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soundSCAPE: Competitive Advantage in Diversity



INSTITUTE FOR
MUSIC LEADERSHIP



EASTMAN
SCHOOL OF MUSIC
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soundSCAPE:

Competitive Advantage in Diversity

Established in 2005, soundSCAPE is an annual contemporary art music festival, which has been hosted at various locations in Italy. With over fifty composers and performers enrolled each summer, soundSCAPE provides a special experience for amateurs and young professionals that emphasizes collaboration and the artistic process. Launched single-handedly by pianist Nathanael May, the festival has grown substantially and has undergone changes to its organizational structure. This case examines some of the major institutional hurdles for the soundSCAPE festival, including its relocations, incorporation, and changes in leadership. The values of collaboration and inclusivity are identified as key competitive advantages for soundSCAPE. The case concludes by asking the reader to create diversity initiatives for the festival in light of these competitive advantages.

soundSCAPE
COMPOSITION AND PERFORMANCE EXCHANGE

This case study was prepared by Kevin Holzman, Director of Wind Studies at the University of Cincinnati College-Conservatory of Music. *The Eastman Case Studies* are developed solely as the basis for class discussion. Cases are not intended to serve as endorsements or sources of primary data nor are they to serve as illustrations of effective or ineffective leadership or decision making.

Summer Camp Reimagined

As a high school student and aspiring musician, Nathanael May attended a summer music camp at the University of Wisconsin-Whitewater. This made such an indelible impression that he sought to recreate a similar experience for young musicians. Graduating with a Master's degree in Piano Performance, May accepted a full-time teaching post as a senior instructor at Eastern Mediterranean University on the island of Cyprus in 2001, where he was provided an opportunity to perform contemporary art music for the first time with the professional violin and guitar ensemble Duo46. As the only other performer on the faculty at the time, May immersed himself in the music of modern composers, who were invited for residencies with Duo46. Moreover, he was inspired to share this experience with other young professional musicians. Teaching on the faculty and performing with colleagues in Cyprus helped May establish a professional network and open up opportunities to perform in Turkey and Italy. He drew on these formative experiences to develop a vision for a forum in Italy in which composers and performers could convene to create music and forge lasting artistic alliances. That forum would become soundSCAPE (the Sound, Composition And Performance Exchange) festival.

Since 2005, over 50 summer music festivals centered around contemporary art music have been founded, putting soundSCAPE in a competitive category. Among these contemporary music festivals are the Alba Music Festival (Italy), Mostly Modern Festival (USA), Vienna Summer Music Festival (Austria) and the Imani Winds Chamber Music Festival (USA). Now in its fourteenth season, soundSCAPE boasts over 50 participants per year and more than 500 alumni around the world. Further, a body of nearly 400 wide-ranging works has been composed for the festival. The summer event is now a leading contemporary art music festival which “facilitates the flowering of new music and the exchange of ideas and culture between musicians for tomorrow's generation.” Committed

to an atmosphere of collaboration and inclusivity, organizers have tried to create opportunities for young professionals and amateurs alike to contribute to the festival. It attracts performers and composers from around the world for two weeks of concerts, lectures, master classes, and workshops. Now hosted by the Conservatorio Bruno Maderna in Cesena, Italy, the festival aims to give rise to new music initiatives in the hopes that they will flourish long after the festival.

In 2004, May received an email solicitation through a piano pedagogy subscription, inviting proposals for a fine arts workshop in the Tuscan town of Cortona on behalf of an organization named Toscana Americana, which offers European travel, education, arts, and cultural opportunities to touring individuals and groups. After submitting his proposal for a chamber music workshop, May was invited to debut the “Cortona Contemporary Music Festival.” Situated 100 km southeast of Florence, Cortona is an idyllic location for quiet study and pursuit of art, away from the bustle of urban life. The tranquil backdrop was featured in the films *Life is Beautiful* (1997) and *Under the Tuscan Sun* (2003). The basic premise of May's 2005 festival was to attract composers to write for his trio (Duo46 with piano). Confident that the idea for the festival was solid, he and his partners now had to recruit participants within a short timeframe. This proved a significant challenge as only one composer—an amateur to boot—was able to participate in 2005 for the festival's first run. Toscana Americana was willing to host May and the tuition-paying composer, despite incurring a financial loss, and to further invest in another year to see if the chamber music workshop could take off.

Forging Ahead

Fortunately, the 2006 soundSCAPE festival fared much better and included six full-time faculty for violin, guitar, flute, piano (in addition to May), and a composer—all professional contacts of the festival's founder. The cost of hosting the faculty was defrayed

by seven students, who paid tuition for a week of study, as well as by a few additional participants who attended for two or three days each. Faculty had to make sacrifices in the early years. May was only able to provide accommodations for himself and the faculty after all festival expenses were covered. The instructors paid for their own airfare and food during the week, receiving no teaching stipend for their work. According to May, the incentive for faculty members to contribute freely to soundSCAPE was the satisfaction of establishing an exceptional contemporary music festival with a mission centered on the creation and performance of contemporary art music.

At the end of the festival's second year, soundSCAPE had reached another crossroads: should the festival continue as an annual or biennial event? Faculty

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composer Brian Hulse strongly advised that the festival continue annually, as there were any number of factors that could contribute to a derailment of a biennial event. May's decision to forge ahead for a third soundSCAPE festival in 2007 paid dividends. The number of composers and performers more than doubled in size from seven full-time students to fifteen, with the number of faculty members remaining steady.

As the enterprise gained momentum and began to build a reputation, major questions loomed. Legal collection of the tuition revenue was a particular concern from the start, as soundSCAPE was not registered as a business entity in the United States or Italy. In order to protect his own financial liability and to avoid complicated tax issues for the fledgling festival, May relied on Toscana Americana to collect

participant fees. May wondered whether the festival should relocate elsewhere in Europe or whether its new home should be in the United States, the home of the entire faculty and of similar festivals. Should the festival control its student-faculty ratio or allow it to expand so that faculty could receive compensation? What would be the identity of the festival brand going forward? How sustainable was soundSCAPE's organizational model at this stage? Specifically: how long could it continue to survive without incorporating as an official business entity and with only one person at the helm? Adding to the difficulty of running an international festival on his own was the fact that May had entered a Doctor of Musical Arts degree program in Piano Performance at the University of Kansas.

Growing Pains

The ability to offer attractive rehearsal facilities and performance venues is one of the most important factors in the execution of a successful music festival. Nathanael May found this particularly difficult to arrange in Cortona. A hotel that housed students and faculty provided appropriate rooms for the chamber rehearsals, but for performances, the small venues were less than ideal. The hotel housed one baby grand piano in an elongated cellar, which made for an intimate venue, along with a larger rented piano and keyboards. A rustic outdoor amphitheatre, which was used for evening performances, was situated above tennis courts, resulting in extraneous sounds, to say nothing of the sounds of insects with which the musicians would do battle. How long could these conditions be tolerated?

Concerned about the issue of space for festival activities, May struck an agreement with the Italian

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Cultural Association in Pavia to host the 2008 festival at the Civic Music School in that city. This enabled the festival to expand in size and scope, with the addition of percussion and mandolin faculty. The Civic Music School offered the festival much improved facilities compared to those in Cortona. As a conservatory fully outfitted with pianos, the Civic Music School provided essential equipment and musical instruments on site, and the performance venues represented an upgrade. May remembers that preparing for the fourth year of the soundSCAPE festival involved a bit of “starting over” with the relocation to Pavia, particularly with logistics but also with finances. Moreover, soundSCAPE remained in infancy for another reason: it had still not registered as a corporation.

Despite the uncertainty, there was positive news. After the festival’s transfer to Pavia, enrollment more than doubled again—now from 15 participants to over 30, with their hosts remaining in charge of collecting tuition and managing finances. In this fourth year of operation, soundSCAPE at last was able to provide faculty the opportunity to teach without incurring airfare expenses (accommodations remained covered). In addition to collecting tuition, the Italian Cultural Association in Pavia also provided breakfast and lunch to the faculty, further driving down the personal outlay from the instructors. During the inaugural year in Pavia, concerts took place at local churches, which could accommodate the growing size of ensembles. In an effort to raise its stature as an emerging international destination for contemporary music making, the Italian Cultural Association in Pavia promised an investment in the festival, including larger on-site concert venues and advertising to attract local audiences. Upon returning to Pavia for the second season there, May discovered these promises had gone unfulfilled. In fact, no advertising efforts had been made. The previous year at least featured interviews for TV and posters around the city. Moreover, the performing venue was now limited to a large room at the conservatory with folding chairs for

seats. There was no elevated stage nor air conditioning. While negotiating for a third year in Pavia in advance of the 2010 soundSCAPE festival, the cultural association decided to raise the student tuition substantially, without any input from soundSCAPE. The host organization set tuition rates based on expenses they forecasted for the upcoming season and did not share the budget with May. May also felt he was losing artistic autonomy as the cultural association mandated the appointment of Italian musicians to key faculty positions. Without control over the festival budget, he decided to part ways with the association prior to the 2010 festival.

The breakup of the partnership was regrettably not an amicable one. The cultural association threatened not only to continue presenting the festival, but also to do so under the soundSCAPE name! This was a devastating proposition to May and a battle that would be difficult to fight in Italy. Because soundSCAPE had never incorporated as an organization at home or abroad, it had little leverage in this proposed annexation. After threatening legal action to protect soundSCAPE’s identity, May was fortunate to emerge with a compromise that allowed him to keep the soundSCAPE name for his festival. The soundSCAPE festival barely survived this institutional crisis, but the future remained uncertain.

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Incorporation

With the narrowly averted disaster in Pavia, May and his now business partner Brian Hulse felt a new sense of purpose and urgency to secure the future of soundSCAPE and to take to control of its brand destiny. The two decided to register soundSCAPE as a corporation in Hulse’s home state of Virginia, with both individuals as directors. From there, the two

applied for an S-Corporation classification. The main benefits to registering as an “S-Corp” is that owners’ personal assets are shielded from business-incurred liability, and it requires the separation of business from personal finances. In this designation, all annual income and losses are “passed through” to the owners or shareholders, who report them on their individual tax returns, thus avoiding “double taxation” at the corporate earnings level before income reaches the owners. Due to May’s careful budgeting, the festival never had more than a thousand dollars left in profit at the end of the calendar year; these funds were always reinvested, ensuring that May and Hulse would incur no financial tax liability. Incorporation proved to be an important move for the longevity of the festival, allowing May and Hulse to shield themselves from personal liability and to enjoy tax advantages.

In the process of incorporation, May and Hulse drafted articles of incorporation and bylaws, while also forming a board of directors. In the initial stages, the organization’s board of directors, one of the most essential parts of an organization, consisted of only May and Hulse. According to the articles of incorporation, the board of directors “will be appointed by the initial directors (the initial directors may appoint themselves), who will serve terms as specified in the corporation bylaws. The initial directors will also appoint the officers, whose positions will subsequently be subject to the control of the board of directors.” May and Hulse did not specify the required number of board members in the articles of incorporation, nor did they require positions on the board. There was further no mention of the festival being held in Italy, as May never felt completely sure the festival would be held there or in any European country.

Having organized the festival single-handedly since its inception, May continued to allow artistic, administrative, and board responsibilities to overlap in soundSCAPE’s infancy. The founder was both board

president and artistic director, while Hulse took on the roles of vice president of the board and director of composition. On one hand, May assumed that faculty would be too busy to take on any administrative roles in running the festival, but he also thrived on coordinating the preparation of the festival throughout each season. The distribution and independence of these positions would need to be addressed in the future for the festival to sustain itself.

After the two-month process of incorporation concluded, soundSCAPE entered a stable period of growth, marked by a move to the small town of Maccagno on Lake Maggiore near the Italian border with Switzerland. No longer at a music school and without even the meager equipment Cortona had provided, soundSCAPE rented spaces in Maccagno instead of being tied to an institution. The festival was finally able to collect tuition as a result of its incorporation. May continued to operate most of the business by himself, with input from Hulse along the way. Hulse had done some important administrative work for soundSCAPE, drafting the articles of incorporation and bylaws, while also reviewing all composition applicants and organizing the composition portion of the festival experience as its director of composition.

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Despite these contributions from his business partner, May knew soundSCAPE needed more hands at the helm. In September 2013, May and Hulse added festival faculty pianist Thomas Rosenkranz to the board as a second vice president and also as the director of performance for the festival. With three board members, soundSCAPE applied for a change in status to a nonprofit corporation, which was granted in 2014 as the organization provided

financial documentation that it was not profit-driven as an S-Corporation. May had to create new articles of incorporation pursuant to the Code of Virginia, articulating how the festival was now more firmly positioned as having an educational purpose for the good of society.

The new status maintained limited liability for the directors, but also relieved them of the tax burden originally passed through to them. Being a nonprofit charity also meant that soundSCAPE, now in control of its own finances and tuition rates, could seek tax-deductible donations along with private and government grants. Contributions would not only allow the festival to lower student tuition through scholarships drawn from donations but also potentially attract a more competitive group of student participants. The status change also helped soundSCAPE ally with various educational institutions both in the United States and abroad, for recruitment of students, faculty, and guest artists.

Changes at the Top

Following the acquisition of nonprofit status, soundSCAPE continued its development as a leading contemporary music festival, with a growing list of alumni and success in recruiting new and returning participants each year. Even with 50 tuition-paying students annually, its budget remained fluid and hard to predict, from the number of enrolled students per year to the exchange rate (between the US dollar and the Euro) and unanticipated expenses. Despite the variables in the budget, soundSCAPE's financial organization in Maccagno was much more stable than it had been when outside host organizations controlled it. With nonprofit status having been achieved, May hoped that soundSCAPE's annual budget would not have to depend entirely on participant tuition. Other festivals were now offering scholarships to participants and soundSCAPE had to compete for these students. If the festival expanded further, May feared he could not attend to all facets of

soundSCAPE. He could cap the enrollment and remain the festival's sole director and organizer, or he could make more structural changes to soundSCAPE to allow further expansion.

To ensure the festival's longevity, May decided to modify the leadership structure of soundSCAPE, so that the many responsibilities of the organization could be shared by a team of workers. To this end, new bylaws were drafted in 2016 to ensure successful operation as a nonprofit (**Appendix 1**). This included expanding the total number of directors on the board to between five and eleven and requiring their involvement with operations and vision for the future. Finding board members was no easy task. The organization had to identify candidates who are not only passionate about the enterprise but also have the time, talent, and often financial resources to become a board member.

More change was in the air at soundSCAPE. May stepped down as president, and a new president and vice president were installed, along with a secretary and treasurer for the organization. The first at-large board member was later elected in 2018. In describing these board level changes, May remarked that his ultimate goal was "to get the new board structure firmly enough entrenched that if I need to withdraw from the festival at any time, it can continue on even if it changes focus or goes in a different direction." Indeed, soundSCAPE had effectively begun succession planning.

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The soundSCAPE festival began with individuals straddling both board and administrative roles, not uncommon for small start-up organizations. Since

May expanded the board in 2016 and relinquished his oversight as board president, he has seen little conflict between the board of directors and the festival's administration. The board has been acting in an advisory role, offering insight that informs decisions on how soundSCAPE charts its progress. It has helped with choices from festival location to budget allocation. May is glad to see directors lending a perspective that is independent of the festival, including in the areas of administration and corporate strategy, as well as programming. The expansion of soundSCAPE's board of directors, coupled with May's desire to draw down his administrative duties, quickly led to the creation of a paid executive director position, which was filled by composer and bassoonist Jamie Leigh Sampson. This left May free of many administrative duties and allowed him to concentrate on the artistic direction of the festival.

According to the job description, the executive director would "report to the board of directors and work closely with the artistic director in producing the annual festival, and other events as decided by the board of directors." The executive director began in advance of the 2017 festival by recruiting participants, arranging housing facilities, and creating the program book. (See **Appendix 2** for an excerpt of the 2017 program.) When on-site at the festival, the executive director is in charge of scheduling all rehearsals, stage crew, and other duties, an important set of responsibilities to run any festival, and welcomed by the entire faculty and staff. The position carried a \$2,000 stipend for its inaugural year, with \$5,000 annually thereafter, the maximum allowed according to soundSCAPE's bylaws. This figure matched that given to May as artistic director, the only other position to receive compensation. Both positions are paid as independent contractors, not employees of soundSCAPE. May never relied on compensation from his work with soundSCAPE, since he had obtained full-time work as a professor at Missouri Western State University in 2009.

In addition to the tuition and donations it received as a nonprofit, the festival was well positioned to apply for grants, which it likewise needed for growth. In 2016, soundSCAPE was awarded a \$10,000 grant for the festival from the Avery-Tsui Foundation, identified by the new board president, Felix Fan. This foundation increased its giving to \$15,000 for each of the 2017 and 2018 seasons. These awards were especially opportune because soundSCAPE was limited in the grants to which it could apply as an arts organization with activities happening outside the United States. The foundation grants have allowed soundSCAPE to provide a tuition discount for qualified applicants. Tuition reductions range from a 25% discount (\$500) to full tuition (\$2,000). Grant money received in the past three seasons has strictly been used for tuition discounts to incentivize applications from a wide variety of instruments that have been difficult to recruit, namely horn, trombone, viola, and double bass.

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Competitive Advantage in Diversity

Like many start-up organizations, soundSCAPE has needed to strike a balance between providing the best possible product for the consumers (student participants), while also maintaining a competitive advantage over similar festivals. Given the competition of dozens of other contemporary art music festivals taking place around the world each year, Artistic Director Nathanael May has always tried to approach his summer festival in a proactive manner, researching the activities and benefits of similar music festivals and staying a step ahead of the competition. May's chief goal is to host a festival that offers students an experience they cannot find somewhere else.

Two aspects of soundSCAPE have been important to May in establishing the festival's competitive advantage. First, May has aimed to ensure that the festival is not perceived as "exclusive" in any way. While it is true that soundSCAPE has become more selective in the level of composers and performers it accepts, organizers have tried to create opportunities for amateurs and inexperienced musicians to contribute to the festival. The second point of distinction is the collaborative nature of the festival. One of the hallmarks of soundSCAPE is its Sinfonietta, a group which performs a wide spectrum of contemporary music and puts composers in close contact with performers for a special "hands-on" experience. What makes soundSCAPE's Sinfonietta different from most competing programs is that it is a chamber ensemble mainly comprising students attending the festival. It is more common to see a professional ensemble in this role, paid to be in residence at similar festivals.

2018 will be soundSCAPE's first season in its new home of Cesena, in the Emilia-Romagna region of northern Italy, its fourth host city in 14 years. After eight years in Maccagno, the longest stint for the festival, the town council was seeking to program a more traditional classical music festival. The festival's practice facilities were located in a residential part of town, which consists of a large community of retired people, who grew tired of hearing music they did not understand. Further, soundSCAPE faculty and students had been feeling rather restricted in space and facilities for the past three seasons. Housing was squeezed with three or four participants rooming together, and the practice facilities were not optimal for preparing public performances. May admits that soundSCAPE will likely never be able to stay in one place, as long as the festival relies on contracting with venues and facilities for their festival. The organization will invariably run into a change in the council administration of its host city and will have to sacrifice its artistic integrity

by allowing outside forces to shape programming and logistical considerations. For the moment, Cesena presented the best venue for the festival and is situated in a region with many pre-established festival contacts who are interested in collaboration.

The festival has overcome many trials as an international destination event with little support at the outset. Over time, the organization has addressed issues of incorporation and of location, which threatened its existence. As soundSCAPE nears its fifteenth anniversary season in 2019, the artistic director is looking for ways to reinvigorate the festival and re-establish its competitive advantage. The soundSCAPE festival is considering the idea of inviting a "headliner" ensemble, musician, or composer for the 2019 season. The headliner will be paid a \$3,000 fee, plus transportation and accommodation, totaling approximately \$5,500. This is similar to a model that other festivals employ including the Aspen Music Festival, but May is hoping to make the headliner's presence much more organic, building the festival programming and workshops around this invited individual or group. Part of the festival's mission is to provide opportunities for young musicians to gain international exposure as they forge their careers, and both the ensemble in residence and headliner contribute to this goal.

The spirit of collaboration and inclusivity is a key competitive advantage of the festival, and the board hopes to build on this.

The spirit of collaboration and inclusivity was already mentioned as a key competitive advantage of the festival, and the board hopes to build on this. From soundSCAPE's earliest days, May has strived for a one-to-one ratio between male and female faculty members. The festival has always been near this mark and currently enlists seven male and seven female instructors. May further strives to ensure

that at least a quarter of the music performed at soundSCAPE is by women composers. Representing the music of LGBTQ+ composers has been more of a challenge historically, according to May, but within the last year a number of databases have become available to help identify music by composers of underrepresented groups. While May recognizes that there will always be voices within the contemporary music community who favor programming based solely on artistic merit, he believes that this approach does more to enable composers of privilege than those who do not benefit from the historical landscape of cisgendered, white male composers. This perspective is especially important to soundSCAPE's mission of inclusivity.

With these issues of inclusion in mind, soundSCAPE's board of directors seeks to appoint a new diversity coordinator, who will be tasked with developing a short-term diversity plan for the organization and addressing the following considerations:

- What should diversity mean in the context of a contemporary music festival?
- How can it be pursued in its faculty, board, administration, applicants, and invited guests?
- Could the proposed headliner be a conduit to diversity for soundSCAPE?
- How should soundSCAPE assume a leadership role in programming music of living composers from underrepresented groups, including representation of women and the LGBTQ+ community?
- How can soundSCAPE attract/support more participants from women and LGBTQ+ communities?
- What are reasonable goals for diversity over the next three to five seasons of the festival?

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APPENDIX 1

Bylaws of soundSCAPE: Composition and Performance Exchange (Articles 1 through 5, out of 12)

Article 1 Name and Location

Section 1. Name

The name of the corporation is soundSCAPE: Composition and Performance Exchange (hereafter referred to as “the corporation” or “this corporation”).

Section 2. Location

The principal office of the corporation's Registered Agent is in James City County, State of Virginia. The administrative office of the corporation is located in St. Joseph, Buchanan County, Missouri.

Section 3. Other Offices

The corporation may also have offices at such other places, within or without its state of incorporation, where it is qualified to do business, as its business activities may require.

Article 2 Nonprofit Purposes

Section 1. IRC Section 501(c)(3) Purposes

This corporation is organized exclusively for one or more of the purposes as specified in Section 501(c)(3) of the Internal Revenue Code, including, for such purposes, the making of distributions to organizations that qualify as exempt organizations under section 501(c)(3) of the Internal Revenue Code. The organization has been classified by the IRS as a public charity under code 509(a)(2).

Section 2. Specific Objects and Purposes

This corporation is organized and operated exclusively for educational and charitable purposes with the meaning of 501c(3) of the Internal Revenue Code. These purposes include:

- A. The creation and performance of new musical works;
- B. The education of composers and performers of new musical works including the performance and performance practice of current and historical repertoire pertinent to the practice and creation of contemporary music;
- C. The promotion and distribution of new compositions and their performance in live concerts and on the world-wide-web;
- D. The promotion of current and former faculty and students;
- E. The organization of annual festivals, including lectures, colloquia, lessons, master classes, concerts, recordings, outreach activities, advertising, and other supporting functions;
- F. The raising of private and public funds in support of the purposes of the corporation;
- G. The maintenance of a website dedicated to the purposes of the corporation;
- H. The appropriate remuneration of faculty members and officers as specified in these bylaws, including, but not limited to, stipends and travel reimbursement;
- I. The recruitment and retention of faculty and visiting artists as appropriate;
- J. The recruitment of participants (students);
- K. The hiring, renting, and/or purchasing of music, instruments, performance venues, accommodation, housing, meals, and any other appropriate logistical arrangements necessary to support

- the purposes of the corporation;
- L. The collection of tuition and other fees as necessary for the purposes of the corporation.
- M. The creation of scholarships and prizes to benefit participants (students)

Article 3 Membership

Section 1. Definition

Members of the corporation's governing body (board of directors) will be known as directors. The corporation is to have no members.

Article 4 Directors

Section 1. Number

The corporation shall have between five and eleven directors and collectively they shall be known as the board of directors. Any director on the board is permitted to hold one or more offices within the corporation.

Section 2. Qualifications

Directors shall be of the age of majority in the state of Virginia; however, they may reside in any state or country.

Section 3. Powers

Subject to the provisions of the laws of Virginia and any limitations in the articles of incorporation and these bylaws, the activities and affairs of this corporation shall be conducted and all corporate powers shall be exercised by or under the board of directors.

Section 4. Duties

It shall be the duty of the directors to:

- A. Perform any and all duties imposed upon them collectively or individually by law, by the articles of incorporation, or by these bylaws;
- B. Appoint and remove, employ and discharge, and, except as otherwise provided in these bylaws, prescribe the duties and supervise the compensation, if any, of all officers, agents, faculty, guest artists, and employees of the corporation;
- C. Supervise all officers, agents, and employees of the corporation to assure that their duties are performed properly;
- D. Meet or hold electronic conferences four times a year in order to discuss, plan, and execute business pertaining to the corporation;
- E. Register their email addresses with the secretary of the corporation, and notices of meetings or electronic conferences emailed to them at such addresses shall be valid notices thereof.

Section 5. Board Election and Term of Office

Directors shall be elected by the board of directors, at any time. The term for all directors of the board is limited to two years and may be renewed indefinitely upon election of the board of directors. Each director shall hold their position for the duration of their two year appointment, or until he or she resigns or is removed or is otherwise disqualified to serve, or until his or her successor shall be elected and qualified, whichever comes first.

Section 6. Removal

Any director may be removed by a vote of the majority (defined as half plus one of all members of the board of directors), either with or without cause, by the board of directors, at any time.

Section 7. Duties

Board members shall attend board meetings, advise, and work to achieve the goals of the organization.

Section 8. Compensation

Directors shall serve without compensation except for the advancement or reimbursement of reasonable expenses incurred in the performance of their duties. Directors also serving as officers in the corporation, including as faculty members, are entitled to the compensation appropriate to those offices, as specified in these bylaws.

Section 9. Meetings

Regular meetings shall be held four times each calendar year, pending notification by the President of the board. Directors unable to attend meetings shall be apprised of pending actions and allowed to vote, if required, electronically within a reasonable period of time, and only if a majority vote on a given action was not attained by those present at the meeting. If in-person meetings are impractical for a majority of the board, special electronic conferences may substitute therefore. In addition, the President of the board may call special meetings as required.

Section 10. Quorum for Meetings

A quorum shall consist of a majority of the members of the board of directors. Except as otherwise provided under the articles of incorporation, these bylaws, or provisions of law, no business shall be considered by the board of directors unless a quorum is present, except to entertain a motion to adjourn.

Section 11. Majority Action as Board Action

Every act or decision done or made by a majority of the directors present at a meeting duly held at which a quorum is present is the act of the board of directors, excepting actions involving the removal or election of board members, which require a majority of all the board members to effect.

Section 12. Conduct of Meetings

Board meetings shall be conducted by the Artistic Director, or his or her designee. In the case of absence, inaction, or non-cooperation of the President a meeting may be conducted by common consent of the board members. All board members have the right to introduce matters for discussion or vote at any meeting where there is a quorum present and appropriate notice has been given of said meeting.

Section 13. Non-Liability of Directors

The directors shall not be personally liable for the debts, liabilities, or other obligations of the corporation.

Section 14. Indemnification by Corporation of Directors and Officers

The directors and officers of this corporation shall be indemnified by the corporation to the fullest extent permissible under the laws of the state of Virginia.

Section 15. Insurance for Corporate Agents

Except as may be otherwise provided under provisions of law, the board may adopt a resolution authorizing the purchase and maintenance of insurance on behalf of any agent of the corporation (including a director, officer, employee, or other agent of the corporation) against liabilities asserted against or incurred by the agent in such a capacity or arising out of the agent's status as such, whether or not the corporation would have the power to indemnify the agent against such liability under the articles of incorporation, these bylaws, or provisions of law.

Article 5 - Officers

Section 1. Designation of Offices

The offices of this corporation constitute positions of leadership within the board of directors and are designated as President, Vice President, Artistic Director, Secretary, and Treasurer. These offices may only be held by directors of the corporation. The office of Executive Director is the only office which may not be held by a director of the corporation, nor by any individual who holds any other position in the organization, including that of festival faculty or staff.

Section 2. Office Election and Term

The term for all offices is limited to two years, or for the remaining duration of an individual's appointment as director, if less than two years. The appointment to office may be renewed indefinitely upon election of the board of directors. A director shall hold office for the duration of the two-year appointment, or until he or she resigns or is removed or is otherwise disqualified to serve, or until his or her successor shall be elected and qualified, whichever comes first.

Section 3. Removal

With the exception of the Executive Director, who is under contract with the corporation, an officer may be relieved of office at any time by the board of directors, with or without cause.

Section 4. Vacancies

Any vacancy caused by the death, resignation, removal, disqualification, or otherwise, of any officer shall be filled by the board of directors. Directors are allowed to hold more than one office. In the event the office of Executive Director is not carried to term, the board of directors will temporarily assume responsibility for the duties of the Executive Director until a suitable replacement for the office is contracted.

Section 5. Duties of the President of the Board

The President shall be charged with overseeing the overall function of the board and to build consensus within its membership. The President's main mission is to develop the long-term growth of the organization and to articulate long-term goals (5-10 years), medium-term goals (3-5 years) and short-term goals (1 year); and to provide useful instruments of measuring progress toward these goals.

Section 6. Duties of the Vice President of the Board

The Vice President shall assist the president, as well as directors holding a position of office, in accomplishing the goals and tasks as set forth by the corporation. The Vice President may be appointed to a role of leadership on any initiative as directed by the board of directors. The Vice President shall temporarily assume the duties of the office of President in the event of any absence or disability.

Section 7. Duties of Artistic Director

The Artistic Director shall perform all duties incident to his or her office and such other duties as may be required by law, by the articles of incorporation, or by these bylaws, or which may be prescribed from time to time by the board of directors. The Artistic Director shall:

- A. Report business pertinent to the corporation to the board of directors and shall preside at all meetings of the board;
- B. Serve as the corporation's chief representative, acting on behalf of the organization in furthering its mission, outreach and recruitment;
- C. Articulate the vision of the corporation in collaboration with the President of the board;
- D. Assist the President in developing membership in the board of directors;
- E. Represent the interests and decisions of the faculty to the board;
- F. Be responsible for the overall quality of the festival experience, polling of student and faculty experience

- and adapting aspects of the curriculum to address input from all parties;
- G. Recruit new faculty, presenting recommendations for new hires to the board of directors for approval;
- H. Coordinate rotation and invitations for guest artists at the festival;
- I. Monitor the recruitment process of participant composers, performers and conductors to the festival, consulting with heads of composition and performing areas regarding admission of participants;
- J. Develop and implement special initiatives; encompassing, but not limited to residencies for festival faculty, extra-festival performance opportunities, collaboration with and/or formation of sister festivals, professional recordings, etc., pursuant to approval of the board of directors;
- K. Plan and coordinate festival seasons and dates;
- L. Secure various levels of institutional support for the festival, contingent on approval by board of directors;
- M. Create internship positions with the festival and serve as the primary mentor overseeing student participation in these positions;
- N. Coordinate the selection of festival repertoire, representing the interests of faculty and guest artists, in consideration of available performance forces, facilities, and access to musical scores;
- O. Determine the programming and scheduling of the festival concert series

Section 8. Duties of Secretary

The secretary shall:

- A. Certify, keep, and preserve copies of these bylaws as amended or otherwise altered to date;
- B. Record, keep, and preserve minutes of meetings of the corporation, and copies of any contracts or other official corporate documents as directed by the Artistic Director and/or board of directors;
- C. Procure these bylaws, minutes, or other official corporate documents as directed by the Artistic Director and/or board of directors;
- D. In general, perform all duties incident to the office of secretary and such other duties as may be required by law, or by these bylaws, or which may be assigned to him or her from time to time by the Artistic Director and/or board of directors.
- E. Procure the books of account and/or financial records, or an accounting of all corporate transactions at the request of the artistic director or the board of directors at any time;
- F. Prepare, or cause to be prepared, the financial statements to be included in any required reports;
- G. Prepare, or cause to be prepared, the corporate and/or tax documents required by state and federal law;
- H. In general, perform all duties incident to the office of Treasurer and such other duties as may be required by law, by the articles of incorporation, by these bylaws, or which may be assigned to him or her by the Artistic Director or board of directors.

Section 9. Executive Director

The position of Executive Director is the only office which may not be held by an individual who also serves the corporation in any other capacity, including, but not limited to board of directors, corporation offices of President, Vice President, Artistic Director, Secretary, Treasurer, or as faculty or staff. From time to time the Executive Director may be called upon to report to the board of directors, however, the office of Executive Director does not constitute membership on the board of directors and therefore is not entitled to a vote on decisions undertaken by this membership on behalf of the corporation. The Executive Director shall be bound by the terms of contract as issued by the board of directors. The duties of the Executive Director shall include the performance of all responsibilities typical of the office, and other such duties and projects that may be assigned by the Artistic Director or board of directors. The Executive Director shall:

- A. Directly manage the recruitment of participant performers, composers and conductors to the festival;
- B. Develop and manage the festival database, to include: digital and postal mailing lists, industry contacts, etc.;
- C. Maintain an active social media presence for the festival across a variety of platforms;

- D. Coordinate and/or delegate publicity and advertising for corporation and festival events, maintaining essential communication of the above in the absence of any staff;
- E. Coordinate and direct development of the corporation's websites;
- F. Negotiate and book festival housing for faculty, staff and participants;
- G. Procure instrument rentals for use at the festival, arranging for their delivery;
- H. Plan/secure logistics of festival facilities for rehearsals, instruction and concerts, to include outreach/off-site performances;
- I. Schedule festival events, consisting of daily schedule, rehearsals, dress rehearsals, etc., and oversee its implementation or changes to thereof;
- J. Rent music scores, procure performance rights, coordinate the registration and payment of any governmental taxes related to organization musical performances;
- K. Coordinate deliveries, set-up and take-down at the festival event;
- L. Coordinate arrival and departure of all guests and participants of the festival;
- M. Manage/ direct any staff positions at the festival event related to its administration, including, but not limited to stage-hands, assistants, audio and video recording, ushers, interns, etc.

APPENDIX 2

soundSCAPE 2017 Program book



Welcome to soundSCAPE 2017

Thank you for joining us! We are excited to share the music of our 13th season—2017 marks the eighth edition of soundSCAPE in beautiful Maccagno. The festival provides unparalleled opportunities to mentor with artists on the vanguard of new music and to build lasting friendships with musicians from around the world.

We are grateful for the continued support of the Muzik3 Foundation, which provides performance fellowship positions with our Festival Sinfonietta. These musicians will be led in performances of major works, including premieres by guest conductor Michael Lewanski, of the Chicago-based Ensemble Dal Niente. Other guests include composer in residence, Chris Paul Harman; Irish artist in residence, Jenn Kirby; and our resident ensemble, Eastman Broad-Band.

soundSCAPE would also like to extend a warm welcome to Jamie Leigh Sampson, who joins us in the newly created position of Executive Director. Our commitment to furthering the reach of music created at soundSCAPE is ongoing — we hope make available this fall an online database of composer commissions, with information on performance history and links to publicly available recordings. We will also record our second CD, featuring music of Jesse Jones, Carlos Sanchez-Gutierrez and Ricardo Zohn-Muldoon. A North American tour involving performances with festival alumni will highlight the 2018 spring release of this recording.

We encourage you to join us with open ears and to celebrate the creativity of those around you. Maccagno is a special place, and we thank the people of this region for their wonderful support and hospitality. Please, make the most of every minute!



Nathanael May
Founder & Artistic Director



Jamie Leigh Sampson
Executive Director

Roster

Faculty

Tony Arnold • soprano

Lisa Cella • flutes

Felix Fan • cello

Mark Fewer • violin

Dieter Hennings • guitar

Aiyun Huang • percussion

Marcela Pavia • composition

Daniel Pesca • composition

Thomas Rosenkranz • piano

Ricardo Zohn-Muldoon • director of composition

Guest Artists

Lindsay Buffington • harp

Tina Chang • collaborative piano

Chris Paul Harman • composer in residence

Hanna Hurwitz • violin

Alex Ishov • flute

Jenn Kirby • Irish artist-in-residence

Sammy Lesnick • clarinet

Michael Lewanski • conducting

Carlos Sanchez-Gutierrez • composition

Dario Savron • percussion

Christian Smith • percussion

Colin Stokes • cello

Staff

Nathanael May • artistic director

Jamie Leigh Sampson • executive director

Aaron Crawford • head sound engineer

Caleb Fankhauser • audio intern

Sky Lux • audio intern

Curtis Rumrill • web design

Composition Participants

Talia Amar • Kevin Bodhipaksha • William Bolles-Beaven
Joseph Bourdeau • Julian Brijaldo • Tyler Entelisano • Dic-lun Fung
Jason Handron • Qi Jing • Jia Yi Lee • Chris Lortie • David Mettens
Nick Morandi • Diana Rosenblum • Gregg Welcher
Rachel Whelan • Yvonne Wu

Performance Participants

Flute: Cassie Lear • Emma McCartney • Jessie Nucho • Yung On
Helen Tse

Oboe: Molly McDolan

Clarinet: Emily Kerski • Nick Morandi

Saxophone: Hon Sun Charles Ng

Bassoon: Alex Meaux

Horn: Rebekah Lorenz • Karin Yamaguchi

Trumpet: Émilie Fortin

Trombone: William Riley Leitch

Percussion: Karen Yu

Guitar: Jeremy Bass • Enrique Ortiz

Piano: Evelyn Lindgren • Justin Orteiz

Violin: Aysel Taghi-Zada • Antonio Gioia

Viola: Alexander McLaughlin • Raymond Wong

Cello: Amahl Arulanandam • Bryan Holt • Min seok Ko

Bass: Jason Handron

Voice: Elena Blyskal • Olivia Boen • Ayla Langer • Jenna Margiasso
Yayra Sanchez

Auditors: Charles Iner • Aditya Sivakumar

Schedule of Events

June 25

8:00 p.m.	Welcome & Orientation	Auditorium
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June 26

8:30 – 10:00 a.m.	Composition Seminar	Punto
9:00 – 1:00 p.m.	Irish Electronic Read Throughs	Auditorium
9:00 – 10:00 a.m.	Panel: Comp-Perf Collaboration	Punto
11:30 – 1:00 p.m.	Large Ensemble Readings	
2:30 p.m.	Large Ensemble Readings	Auditorium
4:00 – 5:30 p.m.	Lecture 1: Music of Jenn Kirby	Punto

June 27

8:30 – 10:00 a.m.	Composition Seminar	Punto
11:00 a.m. – 1:00 p.m.	Reading Marathon II	Auditorium
10:00 – 11:30 a.m.	Lecture 2: Jenn Kirby	Punto
	Performance Electronics	
3:00 – 4:30 p.m.	Improv Session	Padre Theatre
9:00 p.m.	Concert I	Auditorium

June 28

8:30 – 10:00 a.m.	Composition Seminar	Punto
9:30 – 11:00 a.m.	Improv Session	Elementary
11:00 a.m. – 1:00 p.m.	Large Ensemble Rehearsals	Auditorium
3:00 – 7:00 p.m.	Large Ensemble Rehearsals	Auditorium

June 29

8:00 a.m. – 1:00 p.m.	Large Ensemble Rehearsals	Auditorium
8:30 – 10:00 a.m.	Composition Seminar	Punto
3:00 – 5:00 p.m.	Showing: <i>Don't Blame Anyone</i>	Padre
5:30 p.m.	Concert 2	Auditorium

June 30

8:00 a.m. – 1:00 p.m.	Large Ensemble Rehearsal	Auditorium
11:30 a.m. – 1:00 p.m.	Duo Readings Workshop	Punto & TBA

– Free Afternoon –

July 1

8:30 – 10:00 a.m.	Composition Seminar	Punto
9:30 – 10:30 a.m.	Improv Session	Elementary
10:00 – 11:30 a.m.	Lecture 3: Music of Marcela Pavia	Punto
10:30 a.m. – 1:30 p.m.	Large Ensemble Rehearsal	Auditorium
2:30 – 5:00 p.m.	Large Ensemble Rehearsal	Auditorium
9:00 p.m.	Concert 3	Auditorium

July 2

8:30 – 10:00 a.m.	Composition Seminar	Punto
9:30 – 11:00 a.m.	Improv Session	Elementary
10:00 – 11:30 a.m.	Lecture 4: Music of Daniel Pesca	Punto
11:30 a.m. – 6:00 p.m.	Large Ensemble Rehearsal	Auditorium
9:00 p.m.	Concert 4	Auditorium

July 3

8:30 – 10:00 a.m.	Composition Seminar	Punto
10:00 – 11:00 a.m.	Duo Reading Workshop	Punto & TBA
11:00 a.m. – 12:30 p.m.	Improv Session	Elementary
1:00 – 5:00 p.m.	Large Ensemble Rehearsal	Auditorium
9:00 p.m.	Concert 5	Auditorium

July 4

8:30 – 10:00 a.m.	Composition Seminar	Punto
10:00 – 11:30 a.m.	Lecture 5: Music of Chris Harman	Punto
10:30 a.m. – 2:30 p.m.	Large Ensemble Rehearsal	Auditorium
9:00 p.m.	Concert 6	Auditorium

July 5

	– Free Morning: Luino Market –	
1:00 – 4:30 p.m.	Large Ensemble Rehearsal	Auditorium
9:00 p.m.	Concert 7	Auditorium

July 6

8:30 – 9:30 a.m.	Composition Seminar	Punto
9:30 – 11:00 a.m.	Lecture 6: The Business of our Art	Punto
	Jamie Sampson	
10:30 a.m. – 2:00 p.m.	Large Ensemble Rehearsal	Auditorium
2:00 – 3:00 p.m.	Improv Session	Auditorium
3:00 – 4:00 p.m.	Duo Reading Performance	Auditorium
9:00 p.m.	Concert 8	Auditorium

July 7

10:00 – 11:30 a.m.	Lecture: Sonatas of Del Puerto J. Bass	Punto
1:00 p.m.	Concert 9	Auditorium
4:00 p.m.	Final Marathon Concert After Party	Auditorium

July 8

10:00 a.m.	Check out time
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