... Moe's work is anything but predictable" —Peter Dobrin (Philadelphia Inquirer, 2001)

• **Javier Alvarez** (1956 Mexico/UK)  
**TEMAZCAL** (1984)

"... The quirkiest of the computer-driven offerings . . . an evocation of a Mexican steam bath . . . a wonderful juxtaposition of antique and modern music making..." (Allan Kozinn, New York Times, 1994)



# EXTREME ALTITUDES

CrossSound Sinfonietta Concert  
Stewart Emerson, Music Director

## JUNEAU

Thurs. 7 & Fri. 8 Sept. 7:45 PM  
Northern Light Church  
pre-concert talk at 7:00 PM

## SITKA

Sat. 9 Sept. 7:45 PM  
Sheetk'a Kwaan Naa Kahidi  
pre-concert talk at 7:00 PM

### PROGRAM:

• **Shih-Hui Chen** 陳士惠  
(1962 Taiwan/TX)

**JIN** (Metal) 金  
(World premiere of new version)  
concerto for pipa and large ensemble (violin, viola, cello, contra bass, flute, oboe, clarinet, bass clarinet, trumpet, trombone, percussion)  
soloist Zhou Yi

• **Peter Child**  
(1953 England/MA)

**PROMENADE\***  
(World premiere)  
for violin, viola, double bass, clarinet, trumpet, trombone, and percussion

• **Thomas Reiner**  
(1959 Germany/Australia)

**SWEET-SPOTS\***  
(World Premiere)  
concerto for doublebass clarinet and ensemble (violin, viola, cello, contra bass, flute, oboe, clarinet, trombone, percussion, and pipa) soloist Kevin Schempf

• **Bun-Ching Lam** 林晶晶  
(1954, Macao/NY/Paris)

**THE CHILD GOD**  
(Northwest Premiere)  
Shadow Puppet Opera for narrator, counter tenor, cello, contrabass, dizi, xun, xiao, suona, bass clarinet, percussion, pipa, and guzheng Lily Hudson (narrator), Randall Wong (soprano), Michael Kerstan & Theatre in the Rough (production)

\*CrossSound Commission



Actress Lily Hudson during a musical rehearsal earlier this year. Ms. Hudson will be the narrator in Bun-Ching Lam's "The Child God."



## CROSSSOUND PARTNERS WITH THEATRE IN THE ROUGH

CrossSound is excited to partner with Governor's Award for the Arts for Outstanding Theater winning Juneau-based Theatre in the Rough for the production of Bun-Ching Lam's shadow puppet opera "The Child God." While TR is perhaps best known for its productions of Shakespeare in a classical vein, directors Aaron Elmore and Katie Jensen have backgrounds in puppetry and opera as well, and that seems to be only the tip of the iceberg. This month, Elmore will be working on designing life-sized shadow puppets, which he will build with actor-puppeteers Ekatrina Oleksa, Peter Freer, Catherine Melville, and Ian Andrews. Former Juneau resident and set-designer Art Rotch will also join the design team, which includes long-time CrossSound collaborator Nürnberg-based stage director Michael Kerstan, and Calvin Anderson, lighting design. Δ

# EXTREME ALTITUDES

(continued from page 1) . . . certo may be the first for this instrument, which is usually found in the big orchestra scores from the end of the 19th Century onwards. Oliver Messiaen, in his "Éclairs Sur l'Au-Delà" gives the contrabass clarinet a solo passage, as does John Corigliano in his "Symphony No. 1;" Donald Martino uses the contrabass clarinet as a solo instrument in his "Triple Concerto for Clarinet, Bass Clarinet, and Contrabass Clarinet;" best known may be the contrabass clarinet featured in the work of avant-garde jazz composer Anthony Braxton, who has been fascinated by the many sound possibilities of the instrument beyond the classical tone production, exploring so-called extended techniques to make the instrument scream, squeak, whistle, hush, play chords, and slaps.



Thomas Reiner, born in Frankfurt and now a professor of composition at Monash University in Melbourne, takes yet a different approach to the contrabass clarinet in his concerto called "Sweet-Spots." Reiner makes use of the rich sound spectrum of the contrabass clarinet, interpolating it with sounds of other instruments and combinations thereof to allow the common notes to resonate with each other. These resonances have a sensually satisfying, warm effect on our ears, which is why Reiner calls them "sweet-spots."

Another "extreme altitude" is marked by the inclusion of a male soprano, Randall Wong, in the concert program. Randall Wong is one of the leading singers in this register in the world and has worked extensively in all kinds of musical settings. Not least, he is known as a longstanding member of the amazing and very successful *a capella* ensemble Chanticleer (described as "the orchestra of voices") with which he has previously toured Alaska. His voice reaches from the second 'a' below the middle C (A) on a piano to the second 'c' above middle 'c' (c"). Wong often appears in productions of contemporary music. Recent engagements in this realm have included collaborations with Meredith Monk, documented on CD. Wong is a composer in his own right who has studied with the West coast legend and American music icon, a pre-CrossSounder, Lou Harrison, a composer inspired by the Chinatown of his home town San



Francisco, who was particularly interested in Chinese music. In the "Extreme Altitudes" concert, Wong is appearing in the role of the singer in Bun-Ching Lam's chamber opera "The Child God," which will make up half of the concert evening. CrossSound is proud to present a full, new production of the delightful piece which was premiered in New York by Bang on a Can and is now available on CD. Leighton Kerner of The Village Voice explains, "An operatic gem . . . Bun-Ching Lam's music stretched the conventions of Chinese opera into intense evocations of grief, passion, and ultimate triumph." In the role of the English-speaking narrator, who helps in capturing the moods of the opera, we will hear and see Juneau's wonderful young actress Lily Hudson. In a co-production with "Theater in the Rough," Peter Freer and Ekatrina Oleksa will be puppeteers and Ian Anderson will appear as the child. Shadow puppets are designed and built by TR co-director Aaron Elmore. The director of this show will be Michael Kerstan from Germany, well known to some in Juneau's singing community already through his earlier workshop on acting for singers organized by "Opera to Go."



Furthermore on the program of the evening will be a new version of "Jin," a concerto for pipa and large ensemble, which Chinese-American composer Chen Shih-Hui has arranged for the CrossSound Sinfonietta. The piece, originally commissioned by the Barlow Endowment for Music Composition at Brigham Young University, was premiered by the Boston Modern Orchestra Project with Wu Man on pipa.

The second CrossSound commission of the evening will be Peter Child's new septet. All pieces will include percussion parts which will be covered by guest soloist percussionist Robert Schulz from Boston. Schulz will also present his art in a solo recital which will include special guests. This recital will also be played in Gustavus where CrossSound is this year making its premiere appearance. Δ

# SOLOIST SP(O)TLIGHT

## Percussionist Robert Schulz



Grammy nominated Robert Schulz is the busiest percussionist in and around Boston. Everybody wants to work with him — instrumentalists, composers, and conductors alike. His percussive expertise extends through the traditional symphonic repertory, contemporary solo and chamber ensemble works, to jazz, improvisational forms and world music. In addition to playing for Boston Musica Viva, he is percussionist for the Auros Group for New Music, Boston Landmarks Orchestra, Boston Modern Orchestra Project, Fromm Players at Harvard, Music at Eden's Edge and Mistral (of the Andover Chamber Music Series). He works with the Boston Symphony, Boston Pops, Boston Ballet, and Pro Arte orchestras on various occasions as well as the Boston Chamber Music Society, Collage New Music, Dinosaur Annex and the Firebird Ensemble. The Boston Globe has celebrated his work as "heroic and indefatigable," his musicianship as "dazzling" and his performance as "spellbinding." In 2004, he was nominated for a Grammy Award in the category of Best Small Ensemble Performance, for his work on Composer Yehudi Wyner's CD "The Mirror."

Always interested in expanding his own range as a musician, lately Mr. Schulz has begun to accept more and more offers for concerts out-

side of Boston. Last year, for instance, he toured with the celebrated pipa virtuoso Wu Man. His collaboration with European composers has led to invitations to appear in concerts overseas. CrossSound is proud to be able to present Bob Schulz and cordially welcomes him on his first trip to Alaska.

Originally from Buffalo, N.Y., Mr. Schulz's first teachers were John Rowland and Lynn Harbold of the Buffalo Philharmonic, and, later, Jan Williams at SUNY Buffalo, where he earned his Bachelor's Degree. After moving to Boston in 1990 for study at the New England Conservatory, he completed a Masters in Jazz Studies with Fred Buda and was offered successive fellowships to the Tanglewood Music Center while pursuing a Graduate Diploma in Solo Percussion with Frank Epstein of the Boston Symphony.

Despite his busy schedule, Mr. Schulz is known for creating a reliably friendly and productive, pressure-free working atmosphere around himself, which also makes him a successful instructor and committed mentor to many. He holds current teaching affiliations with Tufts University, Harvard University and the Boston Conservatory. His work at these and other institutions includes private lessons, ensemble coaching and conducting, musician contracting, and compositional seminars. △

"... dazzling..."  
The Boston Globe

"... what can be said about percussionist Schulz? His bongo playing in "Bongo-O" was picture perfect... but it was his solo presentation of "Clapping Music" that deservedly brought down the house; Schulz slapped out the static line with hands on thighs, while stomping out the phasing line with his bare feet, ankles resting on the floor. Not only was it a great idea, it was flawlessly executed. Simply amazing!"

David Cleary (NewMusicOn.org 2005)

"... spellbinding ..."

The Boston Globe

# CrossSound Fall 2006 Concerts

## HAINES

Chilkat Center

- **Showcase**

Haines Performing Artists  
Sat. 26 Aug. 7:00 PM

- **Master Class I**

with Stewart Emerson  
Mon. 28 Aug. 7:00 PM

- **Master Class II**

with Stewart Emerson  
Tues. 29 Aug. 7:00 PM

- **Public Concert:**

Songs and Arias  
from the Baroque 'Till Today  
Wed. 30 Aug. 7:00 PM

## JUNEAU

- **Percussion Recital**

Sat. 2 Sept. 7:30 PM TBA

## GUSTAVUS

- **Percussion Recital**

Sun. 3 Sept. 3:30 PM TBA

## JUNEAU

- **Extreme Altitudes**

Thurs. 7 & Fri. 8 Sept. 7:45 PM  
Northern Light Church  
pre-concert talk at 7:00 PM

## SITKA

- **Extreme Altitudes**

Sat. 9 Sept. 7:45 PM  
Sheetk'a Kwaan Naa Kahidi  
pre-concert talk at 7:00 PM

- **Percussion Recital**

Sun. 10 Sept. 3:30 PM  
Sheetk'a Kwaan Naa Kahidi

# CROSS | SING CROSS | SOUND

(continued from p. 1) . . . Land Otter People.”

With the lucky engagement of Stewart Emerson as Music Director of the CrossSound Sinfonietta in 2005, CrossSound not only gained a wonderful conductor but also one of Europe's outstanding vocal coaches — a connoisseur of the European song and opera tradition. A Sherpa of voice, Emerson is known for guiding singers to their performance peaks. International opera and recording stars like Carolyn Grace James (Vienna State Opera, Metropolitan Opera, Cologne City Opera, Paris Bastille, Brussels Monnaie) and Anne Schwanewilms (Royal Opera House, Covent Garden, Berlin State Opera, Bayreuther Festspiele, Semperoper Dresden, Lincoln Center, Chicago Lyric Opera), to name just two, have valued his assistance. Last year, Juneau's "Opera to Go" co-sponsored Mr. Emerson's residence in Juneau and presented him in a successful master class, followed by a beautiful and moving song recital with "Opera to Go's" artistic director Joyce Parry-Moore. With these activities Mr. Emerson's connection to the singers of Southeast was forged.

Holding to this bond, CrossSound has invited Mr. Emerson to extend his residence as the music director of this September's CrossSound program, and to offer a course for singers and piano coaches. CrossSound hopes this will be the premier link in a long chain of annual courses offered by Mr. Emerson, and that over time further courses will be added to create a new proactive, progressive, and challenging educational, academic branch of CrossSound — the CrossSound Institute. Courses will interact with CrossSound's performance programs, thus adding a praxis-oriented twist to the curricula. CrossSound's artistic direction for the Institute will ensure that course

programs include classes for composers, and that musicians from Alaska enjoy opportunities to interact with colleagues from around the world.

The Stewart Emerson Summer Course begins on 26 August and ends with a public concert on 30 August at the Chilkat Center for the Performing Arts in spectacular Haines, Alaska. Ten singers from Oregon, Alaska, and the Yukon Territories will be working with piano coaches from Southeast, the Yukon, and Germany. Also participating in the course will be a composer from Australia. In residence and available for the course participants along with Mr. Emerson, will be composers Thomas Reiner, also from Australia, and Peter Child from Massachusetts. Both have written newly commissioned pieces for this year's CrossSound program. Male-soprano Randall Wong from California, who will appear in Bunching Lam's "Child God" during CrossSound's main program, will also be in residence in Haines to share his expertise with course participants. In addition to the public concert on the last evening of the course on August 30th, there will be two master classes that will be open to the public - one on the 28th and the other on the 29th of August.

CrossSound's region-wide special ticket pricing for those wanting to hear more than one local concert program begins with the vocal recital in Haines. Those with ticket stubs from this concert will get specially reduced tickets for the Juneau, Sitka, and Gustavus concerts. CrossSound tickets will also be reduced for those coming to the concert from Haines upon showing a plane or ferry ticket, whether or not you attend the Haines events. CrossSound Members will get a double discount. Δ

## BUN-CHING LAM

(continued from p. 2) . . . sung in Chinese. The staging by Michael Kerstan will include soprano titles in English for a better appreciation of the relation between the words and the music. Theatre in the Rough's Aaron Elmore will direct the creation of the shadow puppets and the simple color-driven set. The puppeteers will be Ekaterina Oleksa and Peter Freer and the Child God will be played by Ian Andrews.

The opera is the tale of the Child God, who is born with god-like powers. In his adventures he angers the Dragon King by killing a turtle guard and one of the Dragon King's own princes in fierce battles. The Dragon King intends to take the boy's transgressions out on the Child God's

parents. But realizing the responsibility he must take for what he has done, the Child God kills himself. In the end, he is reincarnated as a saint.

Lam turns all this into a driving score, with sudden turns of style. The harsh plucking and crashing of pipa and percussion found commonly in classic "Marshal-style" pipa and Chinese opera music turns suddenly to a comical looping of bass clarinet and cello, quite reminiscent of Meredith Monk. Through it all, Bun-Ching Lam presents not just Chinese music with a Western edge to it, but a music that is both Eastern and Western, and neither — a new kind of fusion taking place to produce something fresh and original, and most of all, personal. Δ

# CrossSound Sinfonietta Sp(o)tlight

Ken Wright (violin), Kevin Schempf (clarinets), & ZHOU Yi (pipa)



“A sensational violinist”

— Mike Dunham,  
Anchorage  
Daily News

KEN WRIGHT, the often praised concert master of the CrossSound Sinfonietta, has lent his rich tone, his musical precision, and his warm-hearted expression to almost all CrossSound programs since 2003. In a quiet and unobtrusive way, he has become the focal point of the Sinfonietta, forging it into an increasingly united ensemble, while integrating ongoing guest appearances of musicians from outside of Alaska. Currently situated in Washington, Wright is leading the busy life of a popular freelance musician. He comes from a very musical family — three of his brothers play the double bass. In fact, the CrossSound Sinfonietta’s double bass player this year will be Phillip Wright, Ken’s brother. Δ

KEVIN SCHEMPF joined the CrossSound Sinfonietta for the first time in 2005 for the RainSongs program. Then, he played the bass clarinet in Stefan Hakenberg’s “Klanott



and the Land Otter People.” This summer, he will play in a number of pieces and programs CrossSound has to offer. In the “Extreme Altitudes” program, he will solo in Thomas Reiner’s contrabass clarinet concerto “Sweet-Spots,” and play the bass clarinet in Shih-Hui Chen’s “Jin” and Bun-Ching Lam’s “The Child God.” Robert Schulz has invited him to present Stefan Hakenberg’s “Emergence” for bass clarinet and percussion in recital as well. When not playing with the CrossSound Sinfonietta, Schempf is a busy virtuoso, and a member of several chamber ensembles, as well as a successful and sought after teacher at the State University of Ohio in Bowling Green. Δ

ZHOU YI 周懿 joins the CrossSound Sinfonietta from NYC where she has lived since she graduated from the Shanghai Conservatory. She has played the pipa (Chinese lute) since early childhood. Over time ZHOU Yi has developed a meticulous technical command of her instrument, which she plays with outstanding expressiveness. In the Extreme Altitudes program she will perform in “The Child God” by Bun-Ching Lam and in Thomas Reiner’s “Sweet-Spots.” She will also solo in Shih-Hui Chen’s pipa concerto “Jin,” which Chen has newly arranged for the CrossSound Sinfonietta. Robert Schulz is including Zhou Yi in his CrossSound recital to present an excerpt from Chen Yi’s duo for pipa and percussion “Ancient Dances.” Δ



## GIVING TO CROSSSOUND

Funds contributed to CrossSound go directly into our productions and help pay for commissions, musicians, and travel to your city.

**Become a member for \$50 and get a \$5 discount on individual tickets or \$20 off a festival pass.**

Give \$3,000 and get your name on a new piece of music!

Or give \$100 to help pay for final rehearsal space.

\$20 helps buy a new CD for CrossSound Radio, and \$10 helps pay for stand light batteries. Everything counts!

Please make tax-deductible checks out to CrossSound, Inc. and send to 1109 C St., Juneau, AK 99801.

Finances always help when you don't have time, but if you do have time, volunteers are always VERY welcome year round. If you would be interested in getting to know artists from around the world:

- Host a guest artist
- Host a dinner for the CrossSound Sinfonietta during the final week of rehearsals
- Host a reception
- Send us receipts from “Alaskan and Proud” grocery stores in Juneau and Ketchikan — we get 1% of the value of the total amount you spend
- Make your Alaska Airlines reservations through CrossSound’s EZ-Biz account — you get miles and so do we! (Write to [crosssound@crosssound.com](mailto:crosssound@crosssound.com) for more info)
- To Volunteer, call 907-586-9601



New CrossSound board member **Nancy Nash** is the Program Director for the CrossSound Institute's Stewart Emerson Summer Course in Haines. She will also play oboe and *suona* 噴 唢, a Chinese double reed instruments, in the Extreme Altitudes concerts.

# INAUGURATING THE CROSSSOUND INSTITUTE THE STEWART EMERSON SUMMER COURSE IN HAINES

The new CrossSound Institute's "Stewart Emerson Summer Course" for singers, piano coaches, and composers has found its home at the Chilkat Center in Haines. This most suitable and inviting performance space will offer the perfect venue to meet the course's needs for lesson, practice, and performance spaces with good pianos. Even more perfect, however, has already proven to be the forward hospitality of so many Haines locals. Haines musician and CrossSound Sinfonietta double reed player Nancy Nash has volunteered to be Program Director for the Stewart Emerson Summer Course. Thanks to the anticipation she was able to create, she managed to secure not only housing, but access to good pianos for the practice needs of 11 singers, 5 piano coaches, and 2 composers, finding open doors and space for everybody from as close by as Juneau or Whitehorse to as far away as Berlin

or Melbourne. We are particularly grateful for all those generous and welcoming donations we have received for the course. Haines citizens and businesses have underwritten scholarships for foreign and/or student participants who otherwise would not have been able to attend the course. Local airlines have given free flights between Juneau and Haines to support participants from far away by reducing their immense travel costs. All this has been managed and facilitated with focus, good humor, and overwhelming charm by the amazing Nancy Nash. Thank you very much Nancy and Haines. The Stewart Emerson Summer Course could not feel more welcome in your community and CrossSound will do what we can to make the course a stable success for a future with more and more interesting and entertaining, very special programs that will continue to attract guests to Haines. Δ

CrossSound thanks Haines businesses and citizens who have provided the following scholarships:  
**The Merle Howser Memorial Scholarship:** Clara Weishahn (singer, Haines)  
**The Olerud's Inc. Scholarship:** Paul Moulatlet (composer, Melbourne)  
**The Lutak Lumber Scholarship, and The Mini Grey & Masey Jones Travel Grant:** Clemens Hund-Göschel (piano coach, Berlin)



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