



# Asian Classical Music Initiative

## 2024 International Conference

April 13 - April 14

Mount Saint Mary's University  
Chalon Campus



# Asian Classical Music Initiative

## 2024 International Conference

Mount Saint Mary's University, Chalon Campus  
Los Angeles, CA

### Table of Contents

About ACMI	5
Meet the Team	6
Schedule at a Glance	8
Saturday April 13	12
Welcome Comments	13
Presentations : Del Sol Quartet	14
ACMI Commissioned Compositions Recital	15
Keynote Presentation I : Dr. Chinary Ung	16
Paper Presentation I	17
Lecture Recital I	18
Paper Presentation Series II	19
Performers Recital Series I	22
Composers Recital Series I	22
Composers Recital Series II	30
Opening Concert	37
Sunday April 14	41
Panel Discussion	42
Dialogues : In Conversation with Dr. Huang Ruo	43
Dr. Huang Ruo	43
Performers Recital II	44
Lecture Recital Series II	45
Keynote Presentation II : Dr. Texu Kim	47
Composers Recital Series III	48
Paper Presentation Series III	52
Composers Recital Series IV	54
Performers Recital Series IV	54

Composers Recital Series V	59
Closing Concert	64
Biographies	69
Keynote Speakers	70
Commissioned Composers	73
Guest Artists	76
Guest Presenter	79
Guest Panelists	80
Scholars	82
Composers	85
Performers	96
Guest Performers	103

## About ACMI

Asian Classical Music Initiative (ACMI) is designed to bring awareness to the world of Asian, Asian American, and Pacific Islander (AAAPI) classical music composers through concerts and conferences. Mount Saint Mary's University, Los Angeles, and the University of Kansas ACMI, will hold the 2024 ACMI International Conference at Mount Saint Mary's University from April 13th through April 14th, 2024. This conference is devoted to the advancement, dissemination, and interchange of classical music by AAAPI (Asian, Asian American, and Pacific Islander) composers, scholars and musicians. This two day conference will include presentations of concert works through the performance of existing compositions and lecture recitals, paper presentations, and a composition competition.

[www.kuacmi.com](http://www.kuacmi.com)



**KU ACMI**  
Asian Classical Music Initiative

## Meet the Team

### Dr. Xenia Deviatkina-Loh

President, 2024 ACMI @ MSMU

**Dr. Xenia DEVIATKINA-LOH** has performed as soloist and recitalist in various venues across Australia, New Zealand, the UK, the US, and China. The venues she performed at include the Horncastle Arena, Sydney Opera House, Shanghai Concert Hall, Wigmore Hall, St. John's Smith Square, Boston Court Performing Arts Centre, and Los Angeles County Museum of Art. Dr. Deviatkina-Loh also frequently performs with major ensembles and concert series around LA, including the Dilijan Chamber Music Series, MEC (Monday Evening Concerts), Cracow Duo, Synchrony, Jacaranda, and ACB (American Contemporary Ballet). She has also presented at AWMAT (Alliance of Women in Media Arts and Technology) and ACMI (Asian Classical Music Initiative). As of 2021, she is a member of ECHOI — MEC's ensemble-in-residence.

Dr. Deviatkina-Loh was the 2009 winner of the Gisborne International Music Competition. She has been frequently aired live on 3MBS FM, ABC radio, Radio New Zealand, Shanghai People's Radio Station Classical 94.7, KUSC, and Classical KING FM. Furthermore, she has been a fellow at the Lucerne Festival Academy, the Atlantic Music Festival, SICPP (Summer Institute for Contemporary Performance Practice), and NMFS (New Music for Strings).

In addition, Dr. Deviatkina-Loh is also a dedicated pedagogue. She has partaken in tours spanning regional NSW in Australia, regional Washington State, and Los Angeles in the US, where she gave masterclasses, lectures, and performances. Between 2016 and 2019, Dr. Deviatkina-Loh was a Teaching Assistant and Fellow for the String Department within the UCLA Herb Alpert School of Music. She is currently a Teaching Artist at the Beckman YOLA Center, and a Principle Musician at UCLA Herb Alpert School of Music. She is also the president of ACMI's 2024 International Conference, which will be hosted by Mount Saint Mary's University Los Angeles in April. Most recently, she was invited to serve as a Panelist for the International Grand Music Festival in Indonesia and the Irvine Conservatory International Music Competition.

Dr. Deviatkina-Loh completed her Bachelor of Music Performance at the Sydney Conservatorium of Music under the tutelage of Professor Alice Waten. She furthered her studies at the Royal Academy of Music in London under Professor György Pauk, achieving her Master of Arts degree. In 2020, she completed her Doctor of Musical Arts degree at the University of California, Los Angeles under the guidance of Professors Movses Pogossian, Guillaume Sutre, and Varty Manouelian.

In 2019, Dr. Deviatkina-Loh released her debut album under SHEVA Contemporary. It includes works by Édith de Chizy, David Paterson, Esa-Pekka Salonen, Peter Sculthorpe, Rodion Shchedrin, and Eugène Ysaÿe. She is also featured on Yalil Guerra's 2020 album *Renacimiento*, performing "La Magia de Tus Ojos".

**Dr. Zhengyingyue (Elaine) Huang**  
Founder and Executive Director, ACMI

Chinese soprano **Dr. Zhengyingyue (Elaine) HUANG** has been an apprentice with Russia International Art Festival in Moscow P. I. Tchaikovsky Conservatory, Russia, San Miguel Institute of Bel Canto in Mexico. She also perform several roles in LAH-SOW Minneapolis opera, Crittenden Opera Workshop, and the Landlocked Opera in the U.S.A. Her past roles include Baba in *The Medium*, Cio-Cio-san in *Madama Butterfly*, 2nd Witch in *Dido and Aeneas*, Mutter in *Hänsel und Gretel*, the second lady in *Die Zauberflöte*, Mrs. Gobineau in *The Medium*, and the title role in *Suor Angelica*. Dr. Huang has participated in a variety of music festivals and competitions and has won top prizes in the Russian International Opera Competition, Minnesota NATS competition, Kansas City Musical Club Miller Scholarship Award, and Charleston International Contemporary Music Competition. In addition to opera, she has been working as the pianist in Tyrolean International Piano Academy, Austria. Dr. Huang is an active member of the Music Teachers National Association (MTNA) and the National Association of Teachers of Singing(NATS). A new music enthusiast, she has world premiered the chamber opera *Snow Angel* that explores rediscovery and reclamation of personal identity and agency following a sexual assault of the sole female protagonist. As a musician who is passionate about social justice and ethnic diversity, she founded the Asian Classical Music Initiative in 2021. Asian Classical Music Initiative aims to create a platform for the recognition and celebration of the contributions made by Asian, Asian American and Pacific Islander classical music composers This organization is focused on presenting diverse musical styles and traditions, including both classical and contemporary genres, to promote a greater understanding and appreciation of the rich and varied cultural heritage of the Asian and Pacific Islander communities. Since its founding in the summer of 2021, KU ACMI has already produced several concerts and hosted an international conference, which brought together scholars, composers, performers and music enthusiasts from around the world to share their insights and perspectives on AAAP classical music. The initiative is also engaged in outreach efforts to raise awareness of AAAP music and provide educational opportunities for musicians and students who are interested in exploring this genre. Through its various activities, the Asian Classical Music Initiative seeks to build bridges between cultures and communities and to foster greater understanding and appreciation of the unique artistic expressions of the AAAP communities.

## APRIL 13

<b>TIME</b>	<b>LOCATION</b>	<b>EVENT</b>
9 AM	The Circle	Registration
10 AM	Hannon Theatre	Welcome Comments
10:10 AM	Hannon Theatre	Presentations : Del Sol Quartet
11:30 AM	Hannon Theatre	Commissioned Compositions Recital featuring Dr. Yi-Yang Chen & Dan Luo
12PM		Lunch Break
1PM	Hannon Theatre	Keynote Presentation I : Dr. Chinary Ung
2:30 PM - 4 PM	Hannon Theatre	Paper Presentation I : Pauline Ng Lecture Recital I : Ka Man Carmen Ching
4 PM - 6:30 PM	Humanities 506	Paper Presentations Series II : Zhuo Zhao Dr. Anqi Wang Xin Ma
4:15PM - 5:15 PM	Hannon Theatre	Performers Recital Series I : Nhi Luong Hyerim Lee Jasmine Wong Sis-ilia Trio Ge Tian Peter Ko Dr. Suejin Jung Composers Recital Series I : Grace Ann Lee Meiqiao Wang Yuxuan Lin Li Shirunyu Dr. Balee Pongklad



**5:30 PM - 6:30 PM** Hannon Theatre

Composers Recital Series II :

Jiajie Liu

Jiaqi Wang

Minjoo Kim

Sunghyun Lee

Hanzhong Kang

Wei Dai

Yiqi Guo

Jason Heemang Griffin

Dr. devon osamu tipp

**6:45 PM - 7:20 PM**

Suppertime

**7:30 PM**

Mary's Chapel

Opening Concert

## APRIL 14

<b>TIME</b>	<b>LOCATION</b>	<b>EVENT</b>
9 AM		Hannon Theatre Doors Open
9:30 AM	Hannon Theatre	<b>Panel Discussion</b> Moderator : Dr. Xenia Deviatkina-Loh Dr. Chinary Ung Dr. Texu Kim Christine Pan Kenneth Li
10:30 AM	Hannon Theatre	<b>Dialogues : Dr. Huang Ruo</b> Facilitator : Dr. Zhengyingyue (Elaine) Huang
11:15 AM - 12:45 PM	Hannon Theatre	<b>Performers Recital II : Lisa Yoshida</b> <b>Lecture Recital Series II :</b> Siqi Tong Dr. Akina Kondoh
12:45 PM		Lunch Break
1:30 PM	Hannon Theatre	<b>Keynote Presentation II :</b> Dr. Texu Kim
3PM - 4PM	Hannon Theatre	<b>Composers Recital Series III :</b> Yip Wai Hung Yu-Pin Lai Ian Yeonchan Chung James Chatchapon Leelayuvat Wang Ziyu <b>Performers Recital III : Aine Nakamura</b>
3:30 PM - 5 PM	Humanities 506	<b>Paper Presentations Series III :</b> Siqi Tong Dr. John O. Robison

<b>4:15PM - 5:15 PM</b>	Hannon Theatre	<b>Composers Recital Series IV :</b> Yi-Ting Lu Yin Yin Huang Enzhe Zheng Niall Tarō Ferguson <b>Performers Recital IV : Shirley Wang</b>
<b>5:30 PM - 6:30 PM</b>	Hannon Theatre	<b>Composers Recital Series V :</b> Oswald Huynh XinXin Tian Dr. Tomoko Ozawa Dr. Yanchen Ye Yunfei Li Chen-Kang Kao
<b>6:45 PM - 7:20 PM</b>		Suppertime
<b>7:30 PM</b>	Hannon Theatre	<b>Closing Concert</b>

**SATURDAY**

**APRIL 13**

## **Registration**

Saturday, April 13th  
9 AM – 9:45 AM  
The Circle

## **Welcome Comments**

Saturday, April 13th  
10 AM – 10:05 AM  
Hannon Theatre

Dr. Xenia Deviatkina-Loh: **President, 2024 ACMI @ MSMU President**  
Dr. Zhengyingyue (Elaine) Huang: **Executive Director, ACMI**

**Presentations :  
Del Sol Quartet**

Saturday, April 13th  
10:10 AM – 11:25 AM  
Hannon Theatre

## ACMI Commissioned Compositions Recital

Saturday, April 13th

11:30 AM

Hannon Theatre

**"SAY IT IN YOUR HEART, SAY IT WHEN YOU SLEEP" FOR SOLO PIANO**

**LANZILOTTI, Leilehua (b. 1983)**

Yi-Yang CHEN, piano

**SNAKE WHITE SUITE FOR TWO PIANOS**

**CHEN, HuiZhi (b. 1983)**

Dan (Lori) LUO, piano

Yi-Yang CHEN, piano

In **say it in your heart, say it in your sleep**, the pitch content is drawn from Liliuokalani's song, E kuu Holo.

"Hoola" means "to give life, to revive, to heal" in 'Olelo Hawaii, while "ea" means "sovereignty" or "life" (EA is a repeated gesture throughout the piece). The title honors scholar and activist Haunani Kay Trask, and is a quote from her most famous speech.

– Leilehua Lanzilotti

**Snake White Suite for Two Pianos** is an arrangement adapted from the film score of China's pioneering 4K Cantonese Opera film, "Snake White: Love Endures." Composed by HuiZhi Chen, the original film score composer, the work skilfully integrates elements of traditional Cantonese opera, Lingnan nursery rhymes, and the vibrant sounds of Cantonese opera gongs and drums. It also incorporates a touch of Cantonese pop music element, utilising the expressive language of film music to richly convey the theme of "love."

— Hui Zhi Chen

**Keynote Presentation I**  
**Dr. Chinary Ung**

Saturday, April 13th  
1 PM  
Hannon Theatre



## **Paper Presentation I**

Saturday, April 13th

2:30 PM – 3:15 PM

Hannon Theatre

Chair : Dr. Zhengyingyue (Elaine) Huang

### **From Absolute to Adaptable: Nurturing Relative Pitch in Tonal Language Speakers with Absolute Pitch during Early Musical Training**

Pauline Ng

This paper examines the nuanced relationship between possessing absolute pitch (AP) and its conscious utilization in early musical training and practice. While AP – the auditory ability to identify and reproduce musical pitches without external reference – has been extensively studied from cognitive-focused perspectives, the challenges encountered by musicians possessing AP have not been fully explored. Common myths, misconceptions, and overstatements surrounding AP are still prevalent. Instead of associating AP with giftedness and musical talent, or debating the notions of AP as an innate ability or acquired skill, my research aims to reassess the significance and assets of harnessing AP as a valuable tool without excessively depending on it during the initial stages of learning music. Discussions related to pitch perception, as well as the deeper internalization and relational understanding of tones, are crucial for outlining tailored pedagogical strategies that enable musicians with AP to develop relative pitch (RP) while also effectively leveraging their AP. These considerations direct towards a focused investigation on young musicians with AP who are also speakers of tonal languages, exploring the hypothesis that tonal language speakers may exhibit heightened subjective pitch perception. Insights from this study could inform ear training and aural skills pedagogy, assisting aspiring musicians to effectively utilize AP and RP while adapting to various musical contexts relationally. Additionally, findings from this paper proposes specific pedagogical approaches for nurturing RP in tonal language speakers with AP during early musical training.

## **Lecture Recital I**

Saturday, April 13th  
3:15 PM – 4 PM  
Hannon Theatre

Chair : Dr. Zhengyingyue (Elaine) Huang

### **Cultivating Listening and Collaborative skills: A Narrative Journey Through Pauline Ng's Piano Pieces**

Ka Man Carmen Ching

**AT TWILIGHT**

**NG, Pauline**

Pauline NG, piano ; Stefanie QUINTIN-AVILA, soprano

**THE UNMEASURED PRELUDE**

**NG, Pauline**

**CONVERGENCE II**

**TANG Lok Yin**

Ka Man Carmen CHING, piano

This lecture recital will feature two captivating compositions by Hong Kong's esteemed female composer, Pauline Ng. These pieces are intricately linked to her research on nurturing relative pitch in tonal language speakers with absolute pitch. Drawing from her extensive experience as a string player in various string quartets, Ng's compositions are infused with a deep understanding of collaborative elements. Throughout the recital, we will delve into how these pieces serve to enrich pianists' deep listening skills, refining their ability to discern harmonic intervals, enharmonics, and hidden melodic lines, thereby enhancing their collaborative skills.

The recital will showcase Ng's compositions alongside presentations by the composer herself. The Unmeasured Prelude, a commissioned piano solo, takes inspiration from seventeenth-century musical genres, influenced notably by Élisabeth Jacquet de La Guerre, a renowned French female harpsichordist. Through this piece, attendees will explore the genre's characteristics and how its contemporary adaptation fosters the performer's audiation skills. The second composition, At Twilight, is a vocal-piano piece characterized by its atmospheric and narrative qualities. Inspired by a poem authored by Ng, this piece delves into the interactions between pianist and vocalist. At Twilight incorporates unique musical elements, serving as onomatopoeia with the vocalist imitating a skylark and the pianist assuming a narrative role, thus heightening tension through dynamic and registral range.

This lecture recital promises a profound exploration of Ng's compositions, offering attendees insights into the intersections of music composition, cultural influences, and collaborative performance. By immersing themselves in Ng's innovative works and their underlying themes, participants will undoubtedly gain a deeper appreciation for the diverse and impactful contributions of Asian composers to the global music landscape.

## **Paper Presentation Series II**

Saturday, April 13th  
4 PM - 6:30 PM  
Humanities 506

Chair : Dr. Zhengyingyue (Elaine) Huang

### **Echoes of the Grassland: Unfolding the Musical Narrative of Lei Liang's Mongolian Suite**

Zhuo Zhao

Asian-American composer Lei Liang's Mongolian Suite, a collection of cello solo pieces inspired by Mongolian folk songs, exemplifies the fusion of contemporary music with traditional folk sounds to convey cultural narratives. Composers and Scholars have long believed Mongolian folk songs have the storytelling power to impress listeners with images of broad grassland landscapes. Furthermore, they are inspired by specific images of grassland, rivers, mountains, horses, mothers, heroes, etc., and transform music into a medium of storytelling akin to brush strokes or language to communicate with listeners. This paper will focus on the essence of music as a language, exploring how the composer translates the Mongolian regional landscape and emotions into the embodiment of musical signs, evoking emotional resonance between humans and nature.

To analyze this cello solo suite, I apply Eero Tarasti's three-stage musical narrative analytical method (Tarasti, 1994) to research three perspectives on the relationship between extra references and music signs. The stage of isotopy examines segmented categories of music elements and the common characteristics residing between segmentations and meaning. Then, the segmentations can serve as coherent narrative units. The next stage of analysis involves articulations of isotopy based on their spatial (tonal and harmonic), temporal (tempo and rhythmic), and actorial (thematic material) features (Almén, 2008). The last stage attempts to see fluctuation in the series connection of narrative units, with which listeners can draw their interpretation and value as telling a story. Through this three-stage research, we can deeply understand how featured Mongolian musical elements play as "words" in musical language and what these "words" connect to create stories. Furthermore, we can hear the desire to live in resonance with nature and the desire for simple and sincere human feelings through musical narrative.

## Scent and Sound in Ye Xiaogang's "Scent of the Green Mango"

Dr. Anqi Wang

In the rich tapestry of musical exploration, the intersection of scent and sound remains a relatively unexplored realm. This study aims to delve into the intricate relationship between scent and sound within the realm of musical composition. The primary emphasis of this investigation will be on the Chinese composer Ye Xiaogang's composition, **Scent of the Green Mango**, coupled with a comparative analysis of the works of classical Western composers, most notably Claude Debussy.

This study begins by analyzing shared parameters in scent and sound, highlighting their parallelism. For instance, the "volume" of scents corresponds to concentration in scent and dynamics in music; "aromatic quality" in scents aligns with "sonority" in music; duration of scent linked to concentration resonates with the decay of sound and rhythmic gestures in music; and trigeminal quality and odorant characteristics in scent analysis parallel cognitive and perceptual approaches in music. Additionally, the connection between scent and sound extends beyond objective features, intertwining with subjective human consciousness. Scent and sound catalyze subjective perceptions, prompting contemplation and emotional expression. Following this, the exploration will extend to historical instances and contemporary initiatives that aim to demonstrate the links between scent and sound, emphasizing the multisensory experiences that arise from synesthetic correspondences.

Musical analysis will be a crucial component of the project. The focus will be on how Ye uses musical elements, such as melody, register, rhythm, harmony, timbre, and dynamics, to portray the qualities of scent and sound, with a keen eye on the intersection of objective features and subjective emotions in his work. Comparing Ye's composition with Debussy's particular works also illustrates how composers translate olfactory experiences into music differently, with Ye infusing personal emotional attachment influenced by Chinese traditions and Debussy prioritizing detached depiction.

# The Application of Yuan Zaju: Lu Zhai Lang to the Field of Saxophone.

Xin Ma

## Purpose of the Paper

This paper aims to integrate Yuan Zaju : Lu Zhai Lang into the realm of saxophone music, endeavoring to craft an original composition rooted in the principles of Yuan Zaju specifically tailored for the saxophone.

## Introduction

The Yuan Dynasty (1279—1368) stands as a pivotal era in Chinese history, marking the first instance of an ethnic minority, the Mongolians, ascending to power and establishing a ruling dynasty. Subsequent to its establishment, the dominant Mongolian aristocracy pursued an aggressive expansionist agenda, engaging in perpetual warfare that inflicted hardships upon the Han populace and fostered widespread discontent. Furthermore, in their quest to maintain Mongolians absolute dominance, Yuan rulers marginalized Han scholars and failure of establishing a cohesive national political framework throughout its governance. Against this backdrop, Han scholars permeated all levels of society, utilizing literary expression and music as a means to voice dissatisfaction with the prevailing status quo and articulate aspirations for the future. Their writings encompassed diverse themes, ranging from advocacy for breaking class barriers and promoting equal love, to discussions on women's status and independent consciousness, as well as critiques of societal issues.

**Lu Zhai lang** is a Yuan Zaju authored by Guan Hanqing, centered around the theme of Social Justice drama. Comprising four acts and a wedge, the narrative primarily revolves around the formidable Lu Zhai Lang, who exploits his privileged status to oppress virtuous individuals, resulting in the tragic separation of their families. However, the intervention of Bao Zheng within the play averts this bleak outcome. Utilizing his authority and acumen, Bao Zheng ensures that Lu Zhai lang faces due justice. The comedic resolution of the plot offers a semblance of solace to the populace amidst the prevailing oppression of Yuan dynasty society.

## Methodology

In order to finalize this paper, I commissioned a saxophone solo composition from one of AAAPL composers drawing inspiration from the classical drama **Lu Zhai lang**. The title of the Composition is called **Serendipity, Grievance, and Entanglement: A Diorama of Lu Zhai Lang**. I will demonstrate the saxophone's remarkable capacity for harmoniously amalgamating elements from both ancient and contemporary musical traditions within this composition. A full analysis of this original work will be provided. I hope this composition is not a piece that only I could understand and perform. Through rigorous analysis, my intention is to aid saxophonists with an interest in Yuan Zaju: **Lu Zhai Lang** in comprehending, practicing, and performing this original piece. Concurrently, I advocate for increased attention from musicians towards the art form of Yuan Zaju, urging the incorporation of diverse thematic elements from Yuan Zaju into contemporary saxophone compositions.

**Performers Recital Series I  
&  
Composers Recital Series I**

Saturday, April 13th  
4:14 PM - 5:15 PM  
Hannon Theatre

**BUNCHES OF FLOWERS OF VIETNAM**

**PHUC, Dang Huu**

Nhi LUONG, piano

**SHINGO MOUNTAIN SONG**

**CHANG, Il-Nam**

**ME-AH-RI**

**LEE, Grace Ann**

Hyerim LEE, piano

**EIGHT MEMORIES IN WATERCOLOR, Op. 1**

**TAN Dun**

Jasmine Lucia WONG, piano

**THE WOOD DRAGON**

**NGUYEN, Le Binh Anh**

Sis-ilia Trio

Nhi LUONG, piano

Hyerim LEE, piano

Jasmine Lucia WONG, piano

**SILENCE**

**WANG, Meiqiao (Melanie)**

**ONE STEP FURTHER**

**LIN, Yuxuan**

Xenia DEVIATKINA-LOH, viola

Richard AN, piano

**YU, THE LADY OF BEAUTY**

**WANG Long**

Ge (Hope) TIAN, soprano  
Isabella CAO, piano

**FOUR PIECES FOR TWO TRUMPETS**

**LI Shirunyu**

- I. OPENING
- II. TOCCATA
- III. MEDITATION
- IV. CLOSING

Ben GUNNARSON, trumpet  
Tali DUCKWORTH, trumpet

**SIAMESE ABROAD**

**PONGKLAD, Balee**

Xenia DEVIATKINA-LOH, viola

**GLIMMER AROUND..**

**LIU, Anqi**

Peter KO, cello

**PENSAMIENTO**

**KIMURA , Mari**

Suejin JUNG, piano

In 2009, Vietnamese composer Dang Huu Phuc wrote **Bunches of Flowers of Vietnam**, dedicated to pianist Dang Thai Son. This five-piece piano suite embodies traditional folk melodies from five distinct regions of Vietnam. The fourth piece, Butterfly and Flower, evokes themes of pure love, while the fifth piece, Drums, captures the festive atmosphere of harvest time.

**Đặng Hữu PHÚC** (b. 1953), a Vietnamese pianist and composer, is best known for his captivating film scores. With over 60 works to his name, primarily for film and theatre, he currently teaches composition at Vietnam National Academy of Music. Phúc's compositions blend traditional European styles with Vietnamese elements. Renowned for his symphonies, orchestral pieces, and piano sonatas, he bridges cultural divides through his innovative musical fusion, leaving a lasting impact on Vietnam's music scene.

**Shingo Mountain Song** is a Korean folk song. It expresses a sorrowful heart of a woman who had to leave her hometown and move around, suggesting conflicts and contemplations arising between traditional and modern forms of life.

Korean composer **Il-Nam CHANG** (1932—2006) was born in Hwanghae-Do (currently North Korea). After graduating from Pyeongyang Music School, he moved to South Korea to escape the Korean War in 1950. He taught at high schools and universities in Seoul and in 1973, he was appointed as a professor of Music at Hanyang University. He composed his first song, "Song of the Sea," at the age of 17. His Korean art songs, including "Tomb Tree(비목)" which sings of the pain of war, and "Waiting Heart(기다리는 마음)" which expresses the longing for hometown, are widely loved by the public and have been frequently performed by singers. Starting from his first opera "Prince Hodong" which was premiered by the National Opera Company in 1962, he contributed to the development of original Korean operas by composing operas based on Korean myths and history, such as "Chunhyangjeon," "Suyang Daegun," "Simcheongjeon," and "Wonhyo Daesa." In 1988, he composed the opera "Burning Tower" for the Seoul Olympics commemoration. He founded the Seoul Academy Symphony Orchestra and served as its resident conductor and popularized Korean art song by organizing broadcast programs such as "Night of Arias" and "Night of Songs."

The title "**Me-Ah-ri [메아리]**" means mountain echo in Korean. As the commission called for the muted piano sound, I wanted to explore the quiet notes in the piano that are resonant and muffled, almost like the sound of an "echo." The first section explores these muted sound of the piano, introducing the large space and the peace and calm, which later explodes and free into a faster tempo based on "Jangdan [장단]", a Korean traditional rhythm repeated with a percussion instrument. Here, the piano plays both the lively melodic line and a percussive role, imitating "Jang-gu [장구]" which is a two-sided drum played by two sticks or bare hands.

— Grace Ann Lee



**Eight Memories in Watercolor, Op. 1** was Tan Dun's first piece written in Central Music Conservatory in 1978. At this time, he just moved from Hunan to Beijing, and was studying Western and modern music, causing a feeling of homesickness. To him *Eight Memories in Watercolor* is not simply a piece, but a "diary of longing" to the folk songs of his village and recollections of his childhood.

**TAN Dun** (b. 1957) is a Chinese-American composer and conductor based in New York City. He is known to compose with various Chinese and Western influences for both Western and Chinese instruments. Tan Dun composes music for piano, orchestral, and film scores and has won outstanding awards such as the Academy and Grammy Awards for his film score *Crouching Tiger, Hidden Dragon*. Tan Dun's commissioned pieces have been presented at events such as the 2008 Olympics in China, and his works have been performed and debuted by noteworthy Chinese musicians including Yuja Wang, Yo-Yo Ma, and Lang Lang who debuted Tan Dun's first piano work in Carnegie Hall, *8 Memories in Watercolor Op. 1* in 2003. At the time Tan Dun was composing this work, he felt homesick and missed the folksongs and memories from his childhood in Hunan, China.

Nguyen Le Binh Anh dedicates **The Wood Dragon** to the Sis-ilia Trio, blending folksongs from their native countries (Vietnam, China, Korea). Dragon is the animal of this year in Asian culture, and with the element of wood, it represents vitality, energy, and intelligence.

**Le Binh Anh NGUYEN** is a professional pianist from Vietnam and an education/technology consultant for Piano Marvel LLC. At the University of Cincinnati, he is a secondary piano teaching assistant and a teaching faculty of CCM Prep. His research interests cover a range of topics, including music technology, artificial intelligence (AI), sight-reading strategies, masterclasses, K-Pop, and Vietnamese music. Nguyen is also the author of a multimedia pop piano curriculum titled *Snow White and The Seven Keys | Pop Edition*, which features K-Pop and K-Drama soundtracks. In 2024, his commissioned composition titled *The Wood Dragon* which uses Cantonese, Vietnamese, and Korean folk tunes is scheduled to be performed in cities across the United States and Canada, as part of a Lunar New Year Piano Concert Series.

In a fast-paced, goal-oriented life, we always try to pursue more. Given a beginning of uncertainty, the journey starts. Through various events, our paces become faster and faster; yet, we realise that at the end of the cycle we have only taken **one step further**s.

— Yuxuan Lin

**Yu, the Lady of Beauty**, composed by Long Wang for piano and voice, is an exquisite exploration of loss and memory inspired by the poignant poem of Yu Li, the last Lord of Southern Tang. Utilizing Chinese pentatonic scales and mimicking the Guzheng's resonant timbres, Wang's composition creates a bridge between ancient poetic elegance and modern musical expression. The piece captures the essence of fleeting beauty and the relentless passage of time, inviting listeners into a deeply reflective

and emotionally charged journey. The piece's innovative fusion evokes a unique experience that transcends cultural and temporal boundaries, embodying the universal themes of nostalgia and the ephemeral nature of life's splendors.

**WANG Long**, a young composer and piano art director at the Voice and Opera Department of the China Conservatory of Music, was mentored by the renowned piano art director and young pianist Deng Yao in the art direction of national vocal music and composition. He has been awarded the Excellent Accompanist Prize at the first CCTV Chorus Competition, the Excellent Piano Art Director Prize at the Bangkok International Vocal Competition, the Best Piano Accompanist Prize in the Hebei area for the 9th National Vocal Music Golden Bell Award, the "Excellent Art Director Prize" of the China Vocal Peacock Award, and the Excellent Art Director Prize at the 9th "National Higher Art Colleges Opera and Vocal Music Competition", among others. He has served as the full-time piano art director for "Professor Sun Liying's National Opera Class," invited piano art director at "Teacher Liu Chang's Art Center," piano accompanist and comprehensive music art director at "Teacher Yan Weiwen's Masterclass," piano accompanist for "My Vocal Learning Notes—Teacher Wang Zhe's Vocal Public Class," special piano accompanist at the "Huanglong Music Season Vocal Week," and piano accompanist for the 9th "Singing Customized for You—Teacher Dai Yuqiang's Masterclass," among other roles. His compositions include "Drinking Alone Under the Moon," "The Longing of the Heart," "The Splendor of the Dragon King," "Spring Rhapsody," "As If We Are Meeting for the First Time," "Every Autumn, I Think of You," and others. His adaptations include "Greenish Qing," "You Walk on the Ridge, I Walk in the Ditch," "Rolling the Pearl Curtain," "The Calabash Brothers".

**Four Pieces for Two Trumpets** is written for intermediate-to advanced-level duets. It introduces single contrasting material for each of the first three movements and an aggregation of the materials in the last movement. It is in a challenging range, with great melodic and rhythmic development.

— Li Shirunyu

**Siamese Abroad** is a medley of Thai folksongs specially commissioned by Davis Brooks. It contains one movement and is performed in a continuous manner. I chose these folksongs because they are upbeat and convey a festive mood. Some of them are so popular that they have been taught in schools and arranged for different styles. As for the musical structure, I came up with the idea of alternating between the folksongs and the episodes which I newly composed. The folksongs are short, lyrical, and memorable while the episodes are longer and more rhythmic. Additionally, I used some musical idioms found in Classical, Blues, Bebop, and Rock to reach the audience. I hope that Siamese Abroad would act as a cross-cultural agent that helps make Thai folksongs become widely known as it brings pleasure to audiences.

— Dr. Balee Pongklad

**glimmer around...** explores the harmonic extremes of the cello, the ethereal, outlying resonances that are often masked by the stronger fundamental tones produced. Anqi maps out an exploration of the 7th, 11th, 13th, 14th and 15th partials—fragile harmonics that can flitter in and out of focus even under the most ideal circumstances. Juxtaposed are manipulations of bow placement, bow pressure, and even finger pressure; all variables often controlled intuitively by the cellist to create an intended “ideal” sound. Yet, in *glimmer around...*, these variables are directed independent of an idealized sounding result, sometimes in paradoxical ways; when followed methodically, it can yield unpredictable, glimmering, complex aural states from the cello beyond imagination.

— Peter Ko

Composer, multimedia artist **Anqi LIU** (b. 1990) started her formal compositional studies at twenty-three although she began her piano training at age four. Despite this late beginning, her music has been performed across the U.S, Europe, and Asia. She has also been commissioned by and has been closely working with a group of musicians, ensembles, and festivals across the globe. Her works have been selected and featured in academies and conferences such as Darmstädter Ferienkurse 2021, Ensemble Dal Niente Summer Residency 2021, International Society of Bassists Convention 2021, Oh My Ears Festival 2021, Ircam ManiFeste the Academy composition workshop 2020, ELECTRONIC MUSIC WEEKEND MISE-EN\_PLACE Bushwick 2019, Kalv Music Academy (Sweden), California Electronic Music Exchange Concert 2018 (CEMEC Stanford), Ecoles d'Art Américaines de Fontainebleau (Paris), International Computer Music Conference 2017 (ICMC), Connecticut Summerfest Contemporary Music Festival, and others.

Pursuing her Ph.D. under the advice of Lei Liang at UC San Diego, Liu got her bachelor's degrees in Law and Music Performance at Xiamen University and an MA in Composition from Rutgers University. Distinct from conventional compositional training, her music degree included extensive travels throughout the Chinese hinterlands to seek and study the original folk music of Chinese minority groups. Experiences like these fostered unique perspectives of sounds in her. Deeply carving in the internal structure of sounds to maximally reveal unknown sonic potential, she experiments with diverse possibilities to expand space and the dimensions of sound. These experiments often lead to challenges that call into question conventional ways of playing or viewing the instruments. At UCSD, she studied electronic music with King Britt, Rand Steiger, Miller Puckette, Tom Erbe and Natasha Diels. She started to perform modular synthesizers after studying with Tom Erbe. Her composition teachers include Marcos Balter, Anthony Davis, Roger Reynolds, Rand Steiger, Chinary Ung, Zhou Long, Chen Yi, Paul Rudy, Robert Aldridge, Charles Fussell, and Gerald Chenoweth. In addition, she had composition lessons with Clara Iannotta, Allain Gaussin, François Paris, Isabel Mundry, Chaya Czernowin, Mark Andre, Pierluigi Billone and Per Mårtensson.

Being born as a Manchurian in Inner Mongolia, the autonomous province in Northern China, her identity has always felt complex. Her experience in both the western world and China has driven her to give a voice to the underrepresented culture she came from.

— Anqi Liu

**Pensamiento** ('thought' in Spanish) is commissioned by and written for pianist Yukiko Sekine. A work for piano and motion sensor I developed called MUGIC®, Pensamiento is inspired by Alexander Scriabin's Quatre Morceaux Op. 51. I refer to some basic harmonic materials from all four of the 'Morceaux', sometimes directly quoting the phrases from the pieces. The mythical nature of the Scriabin and the exquisite performance of the 'Morceaux' by Yukiko, inspired me with the musical 'thoughts' throughout last fall, anywhere I went. MUGIC® sensor detects the natural movements of the pianist's hand while performing, and interacts with the recorded sound of the 'Morceaux' and the sound effects. The title Pensamiento came from one of my own 'mythical' experiences I had in a medieval city of Guanajuato, Mexico. The beautiful villa-turned-hotel had a WIFI password which was 'pensamiento' (!). The sound of this Spanish word, and the 'thought' of the mythical Scriabin for this piece somehow magically matched in essence. Pensamiento was premiered at the Killian Hall, MIT by Yukiko Sekine on March, 5th, 2023.

— Dr. Mari Kimura

**Mari KIMURA** is at the forefront of violinists who are extending the technical and expressive capabilities of the instrument. As a performer, composer, researcher, and entrepreneur, she has opened up new sonic worlds and new musical possibilities for the violin. Notably, she has mastered the production of pitches that sound up to an octave below the violin's lowest string without re-tuning. This technique, which she calls Subharmonics, has earned Mari considerable renown in the concert music world and beyond. She is also a pioneer in the field of interactive computer music. At the same time, she has earned international acclaim as a soloist and recitalist in both standard and contemporary repertoire. Her most recent efforts involves entrepreneurship, bringing her prototype motion sensor MUGIC®, (pronounced "mu" as in music + "gic" as in magic) to the market.

As a composer, Mari is a recipient of numerous awards and residencies including the Guggenheim Fellowship, Fromm Award from Harvard, residencies at the Rockefeller Brother's Fund and IRCAM in Paris. Mari's commissions include the International Computer Music Association, Harvestworks, Music from Japan and others, supported by grants including New York Foundation for the Arts, Arts International, New Music USA/Meet The Composer, Japan Foundation, Argosy Foundation, and New York State Council on the Arts. She was named one of 45 "Great Immigrants" by the Carnegie Corporation, and has been featured in major publications including the New York Times written by Matthew Gurewitsch, and in Scientific American written by Larry Greenemeier.

As a violinist, Mari has premiered many important works, including John Adams's Violin Concerto (Japanese premiere), Luciano Berio's Sequenza VIII (US premiere), Tania Léon's Axon for violin and computer (world premiere), and Salvatore Sciarrino's 6 Capricci (US premiere), among others. In 2007, Mari introduced Jean-Claude Risset's violin concerto, Schemes, at Suntory Hall with the Tokyo Symphony Orchestra. The cadenza she wrote for the concerto, incorporating advanced Subharmonics, was subsequently published in STRINGS magazine. In 2019, she gave the world premiere of Dai Fujikura's "Motion Notions" for violin and a motion sensor at her solo recital at the International Chigiana Festival in Siena, Italy.

As an educator, Mari is the Founding Chair of the Future Music Lab at the Atlantic Music Festival in collaboration with IRCAM since 2013. The program focuses on high-level instrumental performers, who explore composition, improvisation and performance using the latest technology. Since 1998, Mari has been teaching a graduate course in Interactive Computer Music Performance at Juilliard. In 2017, Mari Kimura was named Professor of Music at UC Irvine's "Integrated Composition, Improvisation and Technology" (ICIT) program, Music Department at the Claire Trevor School of the Arts.

As an entrepreneur, Mari is the President of Kimari, LLC creating MUGIC®, a motion sensor system for performance. In September 2020, after developing a new MUGIC® prototype at Calit2 at UCI for two years, she released MUGIC® commercially. MUGIC® is now available at <https://mugicmotion.com/>. For her recent efforts, Mari was nominated for Entrepreneurial Leader of the Year at UC Irvine, and received a Certificate of Recognition from both the US House of Representatives and the California State Assembly.

— Dr. Mari Kimura

## Composers Recital Series II

Saturday, April 13th

5:30 PM - 6:30 PM

Hannon Theatre

**LEE DOW HANG**

**LIU, Jiajie**

Richard AN, piano

Anqi WANG, piano

**TWIN FLAME**

**WANG, Jiaqi**

I. BLUE FLAME

II. RED FLAME

III. AWAKENING, COMBINING, RESONATING

Jiaqi WANG, piano

Richard AN, piano

**STARBURST CAPRICCIO FOR VIOLIN, VIOLONCELLO, AND PIANO**

**KIM, Minjoo**

I. STREAKING STARBURST

II. MY HEART'S REFUGE

III. CASSIOPEIA'S CHAIR

**DRUNK LIGHT DANCE**

**KANG, Hanzhong**

I. DRUNK (醉)

II. LIGHT (光)

III. DANCE (舞)

Andrew KWON, violin

Daniel LIM, cello

Richard AN, piano

<CACHE-CACHE I>

LEE, Sunghyun

Minseo KIM, flute  
Heeseung LEE, bassoon  
Hyerim LEE, piano

PINES IN ONGNUID

DAI, Wei

Richard AN, piano

INK WASH PAINTING

GUO, Yiqi

Jeffrey HO, cello

THROUGH A JINYANGJO FOREST

GRIFFIN, Jason Hemming

Jason Heemang GRIFFIN, piano

ALMOST HUMAN: UFO (UNIDENTIFIED FLYING OSAMU) RETROSPECTIVE

tipp, devon osamu

Xenia DEVIATKINA-LOH, violin

“Lee Dow Hang” means “this way” in Cantonese. The inspiration comes from a bird's singing in a small village in Guizhou province of China. The bird's tone is similar to the Cantonese “Lee Dow Hang”. In a morning, a Cantonese team was driving on their way to that village. At an intersection, they stopped and quarrelled about which way to go, meanwhile, the bird was singing “Lee Dow Hang (this way)”. This interesting scene enlightened the motivation and style of this piece.

— Jiajie Liu

**Twin Flame** is a work for a piano duo in three movements exploring the notion of two different energy types. The piece explores how these energies can inspire a spiritual awakening after their merging and meeting and how they can clear and heal themselves and also search for the soul's mission of reintegration in to 3D world of duality moving towards ascension. They can be united on different levels: the physical body, the emotional body, the mental body, the astral body and the soul body. The blue flame represents sensuality and autonomy. However, there is a missing energy in people of the blue flame. They are obsessed with the world and its emotions, which makes it difficult for them to handle difficult situations, leading to a state of anxiety. Musically the tension and density gradually increases in this movement, as the blue flame tries to break out of its obsession, but it still does not awaken, and the movement fades away in an ethereal sound. The red flame represents rationality, authority, impulse, and ambition. People with red flame energy also have an important flaw. They become numb and rigid because when they start to have trouble following their hearts by over-pursuing their goals. In this movement, the music progresses from a pattern of conformity to one of chaos and extreme impact. The end of the piece signals the exhaustion of the red flames' energy and their inability to control themselves at its most explosive point. The third movement focuses on how the two flames awaken separately and spread great energy when they are synthesized into one. The movement is divided into five parts. The first theme of the blue flame is presented again in a crystalline way, where the energy seems to be gradually transitioning from a complex and extremely sensual state to a transparent, free temperament. The blue flame is slowly awakening. Then, the blue flame awakens the red flame to awaken. After the cadenza, the hard hearts of the red flames finally are melting and that they can begin to rediscover their true selves. The combination of the two energies explodes in the last part creating a powerful spiritual force with all the courage, wisdom, and love that the two flames have managed to intertwine in the end. A balanced and complementary resonance of these two energies contribute to the elevation and fulfilment of our state of being.

— Jiaqi Wang (2023)

### Commentary on **Starburst Capriccio for Violin, Violoncello, and Piano**

Have you ever seen a flock of shooting stars? They provide a breathtaking display of brilliant lights, with their tails intertwining in a spectacle of luminous beauty. Stars have a different cultural significance in countries around the world, but in Korea, they often represent a sense of home. They provide both questions and answers about human origins. I grew up with this meaning of the night sky through the fairy tales of my childhood. Stars also evoke a sense of loneliness and yearning. The feeling of longing that I had to experience while being away from my hometown for a long time was augmented when



beholding the stars of a foreign land, and it led to the composition of this piece. One specific unforgettable experience inspired me the most. Last summer, when on a beach in Taiwan, Kenting, I witnessed a meteorite shower that looked like streams of stars descending in luminous whirls. Surprisingly, it was then and there that I was most acutely reminded of my homeland. The first movement of the trio attempts to convey this sensation. The second movement is my personal nostalgic lament for my hometown. The initial theme, first introduced by the piano and subsequently transformed by the violin and cello with a relatively free rhythm, dominates the entire movement and rarely strays too far from its narrow range, which gives the second movement a strong 'mono-thematic' character. The ensuing variations on this theme flow freely throughout the movement, ultimately transitioning Attacca into the third movement. One of the constellations in the sky, Cassiopeia's Chair, can be observed during all four seasons in my hometown. It is particularly visible during the autumn. The third movement of my composition represents this constellation that holds a special place in my heart. As it is widely known, this group of stars forms a 'W' shape and serves as an important guide, along with the Big Dipper, in locating the North Star. The first section of the third movement starts with the cello playing tetrachords that follow the shape of these stars (for example E4-F#3- B4-G#3). The gentle collisions of sounds between the violin and piano accompanying the cello's notes represent the sparkling lights surrounding Cassiopeia in the night sky. The entire third movement is composed based on the "Cassiopeia-tetrachords". Even the final chord is constructed of these four notes.

— Minjoo Kim

<**Cache-Cache I**> was composed in 2023, in three versions: first version for flute, bassoon and piano, second version for flute, bass clarinet and piano, and the third version: double concerto version for two soloists (flute, bass clarinet) and ensemble. In this work, I tried to translate the act of playing hide-and seek in music in various ways. For example, "traditional" elements, such as harmonic continuations of triads or regular, clear rhythm patterns, are recontextualized in music where many noise elements are interspersed, or sometimes inaudible elements are hidden among clearly recognizable elements. In addition, musically, two soloists pursue or chase each other, and the piano mediates various musical events between them.

— Sunghyun Lee

New Zealand is a country full of poetic charm, where clouds resemble poetry, lakes resemble poetry, and the fluttering birds flying overhead seems can also compose poetries. **Drunk Light Dance** is composed based on the poem : Trip the Light Fantastic (John Milton). Sometimes, one cannot expect to understand and comprehend everything thoroughly. This poem has me pondering endlessly, yet I could not grasp its meaning. I typically decide to stop right there when faced with this kind of incomprehensible matter, and as a rule of thumb, continuing to dwell on them will most likely destroy that beauty.

On the plane flying to New Zealand at the beginning of 2023, accompanied by a drink, I kept repeating this poem and pondering it. In my limited understanding and speculation, three Chinese characters gradually emerged in my mind: "醉" (Zuì), "光" (Guāng ), and "舞" (Wǔ). I seemed to see a group of

intoxicated Japanese youths, dancing and revelling under the faint moonlight, desperately trying to waste time in every possible way. It was heart-wrenching to see.

Using poetic verses as a foundation for musical composition is no longer innovative and even somewhat cliché. I deeply realize that I am still in an impetuous creative attitude of seeking innovation and change. Regarding this piece, my creative concept deliberately avoids any literary connotations that the poem intends to convey, instead focusing superficially on the words themselves, specifically exploring new musical directions within these three Chinese characters.

The compositional method I employ is called the "Han-Yin Method," which I self-created at the end of 2022. Han-Yin method is an interdisciplinary study of Microtones, Mandarin and Ancient Chinese Literature, combining 26 letters and 24 microtones. Based on this method, every letter matches its specific pitch. Following this method, the three characters "醉光舞" (Zuì Guāng Wǔ) have formed with six pitches and a Buff note ( letter "Z" -- Fermata). These six pitches have generated their own mode, harmony, and colours.

This 10-minute Piano Trio is composed solely using these six pitches: C, C#, E, 3/4#F, #A, and B. It aims to utilize the surface form (Character) to reverse-engineer and uncover the profound essence (Poetry) through this musical "translation" method.

— Hanzhong Kang

In composition "**Pines in Ongnuid**" for solo piano, I explored the nuanced and transient beauty of a winter landscape in Ongnuid, Inner Mongolia. Inspired by a personal journey during which the interplay of snow, wind, and silence was profoundly experienced, the piece seeks to translate these natural phenomena into a musical narrative.

The work opens with motifs that mirror the initial gentle fall of snow, setting a tone of introspection and tranquility. These motifs lay the groundwork for the piece, gradually evolving to depict the increasing intensity of the snowfall. Through dynamic shifts and changes in pace, the music captures the crescendo of the storm, the force of the wind against the pines, and the eventual heavy blanket of snow that envelops the landscape.

A pivotal moment in the piece is the abrupt transition to silence, marking the cessation of the snowstorm and wind. This silence is not empty but filled with the presence of a transformed world—misty, serene, and covered in a thick layer of snow. The use of silence and subtle musical phrases in this section suggests the stillness and clarity that follow the storm, inviting reflection on the natural cycle of tumult and tranquility.

As the piece concludes, the music becomes more sparse, with deliberate pauses that evoke the calm and stillness of the snowy landscape. This final section is contemplative, offering a space for the listener to dwell in the quiet aftermath of the storm. "Pines in Ongnuid" serves as a musical reflection on the beauty and impermanence of nature.

Through the solo piano, I attempted to convey the profound impact of witnessing the transformation of a landscape under the influence of winter elements. The piece invites listeners to engage with the narrative of nature's force and beauty, encouraging a deeper appreciation for the moments of stillness and change that define our natural world.

— David Wei Dai  
Dec. 2019

**Ink wash painting**, a Chinese ink brush technique utilizing black ink, is creatively embodied in this composition. The cello is deliberately employed to emulate the timbre of traditional Chinese instruments, such as the Zheng and ErHu. Additionally, tapping on the cello body and strings introduces a distinct acoustic ambiance. Grounded in the cello's four strings—C, G, A, and E—the entire piece is crafted using the C pentatonic scale and D pentatonic music, maintaining a consistent tonal foundation throughout the entirety of the work.

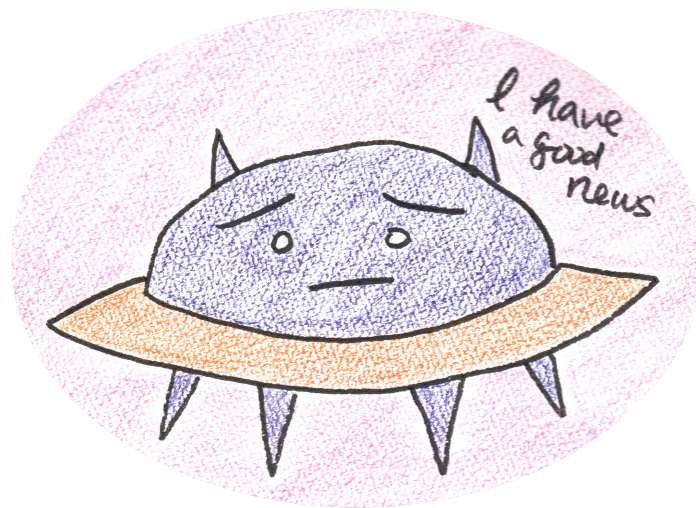
— Yiqi Guo

**Through a Jinyangjo Forest** is a reimagining of the first jangdan (rhythm) of sanjo.

Sanjo is an instrumental Korean folk genre, consisting of a soloist with a drummer accompanist. Its disparate melodies speak to the etymology of Sanjo (散調 - "scattered melodies"), which are drawn from the various folk traditions in Korea, including shamanistic, folk song, and storytelling sources. Holding them together are its jangdan, which not only connects the melodies but also cleaves the whole hour-long sanjo into different movements, one per rhythm. Jinyangjo is the first and slowest jangdan, and commonly has emotional connotations of gravitas and sorrow.

Rather than quoting any particular melody present in Korean music, I made jinyangjo the primary melodic material in the piece. The base rhythm of jinyangjo, termed gak, can be transcribed into 6 measures in 3/4 time - the soloist typically fills in the first four measures, and is then bookended by the drummer in the last two. After a brief introduction, *Through a Jinyangjo Forest* limits itself to the dipping contour of the soloist section, and the repeated tremolo of the drum bookend. The material then develops according to a pattern of four gak - 起景結解 (gi-gyeong-gyeol-hae) The first gak starts the sound, and the second hangs it. The third tightens it, and the last releases it. As the piece progresses, each gak expands in a non-traditional way, but it never loses sight of that cyclic breath inherent to Jinyangjo.

— Jason Hemming Griffin



Almost Human: UFO (Unidentified Flying Osamu) Retrospective is a reflection on my ten years of composing until this point, and is an internal dialogue made audible . It is divided into seven short vignettes performed without pauses inbetween movements. Some are inspired by dreams, while others are inspired by distant undefined memories.

The cover artwork is a portrait of the composer made by their partner, Kanoko Kamata 鎌田華乃子.

— Dr. devon osamu tipp

## Opening Concert

Saturday, April 13th  
7:30 PM  
Mary's Chapel

**SPIRAL X "IN MEMORIAM" (2007)**

**Chinary UNG (b. 1942)**

Del Sol Quartet  
Hyeyung Sol YOON, violin  
Benjamin KREITH, violin  
Charlton LEE, viola  
Kathryn BATES, cello

**UNTIL NOW (2023)**

**DONG Kui (b. 1966)**

Zhengyingyue 'Elaine' HUANG, soprano  
Yi-Yang CHEN, piano

**SONATA AMABILE FOR VIOLIN AND PIANO (2020)**

**Texu KIM (b. 1980)**

II. MO (HOMAGE TO A MOTHER)  
III. MU (HOMAGE A MUDANG)

Xenia DEVIATKINA-LOH, violin  
Zhaoyuan QIN, piano

**HUNGRY (2017)**

**Dante DE SILVA (b. 1978)**

Xenia DEVIATKINA-LOH, violin  
Mona TIAN, violin  
Laila ZAKZOOK, viola  
Jeffrey HO, cello

Genocide is not an easy theme to acknowledge in music, but for Ung, whose studies in Buddhism have led him to express compassion for human suffering, it had become a necessity.

In 2007, when he was awarded a Koussevitsky Commission to write a work for the Del Sol String Quartet, Ung decided to compose a tenth work in his "Spiral" series that would commemorate the Cambodian holocaust perpetrated by the Khmer Rouge between 1975 and 1979. Among the 1.7 million people killed in Cambodia during those years were half of Ung's family members and many of his close personal friends.

The cries and shouts emanating from the four members of the quartet as **Spiral X (Spiral Ten)** is performed present a tremendous challenge. The players intone phonemes and sing in raw village style, very explicitly scored. In addition, various members are asked to sing and whistle, often while playing completely different material. Much of the work appears to be a dialogue between very different individual personalities until the conclusion, with its shamanistic unison shouting directed at dispelling the suffering of the victims, living and dead. **Spiral X** was premiered by the Del Sol Quartet to a standing ovation on October 19, 2007, in the Coolidge Auditorium of the Library of Congress, with the composer in attendance.

— Adam Greene

Dong Kui's new vocal piece, "**Until Now**," is a captivating and thought-provoking work that draws inspiration from the philosophical ideas of Zhuangzi. The piece is set to the text of Denise Newman's poem "Mother Night" and explores the idea of how a dream can blur the line between reality and imagination, offering a glimpse of the interconnectedness between man and nature.

The central theme of the piece is based on the story of Zhuangzi, who in his dream transforms into a butterfly and is unable to distinguish between himself and the butterfly. The piece is divided into three sections, each exploring a different aspect of the story.

The first section introduces the listener to the dream-like state that parallels Zhuangzi's inability to distinguish between reality and imagination. The music in this section is ethereal and evokes a sense of otherworldliness, reflecting the blurred boundary between the two states of consciousness.

The second section of the piece delves into the theme of interconnectedness and brings the original story of Zhuangzi to life through a captivating piano solo and recitation. The elastic rhythm and intricate harmonies serve to illustrate the complex web of relationships that connect all things in the world. It's a powerful expression of the philosophy that underpins the piece, inviting the listener to reflect on their own place in the interconnected universe.

The final section brings the piece to a close with a sense of wonder, an open invite for more contemplations as Zhuangzi flies in his dream and reflects on the experience. The music is tender and reflective, alternating between pulsing rhythm and rich sonority of both soprano and piano.

in the dream you wake up as the clear pearl	you take your time growing a new head	FLY*
in a liquid state between life and death	and wings before taking flight	dream or not this is happening

\*Composer added with the permission from the poet

— Dr. Kui Dong

One of the important reasons for musicians to make music is 'love' – to be loved or to share love. Maybe, that is also one of the most important reasons for individuals to continue living. In **Sonata Amabile**, I hope to share an assortment of my own stories and views about wanting, sharing, and resisting love.

In doing so, I borrow voices of three different imaginary and symbolic female figures from the late Joseon Dynasty (about 18-19th century Korea): a Gisaeng (the Korean version of Geisha), a mother, and a Mudang (shaman - in Korea, shamans are mostly female).

Movement 2, Mo is about a mother (actually, my own mother, with changes made to be faithful to the background of 18-19c Korea), who selflessly gives love to her children. Her love is represented with two types of prayers: Banya Shimkyung (Buddhist one) + Binari (Shaman one), both wishing the peace and prosperity of her family. (My mother is a Protestant, however). I incorporate their rhythmic patterns and gestures in this movement, as well as many percussive effects in both parts.

Movement 3, Mu is about a Mudang who is loved by the gods, very likely against her own will. It is believed in South Korea that if someone is chosen by a spirit, he/she would go through a series of supernaturally unfortunate events from simple sickness to deaths in his/her family, until he/she takes the spirit's will with becoming a Mudang. The ritual of accepting a spirit is called Naerim-Gut, which is the phenomenon that inspired this movement. The high clusters in the piano part at the beginning of this movement, for example, signify the bell tree sound that is pervasively prominent in the ritual.

Thinking about love as the foremost commandment, movements 1, 2, and 3, respectively, are about our struggles to follow it; loving even more voluntarily; and becoming the commandment itself, eventually.

Sonata Amabile was commissioned by Seoul International Music Festival. I hope that my piece might stimulate the audience's imagination fully and invite it to mediate freely on love. This active interaction should be another chapter of our love stories.

— Dr. Texu Kim

The length of time between the original idea of **Hungry** and the actual composition was about 16 years. The piece was inspired by an episode of *X-Files* (also titled *Hungry*), in which a young man struggles with his almost primal need for consuming meat, which later leads to murder. Over those 16-or-so years of thinking about this piece, the idea moved from a cool, sci-fi story to an analogy for the addiction. So many aspects of the story can be directly linked to addiction: the obsession, the withdrawal, the sacrifices, and, worst of all, the inability to stop.

This piece goes through the repeating cycle of addiction, starting with the obsession and withdrawal, continuing to the horrible risks during the frantic time in getting the fix, and finally, the sheer momentary bliss that caps off one cycle, only to start the cycle all over again.

*Hungry* was written for Lyris Quartet.

— Dr. Dante De Silva



**SUNDAY**

**APRIL 14**

## **Panel Discussion**

Sunday, April 14th  
9:30 AM – 10:30 AM  
Hannon Theatre

### **Panelists :**

Dr. Chinary Ung  
Dr. Texu Kim  
Christine Pan  
Kenneth Li

### **Moderator :**

Dr. Xenia Deviatkina-Loh

**Dialogues :**

Sunday, April 14th  
10:30 AM – 11:10 AM  
Hannon Theatre

**In Conversation With :**

Dr. Huang Ruo

**Facilitator :**

Dr. Zhengyingyue (Elaine) Huang

## Performers Recital II

Sunday, April 14th  
11:15 AM – 11:25 AM  
Hannon Theatre

**I PLEDGE ALLEGIANCE?**

**YOSHIDA, Lisa**

Lisa YOSHIDA, violin

**I Pledge Allegiance?** is a piece that illustrates my experience of learning the Pledge of Allegiance in grade school as an immigrant child. I remember struggling to pronounce and understand the big words that I've never even heard of from my Japanese speaking parents. I somehow mastered reciting the pledge itself, by assimilating to my classmates and following the contours of the melodic chant, but not actually understanding the meaning behind what was mumbling out of my own mouth. This piece was originally composed experimenting with the Meyers GALAXY Sound System that allows you to design sound trajectories very easily. I use the spatialized sound to imitate the feeling of being "overwhelmed" in my non-native speaking classroom. Special thanks to Skyler Wang for his voice recording of the Pledge in the opening.

## Lecture Recital Series II

Sunday, April 14th  
11:25 AM – 12:45 AM  
Hannon Theatre

Chair : Dr. Zhengyingyue (Elaine) Huang

### The Modernization of Erhu: From Teahouse to Main Stage

Siqi Tong

**TAN LE (1951)**

**Sending, SUN (1928 - 1962)**

**THE GREAT WALL CAPRICCIO (1981)**

**LIU, Wenjin (1937 - 2013)**

IV. LOOK OF INTO THE DISTANCE

**ZIGEUNERWEISEN, OP. 20 (1878)**

**SARASATE, Pablo de (1844 - 1908)**

**RHAPSODY FOR ERHU, No. 5 (2019)**

**WANG Jianmin (b. 1956)**

Siqi TONG, erhu ; Taylor WANG, piano

I will use four pieces to represent the four stages in the development history of erhu (Qiao Jianzhong, 2000) in order to offering a review of the history of modern erhu music from its inception to prosperity, and demonstrate the leap from traditional to modern Erhu works through my performance and explanation. *Tan Le* (1951) is composed by Sun Wenming, the leading figure in the first flourishing period of modern erhu (1949-1979). Sun had been making a living by busking in teahouses and telling fortunes for people, and *Tan Le* is his innovative work that uses erhu to imitate the Chinese folk plucked instrument "sanxian" to amuse the audience; *The Great Wall Capriccio* (Liu Wenjin, 1981) is a large-scale concerto for alto erhu which is a renowned work in the "second wave" of erhu music; *Zigeunerweisen* was originally a violin piece by Spanish violinist Pablo de Sarasate and was adapted into an erhu piece in the 1990s as part of the craze for adapting Western music; *Rhapsody for Erhu, No. 5* (Wang Jianmin, 2019) is a landmark work that uses microtones for the first time in the composition of erhu music which marks that erhu music further embraces modern Western composition techniques. From these pieces, we could see the subtle influence of Western musical elements on Erhu music as well as the active use of Chinese music on Western music materials and techniques.

## **“Chameleon” Composer Aoshima Hiroshi: Musical Depiction of Famous Western Paintings**

Dr. Akina Kondoh

Aoshima Hiroshi (b. 1955) is a Japanese composer who is relatively famous among amateurs because of his wit and humor demonstrated in his outreach activities and books, which I personally experienced. While exploring piano pieces inspired by paintings, I encountered a collection of his pieces, “Old Famous Pictures for Piano.” These pieces were composed from 1990 to 1991 for a monthly music magazine.

The composer draws painting himself, and the selection of the paintings are completely personal - mostly from early Renaissance period just because he likes the style. He personally claims that he is very good at composing like somebody else, by mimicking the compositional style of the target composer. In the lecture recital, while showing the source paintings on the screen, I would like to show how he depicted them by piano, or to be more exact, how he selected compositional styles for each painting from his vast choice of musical languages.

Following my lecture recital at the last year’s conference, this will be the same type of multimedia presentation of music and paintings.

**Keynote Presentation II**  
**Dr. Texu Kim**

Sunday, April 14th  
1:30 PM  
Hannon Theatre

## Composers Recital Series III

Sunday, April 14th  
3 PM - 3:40 PM  
Hannon Theatre

**MAZE**

**YIP, Wai Hung**

Xenia DEVIATKINA-LOH, violin  
Isabella Mija REYES, violin  
Victoria LEE, oboe  
Anya GARIPOLI, harp  
Caleb CONNOR, triangle  
Angela LIN, piano

**SPRINKLE SPARKLES**

**LAI, Yu-Pin**

Xenia DEVIATKINA-LOH, violin  
Caleb CONNOR, percussion  
Tzu-Jung PENG, piano

**I SING THE FIRST DAY OF SPRING**

**CHUNG, Ian Yeonchan**

Jiyun OH, piano

**\_SIDESTORY**

**LEELAYUVAT, James Chatchapon**

Michael MATSUNO, flute

**SERENDIPITY, GRIEVANCE, AND ENTANGLEMENT : A DIORAMA OF LU ZHAI LANG**

**WANG Ziyu**

Xin MA, saxophone



**Maze** refers to a complicated system of paths or passages. This piece describes the unending puzzlement one has been going through in their personal walk of life.

— Wai Hung Yip

**Sprinkle Sparkles** is an impression of the sparkles with twinkling colours we see when our eyes are closed. With various timbres, the music is a realization of exploring swirling lights and intimate sounds. The sound illusion is constantly shifting from the mysterious atmosphere to reality.

— Yu-Pin Lai

Inspired by themes of spring, I derived three different composition materials from nature to structure the music and composed it like writing a story. Before I wrote this music, I never thought about the idea that spring is the most powerful season of all. It is the season that mother earth reinvigorates the face of the ground where everything perished during the winter. So, the music begins with the “Awakening” theme that signals spring. Next, there is the “Overwhelming” theme, representing the grandiosity and powerfulness of the spring. Finally, the music ends with the “Blossoming” theme, like a flower welcoming fresh rain.

**I Sing the First Day of Spring** is written for Jihyun Oh and premiered at the 2023 Composers Guild Concert at UMKC.

— Ian Yeonchan Chung

**\_sidestory** is my exploration into the world of electroacoustic music. During my time in a symphonic band, I spent a lot of time with Frank Ticheli’s “American Elegy” which was written in memory of the Columbine shooting in 1999. As I learned more about the event, I decided to write about it. The piece was written in reflection of my own growth both as a composer and as a person. It marks a significant in my journey as a composer as I began to explore timbre as a main storytelling device, much like Helmut Lachenmann or Rebecca Saunders. The piece uses a mixture of pitch and unpitched sounds combined with live electronics from a Pure Data patch with various effects. Simultaneously, I integrate fixed media from recordings, news, and media of the tragedy. Throughout the piece, I develop both pitched and noise-based ideas interspersed with electronic solos, ending in a realization of a fully pitched set derived from Japanese scales.

— James Chatchapon Leelayuvat

Written for solo alto saxophone and electronics, **Serendipity, Grievance, and Entanglement: A Diorama of Lu Zhai Lang** pays tribute to Guan Hanqing's Yuan Dynasty theatrical work, "Lu Zhai Lang," by merging the sound of saxophone and live electronics to craft an immersive and evocative atmospheric experience. Guan Hanqing, a prominent literary figure of the 13th century, authored the theatrical piece. "Lu Zhai Lang" weaves a compelling narrative about a corrupt official who abuses his authority and, in the end, faces the consequences of his actions.

At the core of this composition lies an endeavor to reinterpret the lone surviving original score of "Lu Zhai Lang." This historical artifact serves as the cornerstone for an intricate electronic soundscape that complements the saxophone. The result is a modern musical interpretation of this ancient theatrical masterpiece, highlighting the enduring themes and allegorical nuances found in Guan Hanqing's original work. In the music, palindrome and other poetic treatments are used as a literature reference, as well as many bird calls of Chinese native species, played with just the mouthpiece of the saxophone.

The interplay between the saxophone and live electronics invites the audience to explore the emotional, moral, and societal dimensions embedded within this age-old theatrical composition, offering an engaging window into the enduring themes and historical significance of the Yuan Dynasty era.

— Dr. Wang Ziyu

## Performers Recital III

Sunday, April 14th

3:40 PM – 4 PM

Hannon Theatre

OMEN

NAKAMURA, Aine

Aine NAKAMURA, performer

Omen —

By using a mask and paper, I would like to focus on the private space in the public and academic space. By wearing a mask which hide my face, I try to perform from the space, time, and the energy-body, instead of my flesh and identified body. I focus on depth of self instead of surface of ego, which Izutsu Toshihiko explains about, in other words, what may be beneath the surfaces. It also reminds me of proximity and distance, and how we may be able to recover or connect underneath, and communicate inwardly and externally. Through acoustical and spatial shifts, audience engage in listening and performance. Paper is skins of trees and it reminds me of surfaces and what may be between and beneath them. The architecture of a conference room also becomes my compositional approach, and I move across structures, story-telling using their features. I focus on energy-body, so that I can attune myself to it, audience, and the site. The energy-body becomes the performing body itself and the architecture is a building or costume for the energy-body.

### **Paper Presentation Series III**

Sunday, April 14th  
3:30 PM - 5 PM  
Humanities 506

Chair : Dr. Zhengyingyue (Elaine) Huang

#### **Traditional Musicians Under the Storm of May Fourth Movement: the Duplicity of Zheng Jinwen and Shanghai Datong Music Society (1919-1935)**

Siqi Tong

Zheng Jinwen (1872-1935), a Chinese instrumentalist originally from Jiangsu, is the founder and president of Shanghai Datong Music Society (上海大同乐会), a performance, research and education group established to promote Chinese traditional music. Influenced by the May Fourth Movement, a student protest against the Chinese government's humiliating policy toward Japan which resulted in a series of strikes and amounted to an intellectual revolution that broke out in 1919, Zheng changed its name to "Datong", with the aim of promoting the great harmony of Chinese and Western music and advocated the study of Western music. This paper takes Zheng's volume Chinese Music History (1929) as well as the Datong Music Society's announcements, news and review articles published by Shanghai News and articles in other well-known modern Shanghai newspapers as its main research objects. I demonstrate that despite Datong's stated purpose, there was an ambivalence toward Western culture among Chinese traditional literati in the semi-colonial and semi-feudal era, one represented by Zheng Jinwen. Datong Music Society focused on manufacturing Chinese ancient musical instruments and restoring and adapting ancient Chinese court music "Yayue" (雅乐), which has been affirmed by most scholars, yet only Chinese scholar Feng Changchun has pointed out that Datong Music Society's activities were contrary to the trend of accepting modern Western ideas and technologies in the May Fourth period (2005). At that time, most intellectuals who had studied abroad believed that Chinese music must learn from Western music to progress and thus criticized Datong's activities. By showing the complex musical cultural ecology of the Shanghai International Settlement during the May Fourth period, this paper will promote research on the exchange between Chinese and Western music and the reception history of Western music in China in the early 20th century.

## Wang Xilin, Tiananmen Square, and Symphony No. 3

Dr. John O. Robison

After being unjustly incarcerated during the Cultural Revolution, Wang Xilin intensively studied the music of formerly censored twentieth-century European composers during the 1980s. Finding his distinctive voice as a composer did not occur until 1989-90, when Wang composed his first work reflecting his new understanding of music since 1900 after intensively studying the music of such composers as Bartok, Stravinsky, Schoenberg, and Penderecki. Wang's Symphony no. 3 is a monumental, four-movement symphony, and his first composition based on the concept of human suffering; the profound mood prevailing throughout reflects Wang's concern for China's history, and for the entire destiny of humankind.

The opening movement of Symphony no. 3 represents the prisoner and his fate in life. After this movement's completion on May 29th of 1989, the trajectory of the entire symphony was forever changed by the Tiananmen Square Massacre six days later, and the latter three movements of the symphony were composed in direct response to this tragic event. Movement two depicts the massacre itself, invoking images of the grotesque, rudeness, and arrogance, while the third movement depicts a long, dark night after the killing at Tiananmen Square. Wang discovered *Harmonielehre* by John Adams around 1989, assimilating the principles of Western minimalism into his concluding movement as he depicts the entire country of China as one big jail, with its people all being prisoners. It is only after the premiere performance in 1991 that Wang revealed the meaning of each movement, thus ensuring that the chances of hearing one of his most impressive symphonies in China again would be pretty much nonexistent. Yet rather surprisingly, Symphony no. 3 did receive two performances during the new millennium in Shanghai (2017) and Beijing (2018), although the program notes were carefully written to hide the true meaning of each movement. Wang Xilin's first work on the theme of human suffering has received critical acclaim from Chinese and Russian musicologists, deserving a place as one of the most impressive symphonies of the late twentieth century.

**Composers Recital Series IV  
&  
Performers Recital Series IV**

Sunday, April 14th  
4:15 PM - 5:15 PM  
Hannon Theatre

**WEAVING**

**LU, Yi-Ting**

Michael MATSUNO, flute  
Jeffrey HO, cello

**JOURNEY OF LIFE IMPROMPTU**

**HUANG, Yin Yin**

Andrew KWON, violin  
Daniel LIM, cello  
Yin Yin HUANG, piano

**BEYOND THE SKY**

**ZHENG, Enzhe**

Andrew KWON, violin  
Daniel LIM, cello  
Richard AN, piano

**PAMIR, MY BEAUTIFUL HOMETOWN**

**ZHENG Qiufeng**

Shirley XiaoLing WANG, soprano  
HUI Wu, piano  
Susan SHE, guzheng  
Steven LI, erhu

MU YANG QU

Traditional

Sherry Shaoling, soprano  
HUI Wu, piano  
Julio SALCEDO, kungfu artist

M BUTTERFLY : AWOKE AS A BUTTERFLY

HUANG Ruo

MADAMA BUTTERFLY : UN BEL DI

PUCCINI, Giacomo

Shirley XiaoLing WANG, soprano  
HUI Wu, piano  
Susan SHE, guzheng  
Steven LI, erhu

未完の思い出 "MIKAN NO OMOIDE" / "INCOMPLETE MEMORY

FERGUSON, Niall Tarō

II. HI NO KISETSU / FIRE SEASON

III. MI NI SHIMU / SOAK TO THE BONE - TOSHI NO YO / CLOSE OF THE YEAR

Jeffrey HO, cello  
Daniel LIM, cello

**Weaving** for flute and cello captures the weaving process in several aspects: The simultaneous pauses of the two instruments, together with their rhythmic movements, reflect the creation of warp and weft threads. Meanwhile, the continuous timbral shifts and the repeated modulations mirror the characteristics of countless intersections in weaving. These small musical elements linger, emphasizing the constant presence of crossings, wherein the transition from one gesture to the next presents the transformation from the abstract to the concrete, bringing out texture and revealing the composition's overall framework.

— Yi-Ting Lu

Yin Yin Huang composed **Journey of Life** while in Taiwan at Two Cranes International Music Festival in 2023. She dedicated it to her beloved piano teacher Lili Chou who is still influential in most of her life and music career.

The composition is a fantasy form in E flat major and begins with cello Pizzicato as an introduction followed with Violin and correspond with piano solo for the cheerful main theme. Then modulated to lyrical C Minor second theme and sorrowful F minor section. Then a brief cadenza by strings with lively allegro returned to E flat major. Then, cello continues with main theme and supported by pentatonic scale on the piano. Within the scope of the composition there is choir reflecting religious and tranquility on the piano part and accompanied by strings with tremolo. Prior to Coda, piano virtuoso cadenza leads with strings to finale, which epics transitions to Heaven.

— Yin Yin Huang

### **Beyond The Sky —**

The inspiration for this composition comes from ancient Chinese Cosmology. Chinese cosmology has gone through three important doctrines: the "Gai Tian Doctrine", which believes that the sky is like a round pot or umbrella on top of the earth; the "Hun Tian Doctrine", which initially believed that the earth floats on water, and later developed to believe that the earth floats in the air; and the "Xuan Ye Doctrine", which believed that all heavenly bodies including distant stars and galaxies are composed of air. The composer incorporates these thoughts on "earth", "water", "air" and "universe" as materials in this composition, and use electronic and ambient sounds as well as acoustic instrumental sounds to create a sense of collision among the "universe", "human" and "nature". The music would like to express the endless imagination of the universe.

— Enzhe Zheng



It is often the simple, intangible things in life that allow us to truly appreciate the beauty of our own hometown. This is the sentiment composer Zheng Qiufeng (郑秋枫) masterfully captured in her poignant melody “**Pamir - My Beautiful Hometown**” 《帕米尔 我的家乡多么美》 .

Pamir is a highland region of Central Asia located in Xinjiang, China, a scenic area known for its natural beauty and local Uighur community. The song’s moving lyrics praise the abundance of mountains and rivers coursing through Pamir, and speak to the joys experienced in the everyday life of the Uighur people living there.

A strong rhythmic contrast is maintained throughout the song; what starts off as a slow lyrical expression gradually transitions to a 7/8 meter with a compelling tempo. The start of the piece has the important function of setting the tone for the rest of the song. The low notes of the piano complemented by the high-pitched soprano vocals are used to imitate the call of the skylark. The vocals undergo subtle shifts in intensity and volume throughout this first section to evoke the feeling of a wild skylark flying freely amongst the high white clouds; nimble and dainty, immersed in the serenity of the crisp fresh air and vast mountain ranges under its wings.

The switch from 4/4 to 7/8 meter after this point marks the transition into the next part of the song, which instead installs in listeners a more lively and jolly vibe. Adopting a dynamic dance-like rhythm, this phrase instead focuses on expressing the unbridled vitality one experiences when fully immersed in nature. Taking these complex nuances and technical challenges into account, the vocalist for this piece needs to have a solid grasp of syncopated rhythm as well as being able to control the slow tempo at the beginning, and must also demonstrate a broad vocal range in order to fully capture the depth of affection the composer felt for her beautiful homeland.

— Ausfeng

René Gallimard, a civil servant at the French embassy in Beijing, falls in love with a beautiful Chinese opera singer named Song Liling. Song holds two shocking secrets, both of which eventually bring Gallimard professional and personal ruin.

**M. Butterfly’s** plot is inspired by the true story of a French diplomat who carried on a 20-year love affair with a star of the Peking Opera. The story’s many parallels with Puccini’s *Madama Butterfly* are echoed in the new work paying tribute to the history of Opera, while simultaneously turning it on its head by rectifying what the composer deems the “kind of imbalance between East and West, the smaller picture [of] the interplay of male and female,” and the treatment of Asians found in Puccini’s original work.

— Ricordi

未完の思い出 “Mikan no Omoide” / “Incomplete Memory” explores three memories that are each associated with a specific location in Little Tokyo, as well as a particular time of year.

The “incompleteness” of memory refers to two aspects:

1. The general haziness of our recollections - the ephemeral quality of memory and the details of our experiences that decay as time passes
2. The unending processing of memories and their meanings - how these meanings change as we mature, and how our future experiences will engender endless revision of those meanings. For example, particularly in youth, we may have a very strong memory of an event or a person, but not understand its significance until an adult level of sentience is reached (and maybe even then we will not know!).

For the titles of each movement, I chose to use some well-known Kigo words/phrases. Kigo (“season word”) are used in some forms of Japanese poetry to indicate the time of year that is being described in a particular stanza. These words or phrases, while very concise in their syllabic content, are infused with very particular qualities and connotations, which make them extremely valuable in providing economy of expression.

I chose to use Kigo because I feel that the movements I have written have a similar aim, in that they are aural interpretations of particular snapshots of my life - snapshots that have come to bear a great deal of significance to me in the exploration of my Nikkei identity.

Movements:

- II. Hi no Kisetsu / Fire Season: Despair at the sight of the damaged Higashi Honganji Temple, sorrow and mourning for the lives of Asians/Asian Americans/all oppressed peoples who have been victims of hatred and bigotry, in the last year as well as in the distant past.
- III. Mi ni Shimu / Soak to the Bone - Toshi No Yo / Close of the Year: Quietude and healing in the garden, with the sounds of the running stream and chirping birds all around. “Soak to the bone” is a Kigo that colloquially means “to feel something at the bottom of your heart.” This is a song of reflection and closure - both an elegy and an ode.

— Niall Tarō Ferguson

## Composers Recital Series V

Sunday, April 14th  
5:30 PM - 6:30 PM  
Hannon Theatre

### YELLOW PERIL

HUỠNH, Oswald

Michael MATSUNO, flute  
Micah WRIGHT, bass clarinet  
Xenia DEVIATKINA-LOH, violin  
Isabella Mija REYES, violin  
Karoline MENEZES, viola  
Jeffrey HO, cello  
Zhaoyuan QIN, piano

### THE FLYING TIME

TIAN, Xinxin

QIAN Yi, soprano  
Xenia DEVIATKINA-LOH, violin  
Isabella Mija REYES, violin  
Karoline MENEZES, viola  
Jeffrey HO, cello

### STRING QUARTET No. 2

OZAWA, Tomoko

#### THREE DANCES

YE, Yanchen

- I. DANCE OF RITUAL
- II. DANCE OF EXPRESSION
- III. DANCE OF JOY

Xenia DEVIATKINA-LOH, violin  
Isabella Mija REYES, violin  
Karoline MENEZES, viola  
Jeffrey HO, cello

HOT POINT SUITE

LI, Yunfei

Amelia SMITH, clarinet

GROWTH : PERCUSSIVE

KAO, Chen-Kang

Kevin WONG, choreographer

Em BERDEJA, dancer

Zoe FOY, dancer

Tyra LOGAN, dancer

Xenia DEVIATKINA-LOH, violin

**Yellow Peril** is after Vincent Chin and the victims of the 2021 Atlanta spa shootings.

In Vietnamese tradition, funerals are imagined as celebrations rather than laments, a transition rather than an ending. These funerals begin with a procession from the dead's house to their local church or tomb accompanied by a brass band or traditional Vietnamese ensemble, depending on their religion. The festivities can last up to three days, and even longer for important familial figures. The purpose of this tradition is to pay tribute and to comfort the deceased on their journey.

*Yellow Peril*, titled after the racist color-metaphor used for East Asians, acts as a musical response to the recent rise of anti-Asian racism and hate crimes, while still recognizing America's long history of anti-Asian discrimination. The work quotes a Vietnamese funeral song in a heterophonic texture as a homage to Vietnam's folk music. This specific song, *Lưu Thủy*, is meant to express the happiness that the living feel when the dead return to the immortal world, but I chose to slow down the pacing of the song to create a more solemn and melancholic mood. This song is framed by cacophonous sections that are reminiscent of Vietnamese funeral celebrations. *Yellow Peril* is bookmarked by slow, ethereal sections that make excessive use of flutter-tongue, glissando, and wide vibrato, which are all techniques used in Vietnamese and other Asian folk music traditions that Western colonizers and missionaries deemed as ugly, unclean, discordant, and inferior.

— Oswald Huynh

### **The Flying Time —**

Li He, a Chinese poet lived in Tang Dynasty, who left more 300 poetries, died in his 27 years old. He wrote down many magnificent sentences, with majestic words as beautiful metaphors, to present the poet's heavy senses and thoughts of human life, and, natural time.

This piece combines the vocal sound with the technique of Chinese Kunqu Opera, which can access an ancient singing style more deeply.

The singing lyrics are from three poetries by Li He. This combining method is a traditional Chinese poetry game. To choose sentences from different poetries written by a same author, organize them as a new poetry with a coherent meaning then still make the rhythm, which is now supporting the music form. The string quartet has its own path to have a powerful emotion, sometimes makes a dialogue with the vocal.

Lyrics:

I cannot foresee, the height of heaven, the depth of earth,  
Only aware the chilly moonlight and the scorching sunlight, are boiling of someone's lifetime. ("The Flying Time")

The mother of sun rides her Six Horse Chaiot, day and night, never stops. ("Courstey Drinking")

The autumn grass are weak, lying under the rock; the mountain springs are weeping, hiding in the hill to grieve. ("Five Poetries for Irony: fifth")

Flying time, flying time, I propose a toast to you! ("The Flying Time")

吾不识, 青天高, 黄地厚,  
唯见月寒日 暖, 来煎人寿。(《苦昼短》)  
羲和骋六辔, 昼夕不曾闲。(《相劝酒》)  
石畔秋草瘦, 山壘泣清漏。(《感讽五首·其五》)  
飞光, 飞光, 劝尔一杯酒!(《苦昼短》)

— Xinxin Tian

The entire piece consists of two-note phrases that emulate slow ring modulation; Two signals are multiplied when played together, thus creating frequencies that are the sum and difference of the frequencies present in both signals.

**String Quartet No. 2** is divided into two groups: violin I & cello, and violin II & viola.

The first notes in each phrase will slide up to the resultant frequencies of the signals by glissando.

-- Dr. Tomoko Ozawa

While I was composing **Three Dances**, I had three different occasions of dance in mind. The first movement, Dance of Ritual, represents traditions that bring people together in celebration, hope, healing, and reverence for Mother Nature. It symbolizes the social aspect of human life, where people connect with others, uphold social values, and fulfill responsibilities. In contrast, the Dance of Expression delves into the emotional and internal aspects of humanity. It invites us to introspect and connect with our true selves, exploring our sentiments and innermost thoughts. By considering both external and internal aspects of human experience, I was able to reflect on my own life experiences, desires, fears, happiness, as well as the harmonies and dissonances within and outside of me.

Through the exploration of my true self, I gained a deeper understanding of who I am and what brings me fulfillment. This newfound self-awareness allowed me to confront my fears and desires, leading me to a path of personal growth and development. The act of creating music had become a form of self-expression that brought me immense satisfaction and happiness. In Dance of Joy, I infused the piece with a sense of joy and contentment that emanated from my own inner peace, conveying a sense of fulfillment that I hope listeners will experience as well.

— Dr. Yanchen Ye

**Hot Pot Suite** (2021) is a piece for solo clarinet in Bb. It's commissioned by clarinetist Jackie Glazier and premiered on November 29, 2021. The inspiration of this piece was from one of my favorite food in the world: Chinese hot pot. The piece has three movements, and each based on one hot pot style in China, I: Beijing, II: Chongqing, III: Manchu. Beijing hot pot tastes salty, Chongqing Hot pot is very spicy, and Manchu Hot pot is from my hometown, the northeast of China and it tastes sour.

During the pandemic, racist views had increased toward Asian communities. As a composer, I start to think about what can I do for this community. In this piece, I used one of my favorite food, Chinese hot pot, as the inspiration, and turn food into music. Sometimes people don't like others because they don't know a lot about others, maybe they have different cultures, eat different food, speak different languages, but if you spent time listening to each other, you would see all colors are beautiful.

— Yunfei Li

**Growth** is a collaborative project among music and dance artists, including a composer, a violinist, a choreographer, and three dancers, alongside fixed media. Throughout the process, roles may shift; for instance, the composer might also perform or choreograph, and dancers might also play musical roles, and so forth. The title "Growth" originates from a score the composer composed for the aforementioned ensemble. Inspired by the concept of a burgeoning seed, the piece evolves from one section to several through motivic development and different centered notes in the whole-tone scale.

The objective is to evoke a sense of growth—be it emotional, physical, or mental—as we embark on this collaborative journey. Beyond the metaphor of the growing seed, we are eager for all the participants to witness the growth that emerges from questioning how musicians/composers and dancers/choreographers can collaborate in performance.

**"Percussive"** is the sixth section of Growth. In "Percussive," the violinist employs staccato notes, Bartok pizzicato, and rhythmic foot stamps alongside a drum machine. The dancers execute vibratory movements, incorporating body percussion and vocal sounds into their choreography.

Toward the section's conclusion, there is a two-minute dance without music. One dancer is lifted by the others, creating a moment of silence and contrast with the preceding movements, as per the choreographer's intention.

— Chen-Kang Kao

## **Closing Concert**

Sunday, April 14th

7:30 PM

Hannon Theatre

**SANGRYEONGSAN FOR PIRI SOLO (TRADITIONAL COURT MUSIC PIECE)**

**Traditional**

gamin, piri (Bamboo Organ)

**BIRDSONGS (2021)**

**Texu KIM (b. 1980)**

I. MOVEMENT 1

II. MOVEMENT 2

III. MOVEMENT 3

Deanna PYEON, flute, piccolo, alto flute

Xenia DEVIATKINA-LOH, violin

**IRISH BREAKFAST (2019)**

**Christine PAN (b. 1988)**

Xenia DEVIATKINA-LOH, violin

**SPIRAL XI : MOTHER AND CHILD (2009)**

**Chinary UNG (b. 1942)**

Susan UNG, singing violist

**the seed (2024)**

**Kenneth LI (b. 1989)**

Isabella Mija REYES, violin

Xenia DEVIATKINA-LOH, viola

Daniel LIM, cello



**FIVE BY FOUR (2021)**

**Charlton LEE (b.1965)**

Del Sol Quartet  
Hyeyung Sol YOON, violin  
Benjamin KREITH, violin  
Charlton LEE, viola  
Kathryn BATES, cello

**THE STARS 'WHERE, IN WHAT FORM, SHALL WE MEET AGAIN'**

**gamin (b. 1976)**

gamin, saenghwang  
Del Sol Quartet

**ANGEL ISLAND (2023)**

**HUANG Ruo (b. 1976)**

Del Sol Quartet

Yeongsanhoesang has undergone continuous change with the current version taking form sometime in the 19<sup>th</sup> century. There are many versions of the suite, which typically includes 8-9 pieces. While the genesis of the suite is not completely certain, the first piece of the suite, "**Sangryeongsan**" appears to be the foundation piece for the suite. The following pieces in the suite include variations on "Sangryeongsan," as well as standard musical forms and dance pieces of the Joseon era (1392-1910). "Sangryeongsan," the slowest and longest piece in the suite, progresses gracefully and gently like the flow of water.

— gamin

**Birdsong** was written to celebrate the friendship of the two performers who premiered this piece: Molly Barth and Inés Voglar Belgique (per their desire). Inés also shared some recordings of bird songs from her trip to Eastern Europe, which ended up being the title of my work. Throughout this piece, I embraced influences of Korean folk music, in which bird sounds are imitated in various ways. (My incorporation of Korean folk music goes beyond imitating bird sounds.)

The first movement is based on the story of their road trip. In addition to Korean folk music, I incorporated flavors of other traditions, including American fiddling (symbolizing the American road trip). The second movement explores various gestures resembling birdsongs and forms of dialogues between two friends, from ordered and pleasant chatters to heated and intense quarrels. The finale is based on my imagination of two friends recalling their fun times together. When writing it, I was also inspired by the stories of my mother and one of her closest friends, who was dying from cancer at that time. I hope this 10-minute piece reminds us to cherish all our moments with our loved ones.

— Dr. Texu Kim

**Irish Breakfast** is a mix of strong black Assam leaves. An Irish-jiglike melody is initially introduced and sits on the forefront of the sonic pallet. A freer, more virtuosic section based on Raga Bihag comes in and out of the spotlight with the use of extended techniques and changing placements of the bow. The Jiglike and Raga sections, although both has the tonal centre of E, the semitonal clash between F natural and F sharp between the two modes creates contrasting atmospheres. The blend of the icy sound of alto sul pont and harmonics is both haunting and beautiful.

— Christine Pan

In **Spiral XI: Mother and Child**, for viola, the performer invites the listener into an intimate space through the use of her voice. She begins to play a languid, lyrical passage full of longing, dominated by the rich sounds of the instrument's lower registers. Then, she starts to sing. The vocal line is at once wedded to yet independent of the viola line—they are in the same hemisphere but take slightly different paths towards a single expressive goal. It is a highly unusual scenario for a work that is classified ostensibly as a solo, but the overall sense one gathers from experiencing this music is not its newness or strangeness, but rather its unity, its intimacy, and its timelessness.

Ung's mentor and friend of more than 40 years, the composer Chou Wen-chung, had this to say regarding the recent work:

Naturally, the practice of accompanying one's own voice with something as simple as hand-clapping has been around as long as human history. But in *Spiral XI* the virtuosity demanded of the soloist is in the intertwining of the performer's two "voices," as if they were the two "vehicles" for attaining enlightenment in Buddhism.

Clearly, the interpretational demands of this music are not only technical. Ung draws the performer's voice into the work in order to gain something more, something greater than the instrument alone can provide. Chou's interpretation—that the voice and instrument represent different means or traditions towards a common goal: enlightenment—is particularly striking and apt, given Ung's preoccupation with spiritual concepts in his recent work.

— Adam Greene

Imagine a garden where every plant represents a unique life, each beginning as a humble seed. This is the tale of one **seed's** journey. While others were rooted in place, striving to reach the sun's embrace as swiftly as possible, this one seed danced to a different rhythm. It did not rush to meet the world's standard of success; perhaps it was too busy revelling in the joy of the moment. Life, in its whimsical way, sent a medley of stark and funky reminders that jolted the seed back to reality. Fortunately, it discovered the path to its own bliss and thrived. For every twist and turn, for every soul that touched it, it holds profound gratitude.

By the way, it is written in rondo form, with ideas inspired by the musical genres that have excited me.

May this tale, though woven from the threads of a random seed's life, have brought you moments of enjoyment!

— Kenneth Li

**Five by Four** was a bit of creative output during pandemic times. Ever the math geek, I began experimenting with crossing 4 and 5 rhythms and reimagined an old folk tune in 5 instead of 6. I was also dreaming of a nostalgia for a past that didn't quite exist. Performed usually as part of the Del Sol Quartet Joy Project, I could finally say yes to the question, "Do you ever play your own music?"

— Charlton Lee

A tribute to Korean painter Whanki Kim on his 100th birth anniversary

This music was originally performed by saenghwang for solo improvisation when I visited and performed at the Whanki Museum of Art in Seoul, in 2013, where an exhibition commemorating the 100th anniversary of Whanki Kim's birth was held. I was inspired by post-pointillism works and composed while thinking about the harmony between the sky and the stars, sound and space, and the universe.

Artist Whanki Kim's (1913-1974) work '**Where, in what form, shall we meet again**' (1970), which quotes a passage from Kim Kwang-Seop's poem 'In the Evening', is the most famous of his late years, New York period (1963-1974).

In 2022, it was newly arranged for saenghwang and strings and premiered by gamin and INTERWOVEN ensemble in New York.

In the evening

- November 1969, "Monthly Central" (No. 20)  
Kwang-Sup Kim

Among so many stars	The deeper the night,	Like this kinship
Only one looks down on me	The stars disappear in the light	You and me
Among so many people	But I disappear into the	Where, in what form,
Only I look up to that star.	darkness.	Shall we meet again

— gamin

Inspired by the poems carved into the walls of the Angel Island Detention Center (1910-1940) by Chinese immigrants who were held there, Huang Ruo's **Angel Island** began as an oratorio for voices and string quartet and has now blossomed into a fully staged theatrical work. **The Last Chinaman from the Titanic** captures the plight of the few Chinese passengers that survived the Titanic's sinking only to be then rejected from entry into the United States due to the Chinese Exclusion Act. The unrelenting swirling drive of this piece creates waves and currents that could represent the power of the sea or the political forces that batter ordinary people looking for a better life.

— Dr. Huang Ruo

# BIOGRAPHIES

## KEYNOTE SPEAKERS

**CHINARY UNG** is often associated with that group of Asian-born composers whose music incorporates aspects of eastern musical characteristics into a western classical music setting. Aside from specific cultural and generational distinctions, the principal difference between Ung's work and theirs is that for many years he was prevented from engaging directly with the source of his cultural heritage as his native country was being torn apart by the scourge of the Khmer Rouge. Indeed, as the people and culture of Cambodia were being systematically destroyed, Ung took it upon himself to rescue some facet of the traditional music he had known as a child, reconstituting Cambodian musical traditions through his performances on the roneat-ek – the Cambodian xylophone. This project reflects the qualities of responsibility and of hopefulness that are so strongly a part of Ung's personality.

Over the past fifty years Chinary Ung has developed a musical language that indicates an open ear toward the sounds of the East—Southeast Asia and his native Cambodia in particular—as well as the textures and instrumental practices of contemporary Western concert music. From the solo 'cello piece *Khse Buon*, to the Grawemeyer Award-winning *Inner Voices*, to the epic *Aura*, Ung's music is characterized by a vivid sound world with an intense emotional trajectory.

Ung's extensive orchestral catalog has been commissioned and performed by major orchestras throughout the United States and abroad, including those in Philadelphia, Louisville, Pittsburgh, Tokyo, Sydney, Basel, as well as the Saint Paul Chamber Orchestra, and the American Composers Orchestra. Boston Modern Orchestra Project released a recording of Ung's orchestral music in 2015. His work has been commissioned by the Meet the Composer/Reader's Digest Commissioning Program, the National Endowment for the Arts, and the Ford, Koussevitsky, Joyce, and Barlow Foundations. In 2014 he was given the John D. Rockefeller 3rd Award by the New York- based Asian Cultural Council. In 2020 he was inducted into the American Academy of Arts and Letters.

Ung's activities as a cultural leader demonstrate a profound sense of responsibility to a broader cultural and societal context. He has worked with numerous institutions and individuals who share his dedication toward preserving Cambodian culture and forging cultural exchanges between Asia and the West, such as The Asian Cultural Council. He was President of the Khmer Studies Institute in the U.S.A. between 1980-1985, and was an advisor for the Killing Fields Memorial and Cambodian Heritage Museum of Chicago and a member of the Cambodian-Thai cultural committee.

Ung began his career as an educator at NIU, teaching there from 1977-1979. He has taught courses in Southeast Asian music and he has instructed generations of young composers at several institutions in the United States and now, through a series of residencies, in Asia as well. He is Emeritus Distinguished Professor of Music at UC San Diego. He and his wife Susan direct the Nirmita Composers Institute, with the goal of providing compositional direction and opportunity to musicians from Southeast Asia.

Chinary Ung's compositions are published exclusively by C.F. Peters Corporation and they are registered under BMI. His growing catalog of recordings can be found on Bridge, CRI, New World, Argo, CAMBRIA, Atoll, NAXOS, and oodiscs.

-Adam Greene

**TEXU KIM** (b. 1980) is “one of the most active and visible composers of his generation” (San Francisco Classical Voice), writing music that’s fun, sophisticated, and culturally connected. Drawing on his personal affinity for humor, his background in science, and his fascination with everyday experiences, Kim’s work radiates positivity, offering “major-league cuteness” (Broadway World) while demonstrating “surprising scope.” (San Diego Story) As a Korean-American, Kim explores the localization of imported traditions, incorporating cross-cultural elements into his work in “impressive and special” ways so that “many orchestras and conductors around the world are taking an interest in [his] music.” (KPBS) By highlighting the interaction between folk culture and external influences, Kim creates meaningful depth while maintaining a signature playfulness and exuberance that is listener-friendly and engaging. Characterized by “exuberant, colorful washes of sound… punchy bass lines, snappy brass fanfares, and suave… solos” (San Diego Story), Kim’s music is at times “explosively virtuosic” (Wall Street Journal) but always uplifting and rewarding for both listeners and performers.

Kim’s work has enjoyed an impressive international performance history from a roster of top orchestras and ensembles, including the New York Philharmonic, the San Francisco Opera Orchestra, the San Francisco Symphony, the Minnesota Orchestra, the New World Symphony, the Oakland Symphony, the Oregon Symphony, the San Diego Symphony, the Detroit Symphony Orchestra, the National Orchestra of Korea, Seoul Philharmonic Orchestra, Gyeonggi Philharmonic Orchestra, Portland Youth Philharmonic, Ensemble Intercontemporain, Ensemble Modern, Alarm Will Sound, Ensemble Reconsil Vienna, New York Classical Players, Ensemble 212, AsianArt Ensemble Berlin, Ensemble Mise-en, Fear No Music, San Diego New Music, Ensemble TIMF, Northwestern University New Music Ensemble, Indiana University New Music Ensemble, Cardinal Singers, NOTUS, C4: Choral Composer/Conductor Collective, Red Clay Saxophone Quartet, the Verona Quartet, and more. Having served as the Composer-in-Residence of the Korean Symphony Orchestra, Kim has appeared at Yeowoorak Festival, Walla Walla Chamber Music Festival, PyeongChang Music Festival and School, Bruckner Festival, SONiC Festival, Mizzou International Composers Festival, June in Buffalo, Aspen Music Festival, SCI National Conferences, Composers Conference, and Oregon Bach Festival. The Opening Ceremony of the 2014 Paralympic Winter Games and the Piece & Piano Festival featured Kim’s balanced and well-crafted arrangements, which may also be heard on numerous commercial albums. A frequent collaborator with choreographers, filmmakers, and educators, Kim has received awards and honors from the Barlow Prize, Fromm Foundation, American Modern Ensemble, Copland House, SCI/ASCAP, Civitella Ranieri Foundation, and Isang Yun International Composition Prize, to name a few, in addition to winning a Silver Medal in the 1998 International Chemistry Olympiad (Melbourne, Australia).

Kim’s recent/upcoming projects include the world premieres of *Ritus Sanitatem* by the Verona Quartet in 2023, co-commissioned by Texas Performing Arts at the University of Texas at Austin and the Smithsonian’s National Museum of Asian Art in honor of its 2023 centennial; the performance of *Zzan!!* by the San Diego Symphony (also a part of the California Festival) in November 2023; *Līā* commissioned by the Barlow Endowment being premiered by Alarm Will Sound (Carnegie Hall presented in March 2024), the London Sinfonietta, the Oakland Symphony, and The Saint Paul Chamber Orchestra; and a concerto for four violinists and string ensemble to be premiered by the Sejong Soloists in May 2024 (also at Carnegie Hall).

An associate professor of music at San Diego State University, Kim formerly taught at Syracuse University, Portland State University, and Lewis & Clark College. Kim was also the Artist-of-the-Year of

the Busan Philharmonic Orchestra and the director of the Korean Symphony Orchestra's Composers' Atelier program, educating and commissioning up-and-coming composers; he has also served as co-director of Ensemble 212's 'New Music for Young Audience' series, and acted as a curator and board member for the Korean Cultural Society of Boston's 'New Music Symposium.' Having earned his D.M. from Indiana University and prior degrees from Seoul National University, Kim's greatest mentors include Unsuk Chin, David Dzubay, Sven-David Sandstrom, Claude Baker, and Sangjick Jun.

– Aligned Artistry



## COMMISSIONED COMPOSERS

**HUIZHI CHEN**, born in 1983 and based in Foshan, China, is a versatile film score composer and cross-genre music producer celebrated for his expansive contributions across various musical domains, including classical, pop, film scores, ethnic music, Chinese opera, and game soundtracks. Among his prominent works are the film scores for "The Monkey King: Reborn" and "Snake White: Love Endures," the soundtrack for the 100-episode Chinese animated series "Confucius," and compositions for popular video games like "Arena of Valor" and "Iron Blood Martial Arts." His foray into crossover projects is marked by the online game and Cantonese opera stage drama "Decisive Battle at Tiance Mansion," alongside contributions to Chinese opera musical works such as "Snake White: Love Endures (Cantonese Opera)," "Dream of the Red Boat (Cantonese Opera)," "Lady Qiao Guo (Cantonese Opera)," "GuWeiLu (Yi Opera)," "The Story of Changdu (Tibetan Musical)," and "The Legend of the White Snake (Yang Opera)."

Throughout his brilliant career, Chen has engaged in collaborations with an array of national and world-class orchestras and prestigious art institutions. These collaborations include work with the Singapore Chinese Orchestra, Budapest Film Symphony Orchestra, China Philharmonic Orchestra, Chinese Symphony Orchestra, Guangzhou Symphony Orchestra, Shenzhen Symphony Orchestra, Shanghai Philharmonic Orchestra, Macao Chinese Orchestra, Guangdong National Orchestra, as well as partnerships with EMI Records, the National Centre for the Performing Arts in China, the Hong Kong Academy for Performing Arts, the Guangdong Modern Dance Company, China Central Television, and Asia Television Digital Media Limited. His talent also shines through in the multiple promotional film scores and various venue theme music compositions for the World University Games in Shenzhen and the Asian Olympic Games in Guangzhou.

Chen's work on "Snake White: Love Endures" was honored with the Best Opera Musical Film award at the Canada Golden Maple Film Festival. Furthermore, his score for "Eagle-bone Flute & Saussurea Involucrata" received the accolade for Best Film Score at the San Diego International Children's Film Festival. A graduate of the Xinghai Conservatory of Music in China, Chen's educational journey in composition and orchestration was guided by esteemed Chinese composers such as Shi Yongkang, Li Fang, Fang Xiaomin, and Ren Damin, underscoring a foundation that has propelled him to achievements in the composition area.

— HuiZhi Chen

**LEILEHUA LANZILOTTI** (b. 1983) is a Kanaka Maoli composer / sound artist. A "leading composer-performer" (New York Times), Lanzilotti's work is characterized by expansive explorations of timbre. Lanzilotti's practice explores radical indigenous contemporaneity, integrating community engagement into the heart of projects. By world-building through multimedia installation works and nontraditional concert experiences/musical interventions, Lanzilotti's works activate imagination around new paths forward in language sovereignty, water sovereignty, land stewardship, and respect. Uplifting others by crafting projects that support both local communities and economy, the work inspires hope to continue.

Lanzilotti was honored to be a finalist for the 2022 Pulitzer Prize in Music for *with eyes the color of time* (string orchestra), which the Pulitzer committee called, "a vibrant composition . . . that distinctly combines experimental string textures and episodes of melting lyricism."

As a 2023 SHIFT – Transformative Change and Indigenous Arts Awardee, Lanzilotti is partnering with Te Ao Mana to provide free hula, language, and cultural workshops, creating space to come together as a community in the week leading up to their new opera project, *Lili'u*. These workshops are not just to create space to learn, but more to create space to come together through language and culture, and to celebrate the diaspora.

Previous honors include a 2023 MacGeorge Fellowship at the University of Melbourne, 2021 McKnight Visiting Composer with the American Composers Forum, a MAP Fund grant for [Switch~ Ensemble] for development and performance of *hānau ka ua*, a National Performance Network Creation & Development Fund grant for *ahupua'a*, a Native Launchpad Artist Award, an OPERA America: Discovery Grant, the New World Symphony BLUE (Build, Learn, Understand and Experiment) Alumni Award, a Bogliasco Foundation Fellowship, an Empowering 'Ōiwi Leadership Award (E OLA), and a First Peoples Fund Artist in Business Leadership Fellow among other accolades.

As a composer, Lanzilotti's works have been performed at international festivals such as Ars Electronica (Austria), Thailand International Composition Festival, and Dots+Loops—Australia's post-genre music and arts series. Lanzilotti has written new works for ensembles such as Roomful of Teeth, Argus Quartet, ETHEL (with guest Allison Logins-Hull), [Switch~ Ensemble], and the Borderlands Ensemble. Additionally, Lanzilotti is part of the network of musicians / artists in the Wandelweiser collective.

Lanzilotti has collaborated with The Noguchi Museum on several commissions, writing compositions honoring Noguchi sculptures in conjunction with installations. Most recently, the work *beyond the accident of time* (2019), for percussion and voices, honors Noguchi's never-fully-realized Bell Tower for Hiroshima (1951). A text version of this score is included in *Walking From Scores*, a bilingual anthology of text and graphic scores to be used while walking, from Fluxus to the critical works of current artists, through the tradition of experimental music and performance. "Lanzilotti's score brings us together across the world in remembrance, through the commitment of shared sonic gestures." (Cities & Health) A new project in collaboration with The Noguchi Museum and the Toshiko Takaazu Foundation will include a concert program of new works and interactive installation piece for an upcoming national tour.

As a recording artist, Lanzilotti has played on albums from Björk's *Vulnicura Live* and Joan Osborne's *Love and Hate*, to David Lang's *anatomy theater*. Lanzilotti has premiered many new works including *Wayfinder*—a viola concerto by Dai Fujikura inspired by Polynesian wayfinding. *in manus tuas*—

Lanzilotti's solo viola album debut—was featured in Steve Smith's *Log Journal Playlist* (Live life out Loud), *Bandcamp's Best Contemporary Classical Albums of 2019*, and *The Boston Globe's Top 10 classical albums of 2019*, and was called "an entrancing new album" by *The New Yorker's* Alex Ross

To reach new audiences and share contemporary music, Lanzilotti has published articles in *Music & Literature* and *Neue Zeitschrift für Musik*, and written program notes for the London Symphony Orchestra and liner notes for Kaija Saariaho / Jennifer Koh among others. Lanzilotti's dissertation is an analysis of Andrew Norman's *The Companion Guide to Rome* showing the influence of architecture and visual art on the work. As an extension of the research, Lanzilotti created *Shaken Not Stuttered*, a free online resource demonstrating extended techniques for strings. Upcoming written publications include contributions to a new monograph honoring the life and work of Toshiko Takaezu to be published by Yale University Press, and to *Tuning Calder's Clouds*, edited by Vic Brooks and Jennifer Burris, which will be published in fall 2022 in a collaboration between the Calder Foundation and Athénée Press. It is the first book to explore the artistic, technological, and political intersections of Alexander Calder's sculptural *Acoustic Ceiling*.

As an educator, Lanzilotti has been on the faculty at New York University, University of Northern Colorado (Director and founder of the experimental UNCOmmon Ensemble and Asst. Professor of Viola), Casalmaggiore International Music Festival, and University of Hawai'i—Mānoa in both composition and viola.

Dr. Lanzilotti studied at Oberlin Conservatory of Music, Yale School of Music, and Manhattan School of Music. In addition, Lanzilotti was an orchestral fellow in the Rundfunk-Sinfonieorchester Berlin and New World Symphony, participated in the Lucerne Festival Academy under Pierre Boulez, and was the original violist in the Lucerne Festival Alumni Ensemble. Mentors include Hiroko Primrose, Peter Slowik, Jesse Levine, Martin Bresnick, Wilfried Strehle, Karen Ritscher, and Reiko Fütting.

— Dr. Leilehua Lanzilotti

## GUEST ARTISTS

**YI-YANG CHEN** is an assistant professor of piano at the University of Kansas and the Artist Director of the Orbifold Music Festival in California. Born in Taipei, Taiwan, Chen has been playing the piano since the age of 8. Yi-Yang completed his Doctor of Musical Arts And Bachelor's of Music at the Eastman School of Music with Douglas Humpherys, and his Master's degree at The Juilliard School with Robert McDonald and Jerome Lowenthal. He also has solo/chamber masterclasses with Itzhak Perlman, Emanuel Ax, Daniel Pollack, Joseph Kalichstein, Glenn Dicterow, Thomas Sauer, and with members from the Cleveland, Shanghai, Borromeo, Brentano, Ying, and Guarneri String Quartets.

Yi-Yang has captivated audiences worldwide with his flamboyant playing. He has performed on five continents in acclaimed venues, including Carnegie Hall, Lincoln Center in New York, Melbourne Recital Centre, National Concert Hall in Taipei, Banff Music Centre in Canada, ZK Matthews Great Hall in South Africa, and the Assembly Hall in Worthing, UK, with such orchestras as the Worthing Symphony Orchestra, Brevard Music Center Orchestra, Avanti Orchestra, Eastman Philharmonic Orchestra, National Chinese Orchestra, and the Thailand Philharmonic Orchestra. He has appeared at the Perlman Music Festival, Taos School of Music Summer Chamber Music Festival, Banff Music Centre, Music Academy of the West, Four Seasons Winter Workshop, and Brevard Music Center.

A wealth of experience enables Chen to become an outstanding teacher and performer. As the winner of the 2012 MTNA National Young Artist Piano Competition, Chen was given a Steinway piano and two concerts in Miami sponsored by the Chopin Foundation (USA) as his prize. In a review of his 2017 solo recital at Carnegie Weill Hall, New York Concert Review wrote, "He negotiated this difficult work with what appeared to be the greatest of ease. The passagework was sparkling, and the energy never flagging. Mr. Chen held the line and momentum throughout, challenges which many players struggle with in this work [...]. It was a powerhouse performance. His bold, take-no-holds approach was all that one hopes for in this work. It is a high-risk proposition that demands a large technique, and Mr. Chen delivered. I've heard many performances of this sonata, and Mr. Chen's ranks among the best. " Chen also received top prizes at the Hilton Head International Piano Competition, American Prize (Professional Division), UNISA International Piano Competition (South Africa), Kerikeri International Piano Competition (New Zealand), Seattle International Piano Competition, Thailand International Piano Competition, San Jose International Piano Competition, Roberto Melini International Piano Competition (Italy), Five Towns Piano Competition, Schubert Club Competition, Thousand Islands International Piano Competition, and Chopin International Piano Competition in Hartford.

Yi-Yang Chen is a member of the Music Teachers National Association, College Music Society, and Mu Phi Epsilon. He enjoys swimming, biking, traveling, and composing. Yi-Yang is currently working on a recording project with Champs Hill label (UK); the release is scheduled for 2025. Before joining KU (University of Kansas), Yi-Yang served on the faculty at East Tennessee State University as a tenure-track professor.

Dr. Chen is a Steinway Artist.

— Dr. Yi-Yang Chen

**DAN (LORI) LUO**, hailing from Guangzhou, China, is pursuing a DMA degree in piano performance with the prestigious Dr. Yi-Yang Chen at the University of Kansas, previously mentored by Steven Spooner and Eric Zuber. She boasts a rich academic background with a Bachelor's degree in Musicology and a Master's in Music Pedagogy from Guangzhou University, where she excelled as the top graduate in her field and earned distinction as an honorary graduate. Fulfilling her childhood aspiration, she moved to the United States to secure a second Master's degree in Piano Performance from the University of Kansas.

Lori's musical talent has been recognized in numerous international piano competitions. She garnered second place and the AAAP special award at the 2023 Orbifold Global Music Competition, first place at the 2023 Charleston International Classical Music Competition, second place at both the 2022 Asia International Piano Grand Prix and the 2021 Kansas Music Teachers Association Collegiate Graduate Piano Competition, fifth place in the 2021 Future Star International Piano Competition, and third place in the 2015 Hong Kong International Piano Competition.

As the President of the KU Asian Classical Music Initiative (ACMI), Lori actively promotes cultural and musical education. She is also affiliated with the Music Teachers National Association (MTNA) and the International Society for Music Education (ISME). Her engagements include presenting at the 2023 KMTA State Conference, teaching in the KU MTNA master class, performing at the 2023 Asian Classical Music Initiative International Conference, and delivering research presentations at numerous national conferences in China. Lori's academic contributions extend to research on the Chinese music education system. She has published five papers in the China National Knowledge Infrastructure Database, including the Chinese Social Sciences Citation Index. Her paper on "Cantonese Opera Education Strategy and Revelation of Barwo Artists Association of Hong Kong" was awarded second prize in the Fifth China National Research Papers/Articles Competition on Music Pedagogy. Another significant work, "Analysis on the Cantonese Opera's Evolution Path from the Perspective of Musical Geography and Living Environment," was recognized by the Education, Humanities, and Social Science fund projects of the Ministry of Education of China and published in a monograph.

Viewing piano performance as a bridge to multicultural education and a catalyst for understanding global musical cultures, Lori is currently working on an ACMI-commissioned Piano Duo with Dr. Yi-Yang Chen. This piece integrates Cantonese Opera (Chinatown Opera) film music, aiming to acquaint audiences with the rich musical heritage of Asian immigrants and foster a more inclusive perspective on American music history. Outside her professional pursuits, Dan (Lori) has a deep love for delicious food.

— Dan (Lori) Luo

San Francisco's **DEL SOL QUARTET** believes that music can, and should, happen anywhere - screaming out Aeryn Santillan's *Makeshift Memorials* from a Mission District sidewalk or a rural high school, bouncing Ben Johnston's microtonal *Americana* off the canyon walls of the Yampa River or the hallowed walls of Library of Congress, bringing Huang Ruo's *Angel Island Oratorio* home to the island detention barracks or across the Pacific to the Singapore International Arts Festival. Del Sol's performances provide the possibility for unexpected discovery, sparking dialogue and bringing people together.

Del Sol has commissioned or premiered hundreds of works by composers including Terry Riley, Gabriela Lena Frank, Tania León, Huang Ruo, Frederic Rzewski, Vijay Iyer, Mason Bates, Pamela Z, Chinary Ung, Chen Yi, Andy Akiho, Erberk Eryilmaz, Theresa Wong, and Reza Vali. Many of these works are included on Del Sol's critically-acclaimed albums. New recordings released in 2023 include *The Resonance Between*, a collaboration with North Indian musicians Alam Khan, sarode & Arjun Verma, sitar and *SPELLLING* and *The Mystery School* with Oakland magical-futurist pop phenomenon *SPELLLING*. Huang Ruo - *A Dust in Time*, Del Sol's eleventh album, was released in 2021 by Bright Shiny Things, and was described in the *New York Times* as "excavations of beauty from the elemental."

Huang Ruo's *ANGEL ISLAND - Oratorio* was commissioned by the Del Sol Quartet to shine a light on local history with global implications. Performances of *ANGEL ISLAND* in the current season include a New York City premiere directed by Matthew Ozawa and presented by Brooklyn Academy of Music's Next Wave Festival and Beth Morrison's Prototype Festival in January 2024. Supported by a Hewlett Foundation 50 Commission, the work came to life in 2021 through numerous community programs, culminating in performances on Angel Island inside the immigration station detention barracks. This project has grown into new musical collaborations that allow Del Sol to amplify the voices of the Asian-American community including neighborhood pop-ups with Angel Island descendents "The Last Hoisan Poets," an ongoing concert series at the Angel Island Immigration Station, and an upcoming podcast series.

The Quartet has performed at prestigious venues and festivals worldwide, including the Kennedy Center, Library of Congress, Brooklyn Academy of Music, Esplanade Singapore, National Museum of Asian Art, National Gallery of Art, Symphony Space, Miller Theater, Other Minds Festival, Cabrillo Festival of Contemporary Music, Clefworks Festival, Hobby Center for the Performing Arts, Santa Fe Opera, and Chautauqua Institution. Every spring, Del Sol and Holiday Expeditions lead five-day musical whitewater adventures along the Yampa River. At the start of the COVID-19 pandemic, Del Sol initiated The Joy Project, an ongoing series of outdoor pop-up concerts featuring short commissioned works inspired by the theme of joy. These pieces reached thousands in public spaces around the Bay Area— parks, sidewalks, open-spaces — where people could enjoy the music in the open air.

Deeply committed to education, Del Sol enjoys working with young composers. Over the years, talented students they first met through workshops, coaching and residencies have often grown into valued colleagues. Recent residencies include Universities of California at Berkeley, Dartmouth, MIT, Carnegie Mellon, UC San Diego, and UC Santa Cruz. They especially value their ongoing relationship with the Gabriela Lena Frank Creative Academy of Music in Boonville, California.

delsolquartet.com  
@delsolquartet

Benjamin Kreith & Hyeyung Sol Yoon, violins  
Charlton Lee, viola  
Kathryn Bates, cello

## GUEST PRESENTER

**Artistic Style :** HUANG RUO has been lauded by the New Yorker as “one of the world’s leading young composers” and by the New York Times for having “a distinctive style.” His vibrant and inventive musical voice draws equal inspiration from Chinese ancient and folk music, Western avant-garde, experimental, noise, natural and processed sound, rock, and jazz. As a member of the new generation of Chinese composers, his goal is not just to mix both Western and Eastern elements, but also to create a seamless, organic integration. Huang Ruo’s diverse compositional works span from orchestra, chamber music, opera, theater, and dance, to cross-genre, sound installation, multi-media, experimental improvisation, folk rock, and film.

**Performers :** Huang Ruo’s music has been premiered and performed by orchestras such as the New York Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Seattle Symphony, National Polish Radio Orchestra, Kiel Philharmonic Orchestra and the Hong Kong Philharmonic, ensembles and quartets such as Chamber Music Society of Lincoln Center, Asko/Schoenberg Ensemble, Ensemble Modern, London Sinfonietta, Remix Ensemble, Quatuor Diotima, and Ethel Quartet and conductors such as Wolfgang Sawallisch, Michael Tilson Thomas, James Conlon, Marin Alsop, Dennis Russell Davies, Ed Spanjaard, Peter Rundel, Alexander Liebreich, Xian Zhang, and Ilan Volkov.

**Operas :** Huang Ruo’s opera Dr. Sun Yat-Sen had its American premiere at the Santa Fe Opera in 2014 and will receive its Canadian premiere by the Vancouver Opera for its future season. His opera Paradise Interrupted received its world premiere at the Spoleto Festival USA in 2015 and was performed at the Lincoln Center Festival in 2016, before going on tour to Asia and Europe. In addition, his works were shown at Washington National Opera, Houston Grand Opera, and New York City Opera.

**Residencies :** Huang Ruo was the first composer-in-residence of Het Concertgebouw Amsterdam. He is also in residence at the National Symphony Orchestra of Taiwan.

**Education :** Huang Ruo was born in Hainan Island, China in 1976 – the year the Chinese Cultural Revolution ended. His father, who is also a composer, began teaching him composition and piano when he was six years old. Growing up in the 1980s and 1990s, when China was opening its gate to the Western world, he received both traditional and Western education at the Shanghai Conservatory of Music. As a result of the dramatic cultural and economic changes in China following the Cultural Revolution, his education expanded from Bach, Mozart, Stravinsky, and Lutoslawski, to include the Beatles, rock and roll, heavy metal, and jazz. Huang Ruo was able to absorb all of these newly allowed Western influences equally. After winning the Henry Mancini Award at the 1995 International Film and Music Festival in Switzerland, Huang Ruo moved to the United States to further his education. He earned a Bachelor of Music degree from the Oberlin Conservatory of Music and Master of Music and Doctor of Musical Arts degrees in composition from the Juilliard School.

**Huang Ruo as a Teacher and Conductor :** Huang Ruo is currently on the composition faculty at the Mannes College of Music at the New School in NY. He is the artistic director and conductor of Ensemble FIRE (Future In REverse), and was selected as a Young Leader Fellow by the National Committee on United States–China Relations in 2006.

— [huangruo.com](http://huangruo.com)

## GUEST PANELISTS

**KENNETH LI** – Jazz Violinist, Composer, Arranger, Multi-Instrumentalist

Born into the vibrant culture of Hong Kong, Kenneth Li has emerged as a distinguished jazz violinist, composer, arranger, and sambista. His musical journey is marked by a rich tapestry of genre-blending compositions that resonate with a psychedelic modernity.

Currently, Kenneth is advancing his academic pursuits by undertaking a doctoral degree in composition at the Chinese University of Hong Kong. Under the guidance of Professor Wendy Lee and with the support of The Hong Kong Jockey Club Music and Dance Fund, his compositions have garnered international acclaim. Kenneth's works have been showcased at significant global platforms such as the International Society for Contemporary Music (ISCM) World New Music Days and the Asian Classical Music Initiative (ACMI) International Conference, among others.

Kenneth's musical footprint extends across continents, with performances gracing stages in Hong Kong, the United Kingdom, the United States, Canada etc. His flair in jazz performance was honed at the prestigious Guildhall School of Music and Drama, where he earned his Master's degree in jazz violin performance.

Upon returning to Hong Kong, Kenneth infused the local music scene with his eclectic and innovative style. His discography includes a variety of singles and albums, notably his solo EP "Hey." This unique blend of musical expression has captivated audiences and led to commissions from esteemed organizations such as the Musicus Society, the Hong Kong Museum of Arts etc, and continues to redefine the boundaries of musical genres, leaving an indelible mark on the world of music.

— Kenneth Li

**CHRISTINE PAN** (she/they) is a Sydney-based composer known for her versatility in style and malleability in form. Her passion for powerful storytelling through music spans into various areas of gaming, science, healthcare, film and theatre.

Christine's compositions have been featured by WASO, Sydney Wind Symphony, Ensemble Offspring, Goldner Quartet, Musica Viva, ABC Classic, and has showcased her work throughout Europe and the U.S. She has been shortlisted in many renowned competitions including Kaleidoscope and the Matt Wither's Composition Competition.

Christine started her career as game music composer with No Moss Studios while she was completing her undergraduate study in Composition at Sydney Conservatorium of Music. During the pandemic, she was a resident composer for Liverpool Palliative Care Unit writing music for patients and staff and has contributed to research by University of Wollongong and LGBTIQ+ Health Australia in this area.

Interested in multi-sensory concert experiences, she has also curated her concert of solo chamber works inspired and paired with five different types of tea. The series has since developed into Tea Break,



series of Concerts in Moana Hall, WA in collaboration with Tenth Muse Initiative for Fringe World 2022 and won the best music award category. Orchestra Victoria performed her musical adaptation of the trans picture book, *Introducing Teddy*, as part of Midsumma Festival Season 2022 and 2023, which subsequently went on tour to Bendigo Bank Theatre and other regional libraries later in the year.

Christine has been involved in more than eight theatre productions since delving into theatre in 2022. Christine won the Best Sound Design and Composition of an Independent Theatre Production Sydney Theatre award for *Moon Rabbit Rising* and made her musical directorial debut for *The Village* at Joan Sutherland Performing Arts Centre in collaboration with Q Theatre.

Melbourne Symphony Orchestra just premiered a newly commissioned work on Jan 30<sup>th</sup> 2024 as part of the Cybec Music and Ideas program. She is excited to be a part of ANAM Set this year to work with Brisbane-born clarinettist Dario Scalabrini and is the selected composer for the MOMENTUM commission 2024 funded by the Australian Music Centre.

Christine also leads her own piano quintet, Somnus Quintet, and frequently performs at international conventions. She is a represented artist with the Australian Music Centre.

— Christine Pan

## SCHOLARS

Born in Hong Kong, **KA MAN CARMEN CHING** currently studies with Dr. Scott McBride Smith for her DMA degree in the University of Kansas, where she also serves as a piano instructor. She has also studied with Ms. Eteri Andjaparidze in Mannes and Dr. Yoojung Kim at NYU Steinhardt for her professional studies diploma and master's degree. Ching earned her bachelor's degree in piano performance from the Royal Academy of Music in London, where she studied with Tessa Nicholson. Ching is a first prize and Grand Chinese Prize winner of the 2023 International Young Artist Piano Competition, Ching was a prize winner of the 2022 Memphis International Piano competition (special Bernstein Prize), 2021 Americas Music competition (Second place), 2021 Music Teachers National Association (Kansas State division, alternate winner) and 2021 Aloha International Piano Festival (honorable mention). She has appeared in numerous solo recitals and chamber music concerts at venues such as the Steinway Hall (New York), Black Box Theatre (New York), World Trade Centre, and Century II Performing Arts Centre (Kansas).

— Ka Man Carmen Ching

Since her dramatic career change from economics to music in 2015, a Japanese pianist **DR. AKINA KONDOH** has been growing fast as a pianist. In 2018, she won the third prize (tie) in Pittsburgh International Piano Competition and performed "Rain Tree Sketch II" by Toru Takemitsu in the winners concert at Carnegie Hall, NYC. She also received a very competitive Outstanding Merit Fellowship for Continuing Doctoral Students from West Virginia University.

Akina started piano and theory lessons at the age of 4. She completed a Master of Music in piano performance from Penn State University with Dr. Jose Ramon Mendez, and a DMA in piano performance with Dr. Ching-Wen Hsiao and Dr. Lucy Mauro at WVU. She also taught piano and theory at WVU Community Music Program as faculty. She actively performs in her hometown in Tokyo and the United States, especially promoting East Asian piano music.

— Dr. Akina Kondoh

**XIN MA** is currently ABD in Saxophone Performance at UNCG. She got her Master Degree in Saxophone performance at Carnegie Mellon University in 2021, her BA in Saxophone Performance from SiChuan Conservatory of Music in 2018.

— Xin Ma

A composer, violinist, and educator from Hong Kong, **PAULINE NG** received her Master of Music in Composition from the University of Michigan and Bachelor of Music from the Oberlin Conservatory with double majors in Composition and Violin Performance. She has served as the Young Composer in Residence for the Detroit Chamber Winds and Strings and performed with the International Contemporary Ensemble at the Ojai Music Festival. Her works have also been performed at the Midwest Composers Symposium and in various Honors Recitals at the Oberlin Conservatory. Committed to

advancing representation and education in the performing arts, she co-founded the SA'OAXACA Strings International Music Festival with the Amatista Quartet under the Performing Arts EXCELEerator entrepreneurial fellowship program in 2019.

Pauline is currently pursuing a Ph.D. in Composition at the University of California, San Diego. Her major mentors include Karola Obermüller, Chinary Ung, Lewis Nielson, and Milan Vitek.

— Pauline Ng

**DR. JOHN O. ROBISON** is Professor of Musicology at the University of South Florida. He received his doctorate in musicology from Stanford University (1975), and has been on the USF music faculty since 1977. The author of *The Symphonies of Zhu Jianer: A Western Perspective*, *Zhu Jianer and the Symphony in China*, *Wang Xilin, Human Suffering, and Compositional Trends in Contemporary China*, *From the Slums of Calcutta to the Concert Halls of London: The Life and Music of Indian Composer John Mayer*, *Korean Women Composers and Their Music*, *Johann Klemm: Partitura seu tabulatura italica*, and other books, his research interests range from Renaissance through contemporary topics. A versatile musician who performs professionally on historical woodwind and string instruments (lutes, viola da gamba, recorders, double reeds, etc.), his articles have appeared in various American, European and Asian journals, and his presentations as a scholar and a performer have taken him to six continents.

— Dr. John O. Robison

**SIQI TONG** is a musicologist and erhu player studying at Peabody Institute of the Johns Hopkins University and China Conservatory of Music. She earned her B.M. in erhu Performance from China Conservatory of Music in 2018. As a musicologist, Siqi has worked as a music journalist and critic at Music Weekly since 2022 and wrote program notes for Beijing Daily and Chinese National Centre for the Performing Art. Her research focuses on Chinese traditional Orchestras and the connections and exchange of Chinese and Western music in early 20th century. Siqi has also made remarkable achievements in erhu performance. She won the silver of 4th Nanyang International Music Competition in 2023 and the Special Gold Award in National Music Education Conference Competition in 2022. She has been working as a guest player at Suzhou Chinese Orchestra, Beijing Chinese Orchestra and Chinese National Traditional Orchestra since 2021.

— Siqi Tong

Originally from Beijing, China, **DR. ANQI WANG** is a music theorist and pianist currently pursuing her Ph.D. in Music Theory at Rutgers University's Mason Gross School of the Arts. She holds a D.M.A. in Piano Performance and an M.A. in Music Theory from Penn State University. Her master's thesis, completed in 2021, explored "'Oppositions and Reconciliations in Representative Piano Works by Charles Tomlinson Griffes.'"

Anqi's musical journey commenced at age four, leading her to Penn State's School of Music for a bachelor's in Piano Performance. She later earned a master's at Johns Hopkins University's Peabody Institute. Currently, under the guidance of Professor Nancy Rao at Rutgers University, Anqi's research interest primarily focuses on contemporary Chinese music.

— Dr. Anqi Wang

**ZHUO ZHAO**, coming from China, is a sixth-year Music Theory PhD candidate at Rutgers University. Zhuo earned her Bachelor's degree in Piano Performance at Inner Mongolia University and Master's degree in Composition and Music Theory at New England Conservatory. As a music theorist, Zhuo focuses on formal studies, especially applying interdisciplinary principles to analyze the form of symphonic work in the Modern period. Zhuo is also interested in the interdisciplinary research between musical form and global ethnomusicology in the study of Mongolian music. Zhuo has presented her dissertation chapter of "From Explicit to Implicit: A Semiotic Interpretation of Sonata Formal Prototype in the First Two Movements of Mahler's Fifth Symphony" at The Music Theory Society of the Mid-Atlantic Annual Meeting 2024.

— Zhuo Zhao

## COMPOSERS

**IAN YEONCHAN CHUNG** is a composer who creates a distinctive voice that interculturally transcends musical boundaries and reaches out to a more diverse audience by combining elements of classical, jazz, and non-Western music. He is currently pursuing a D.M.A. in composition at the University of Missouri-Kansas City Conservatory. He completed his Master of Music at Brooklyn College under the supervision of Tania León, Jason Eckardt, and Doug Geers, where he cultivated his cosmopolitan approach to music composition. He also studied jazz composition with Michael Mossman, who helped to build his musical identity. Ian Chung recently won numerous awards, including the James E. Croft Grant for Emerging Wind Band Composers, the Dr. Gerald Kemner Prize Orchestra Composition Competition, the ASCAP Louis Armstrong Scholarship, the Hitchcock Institute for Studies in American Music, and the 8th Esko Linnavalli Big Band Composition Competition in Finland.

— Ian Yeonchan Chung

**WEI DAI**, a DMA candidate in Music Composition at UMKC under Chen Yi, has a rich academic tapestry with MAs in violin performance and composition from Montclair State University, learning from luminaries like violinist Weigang Li and composers Marcos Balter, Nathan Davis, and Nate May. His expertise expanded at UMKC under mentors such as Zhou Long, Paul Rudy and Yotam Haber. Beyond his studies, Wei served as a teaching assistant at the UMKC Conservatory and a research assistant in the Science and Engineering departments. His compositional talent was recognized when he won first prize in the 2021 UMKC Chamber Composition Competition. Currently, Wei harnesses his skills as an assistant recording sound engineer at UMKC, showcasing his commitment to music. His journey commenced at the Shanghai Conservatory of Music with a B.Mus, setting the stage for his impressive career.

— Wei Dai

**JASON HEEMANG GRIFFIN** is a Korean-American composer pianist active in LA and Orange Counties.

He started his composition education in high school with private instruction from William Kraft and participated in the Composer Fellowship Program at LA Phil from 2011 to 2013. Picking up a burgeoning interest in Korean folk music, he made it his primary compositional focus during his undergraduate years at Stanford. With support from the Chappell Lougee Scholarship, Jason studied daegeum sanjo (solo flute) in Seoul and Yeosu in 2015 and also participated in Stanford's samulnori (drumming) ensemble Hwimori. Jason has additionally performed extensively as a pit pianist for student and professional musical productions in the Bay Area.

Seeking to expand into media composition, Jason moved back to his native Southern California and earned a Master's degree from California State University, Long Beach in 2022. He is currently active as a piano teacher, accompanist, and arranger.

— Jason Heemang Griffin

A Los Angeles native, **NIALL TARŌ FERGUSON** is a cellist, composer, and orchestrator. He is currently an active freelance musician, contributing in equal capacity to the worlds of concert and commercial music. In addition to recording regularly at Los Angeles' main scoring stages, and to having performed on several of the city's premiere music series such as Monday Evening Concerts and Jacaranda Music, Niall has worked closely as an orchestrator and arranger with the likes of Joe Hisaishi, Lukas Graham, Christopher Willis, and many others. He is also a member of the Asia / America New Music Institute (AANMI), a nonprofit organization that pursues cultural exchange through modern music.

— Niall Tarō Ferguson

**YIQI GUO**, a Chinese-born composer, embarked on his musical journey at the age of four, delving into piano practice and later refining his compositional skills at the Xiamen Music School. With a keen emphasis on harmonizing oriental and western musical elements, Yiqi seeks a delicate balance between these rich traditions. His talent is underscored by a fourth degree award in the Golden Key Music Festival - Piano Composition Competition. Holding an undergraduate degree in music composition from the Bob Cole School of Music at California State University Long Beach, Yiqi Guo is currently pursuing a master's degree at the Mannes School of Music under the guidance of Lowell Libermann.

— Yiqi Guo

**YIN YIN HUANG**, pianist /composer : born in Taiwan she made her concert debut at age of sixteen with the Formosa Chamber Orchestra. She graduated from Chines Culture University, Taipei. After migrating to United States, she received her master degree from CSULA,Piano performance.

Following are Ms. Huang's musical credits: Performed as guest soloist with the Guatemala City Symphony Orchestra 2006, Harmonium Trio, Beijing, China, 2011, La Mirada Symphony Orchestra, 2011, The Mid Summer Night concert series, Pasadena, 2010-2023. During pandemic of 2020 there was a turn in Ms. Huang's music career and direction as she began to compose original and passionate music compositions. Her first composition for piano solo was titled "Time to say good-bye birdies." She orchestrated and changed "Time to say good-bye birdies" to " Empty Nest" fantasy work for flute, violin, cello, piano and percussion. It was premiered and performed by Ms. Huang and her Harmonium Polytimber Ensemble at Grace Lutheran Church in , Culver City, CA. in 2021.

Her composition "Rebirth" for violin and piano was awarded 3rd place at MTAC, Composers today category in State [contest.in](#) 2022. Her duo "Angeles in Harmony" for cello and piano was premiered at Dominant Music Club" in 2022 concert and was again received high praises.

Ms. Huang performed her compositions at a concert dedicated to "The Spiritual Day of Taiwan" February 2023 and just premiered "Journey of Life Impromptu" Trio on 2-28, 2024, 77th Commemorative Concert, Arcadia Community Church. Ms. Huang just won 2nd place in MTAC Composers Today, State Contest on April 1, 2024. She will perform with Harmonium trio at MTAC Convention, State Contest winners Recital on June 30, 2024.

Ms. Huang is currently the Artistic Director of Two Cranes International Music Festival and Acevedo Music and Art Education Foundation INC, she has maintained a private studio (Yin Yin Music Studio) in Alhambra since 1982 as well as many of her students have entered prestigious conservatories.

— Yin Yin Huang

**YIP WAI HUNG** : I have been learning music since 2005. Learning the piano from my classmate, I got my ABRSM piano performance Grade 5 in 2008. Soon later, I found my interest in music theory from Mr. Joe Leung, and passed the Grade 5 and 8 music theory exam in 2005 and 2012. In 2020, I embarked on my formal music studies in HKIIM. I completed the Higher Certificate in Music and Diploma in Music Composition. I started my composition life under Dr. William So. Soon before graduation, I was admitted to the BMus in Composition and Electronic Music in HKAPA. Technically, I aspire to be an all-rounded composer who can compose different style of music. Conceptually, I desire to be an artist as well who can deliver life-changing messages through different organisation of sounds.

— Yip Wai Hung

**OSWALD HUỠNH** is a Vietnamese American composer whose music navigates Vietnamese aesthetics and tradition, language and translation, and the relationship between heritage and identity. His work is characterized by intricate contrasts of timbre and interweaving textures that are rooted in narrative, culture, and memory. HuỠnh has collaborated with artists like the St. Louis Symphony Orchestra, Alarm Will Sound, American Composers Orchestra, Akropolis Reed Quintet, and Tacet(i) Ensemble. He has received honors from Luigi Nono International Composition Prize, New England Philharmonic, Illinois Philharmonic Orchestra, and Musiqá. HuỠnh holds a BA from Lewis & Clark College and MM from University of Missouri. [www.oswaldhuynh.com](http://www.oswaldhuynh.com)

— Oswald HuỠnh

**HANZHONG KANG** was the first Chinese composer in history to hold a Solo Works' Concert in Kazan, Russia (2023). He holds a Master of Musical Composition from the University of Auckland, New Zealand, studying under David Hamilton, Leonie Holmes, Chris Gendall, John Coulter and David Chisholm. He founded the "Hanzhong Contemporary Ensemble", "Kang Guitar", and is currently a Member of the Composers Association of New Zealand (CANZ). His piano trio "Drunk Light Dance (Han-Yin Method)" was the winner of the NZ Trio 2023 Composition Competition. He is also the winner of the 2021 Llewelyn-Jones Piano Composition Competition (New Zealand), in both the Composition and the Performance categories. Hanzhong Kang's representative works include Hanzhong Kang's Guitar Waltz Collection, Piano Trio Onlooker, String quartet series Han-Yin Method: The Mythical Beast of Mountainsea, Symphony Orchestra WuHan, WuHan, etc., are active in various international music stages.

— Hanzhong Kang

**CHEN-KANG KAO** earned his master's degree in composition from the Department of Music at National Taiwan Normal University, where he delved into the study of serial music and its application in his compositions. Awarded a prestigious study-abroad scholarship by Taiwan's Ministry of Education in 2021, he embarked on his doctoral journey at the University of California, Riverside, focusing his research on the symbiotic relationship between music and dance collaborations. Under the mentorship of Ian Dicke, he has refined his artistic skills. Notable among his commissioned works are *Etus Nate* – for Mixed 4-part Chorus, Flute, and Bassoon (2015), *Liberation·Enlightenment* – for Mixed 4-part Chorus and Piano (2017), *Between Mikrokosmos and Makrokosmos II*. "A Taiwanese in California" – for Piano Solo and Fixed Media (2022), and "Adventure" – for Piano Solo (2024).

— Chen-Kang Kao

**MINJOO KIM**, originally from South Korea, she is a composer based in New York City and Toronto. Most recently, Minjoo was awarded 'The Martinu Composition prize' at Mannes School of Music. Her orchestral piece 'A Brutal Music Box' was premiered in New York City by the Mannes Orchestra in 2023. In February 2020, Minjoo was commissioned by the Mannes Sounds Festival to premiere her solo piano piece. She was a concert planner in charge of both the Casals Music Festival and Seoul International Music Festival in Korea.

She has contributed to the fields of piano performance and composition in Korea, and the United States, where she studied with David T. Little. She completed her Master of Music and Professional Studies Diploma in composition at Mannes School of Music. She is currently pursuing her doctoral degree in composition at the University of Toronto's Faculty of Music under Norbert Palej.

— Minjoo Kim

**YU-PIN LAI** is a composer and pianist currently based in New York. She graduated from the Faculty of Music at the University of Toronto with a Bachelor of Music in Composition with honours under the tutelage of Christos Hatzis, where she also studied piano with Mia Bach. Her compositions were performed or workshopped by the Bedford Trio, the University of Toronto Symphony Orchestra, the marimbist Theodor Milkov in Ju's percussion festival in Taiwan, and the JACK Quartet etc. As an active composer and performer, Yu-Pin has experience working with notable composers, including Iman Habibi, Gary Kulesha, Alexander Rapoport, and Ana Sokolovic. Born in Taiwan, Yu-Pin is interested in exploring various musical cultures, and her music aims to experiment with timbre to imply complex human emotions. Yu-Pin is pursuing her Master of Music in Composition at Mannes School of Music with merit scholarships, studying with Lowell Liebermann.

— Yu-Pin Lai



The music of composer **GRACE ANN LEE** is based on everyday sounds, imageries, and experiences like raindrops, refracting light, and traffic jams, recreated into dynamic and emotive soundscapes. A recipient of 2023 ASCAP Moron Gould Award, she collaborates with various ensembles including the Civic Orchestra of Chicago, Buffalo Chamber Players, Front Porch, Left Coast Chamber Ensemble, Fifth House Ensemble, and Nunc, among many others. She holds commissions from the Sound Mind/New World Symphony, United States Air Force Heritage of America Band, the Guild of Carillonneurs in North America, and Michael Karsher's Young New Yorkers' Chorus. Lee has recently been selected as a composition fellow for the 2024 at Tanglewood Music Center and has previously been the composition fellow at the Aspen Music Festival and Copland House's CULTIVATE program. Originally from South Korea, Grace Ann is currently pursuing a DMA in Composition at the University of Michigan.

— Grace Ann Lee

**SUNGHYUN LEE** is a composer from South Korea. He received his bachelor's degree from Seoul National University and completed his master's program at the Accademia Nazionale di Santa Cecilia in Italy, graduating with summa cum laude honors. During his studies, he had the privilege of being mentored by Unsuk Chin, Ivan Fedele, Oliver Schneller, and Uzong Choe. Sunghyun has garnered recognition for his exceptional talent, winning in various competitions including the Geneva International Music Competition and the "Appassionato Ensemble" International Competition. His works have been featured in prominent festivals and concerts worldwide, including ISCM World Music Days, Tongyeong International Music Festival, Avanti! Music Festival, Festival Contrasti, Como Contemporary Festival, Mise-en Festival, etc. Currently, He is continuing his studies under the guidance of Professor Oliver Schneller at Robert Schumann Hochschule Duesseldorf. He is presently based in Frankfurt, Germany, where he pursues his IEMA (International Ensemble Modern Academy) as a residence composer.

— Sunghyun Lee

**JAMES CHATCHAPON LEELAYUVAT** : Hi, I'm James. I'm a Thai American composer and flautist, born 2005. I started my exploration into music as a flautist in my high-school band. After several years of playing, I began to study composition independently. My compositional interests have slowly shifted over time through different musical techniques and styles. My current interests and focus lie in the usage of timbre as a main element in storytelling, similar to the likes of Helmut Lachenmann or Dai Fujikura. I combine this with the use of electronics to explore the limitless possibilities of fixed, live, and interactive sounds. Additionally, I have been interested in music as a vehicle for social change and political statements like De Staat. I am currently a freshman at Occidental College hovering between studies of computer science, sociology, and music.

— James Chatchapon Leelayuvat

Composer **SHIRUNYU LI** writes music that reflects a very natural identification with influences from a broad spectrum of influences, such as traditional Chinese arts, western concert music, urban environmental sounds, linguistic intonation and contours, and freely improvised traditions, through the

prism of contemporary instrumental techniques and new sonic possibilities. Grammy award composer Richard Danielpour described her String quartet that “it is a wonderful job that she composed with such restrictive materials but vivid music. Her music is both touching and logical.” Her music was programmed in a number of recitals and took part in music festivals such as June in buffalo in the USA, International Composition Workshop in China, and the Chigiana music academy summer composition workshop in Italy.

She is currently a Ph.D. candidate at the University of California Los Angeles, she holds a bachelor's degree from Beijing Central Conservatory of Music and a master's degree from the Manhattan School of Music.

— Shirunyu Li

**YUNFEI LI** is a composer, and violinist based in Kansas City, MO. Yunfei writes music characterized by exploring new sounds on instruments and music software. She takes inspiration from the sounds of nature and has converted nature sounds into musical language as part of her original compositions. With a background that includes both Eastern and Western classical music, she is also inspired by a variety of modern music styles including pop music, electroacoustic music, and film music. As a composer, she has collaborated with film directors, writers, choreographers, and multimedia artists.

Her music has been performed by many festivals, including ClarinetFest, Seal Bay Music Festival, Women Composers Festival of Hartford, Electronic Midwest Festival, Festival of Contemporary Art Music at Washington State University, Atlantic Music Festival, Sewanee WinterFest, Northwestern University New-Music Conference and Festival, The Walden School, Arts Letters & Numbers, Turn Up Festival, North Star Music Festival, New Music on the Bayou, SCI Region V Conference. Yunfei's music has been played by the Red Clay Saxophone Quartet, Sonax Saxophone Quartet, SPLICE Ensemble, Domino Ensemble, Cassatt String Quartet, Del Sol Quartet, Bergamont Quartet, Quintet Sirocco, Duo Entre-nous, Transient Canvas, Plaza Winds, Hub New Music, Winnfield Quartet, New Hong Kong Philharmonia, Hartwick Wind Ensemble, Greensboro Symphony Orchestra, University of Michigan Wind Ensemble, Millikin University Wind Ensemble, West Michigan University Wind Ensemble, Manhattan School of Music Wind Ensemble, University of the Pacific Wind Ensemble, UMass Amherst Wind Ensemble, Texas Tech University Wind Ensemble, The Wind Band Conducting Workshop at the University of Minnesota, UNCG Wind Ensemble, UMKC Wind Symphony. Yunfei is a fellow of Ucross Foundation. She is a prizewinner of the MUSICACOUSTICA-Beijing International Electronic Music Composition Competition. She has also received an award from the Denver International Electronic Music Composition Competition. Her music has been featured by News & Record in North Carolina, KCUR 89.3, Classical WSMR and Johnson County Library(KS). For more information please refer to her website: [www.yunfeilimusic.com](http://www.yunfeilimusic.com).

— Yunfei Li

**YUXUAN LIN** is a third-year composition major at the Juilliard School where she studies with Melinda Wagner. She began playing the piano at age six and later studied the guitar as well as the Chinese traditional instruments erhu and hulusi. She began her composition studies with Reiko Fütting at the age

of seventeen, following in the footsteps of her grandfather, a self-taught composer focusing on Chinese folk music. Some of her other former mentors include Robert Beaser and David Conte. Yuxuan's music has been played in the Tokyo to New York: "Moments in This Time" Benefit Concert for Covid-19 Musicians Relief, at La Schola Cantorum in Paris, at Putney VT during the Young Artist Program of Yellow Barn, as well as at the Juilliard School. She is intensely interested in the possibilities of combining visual art and music and seeks any opportunity to collaborate between art forms.

— Yuxuan Lin

**JIAJIE LIU**, a Chinese composer born and raised in China, has forged artistic collaborations with a diverse array of instrumentalists, chamber groups, and orchestras. His musical creations have resonated not only in his homeland but also in international settings, including the Netherlands, Armenia, and the United States. Jiajie Liu's musical exploration takes a multifaceted approach, drawing inspiration from a rich tapestry of influences. His compositions delve into the realms of mathematics, chance games, the cultural treasures of ancient China, and the evocative world of electronic music. Currently, Jiajie Liu is pursuing his doctoral degree in music composition at the Frost School of Music, the University of Miami. This academic journey follows his earlier achievement of a master's degree in music composition from the Hartt School, University of Hartford, solidifying his commitment to his craft and his dedication to shaping the future of contemporary music.

— Jiajie Liu

**YI-TING LU**, born and raised in Taiwan and currently based in Chicago, is a composer whose works often reflect and reshape live scenes or experiences through fragmented acoustic sounds. Concepts of transcultural exchanges and collectivity can be discovered within her compositions.

She is a recipient of the Carl Kanter Prize for orchestral composition, the William T. Faricy Award for creative music, Nief-Norf Summer Festival International Call for Score Winner, and Transient Canvas Composition Fellowship. Other honors include being chosen as a representative of Taiwan at the 66th International Rostrum of Composers in Argentina, recognized for honorable mention at the DeGaetano Composition Institute, and selected as a finalist in the Talea Ensemble Emerging Composer Commissioning Program, National Taiwan Symphony Orchestra Competition, and the Young Composers' Competition of Rudolph Award.

Her music has been featured in Time:Span Festival (USA), Gaudeamus Festival (NL), IIsuono Contemporary Music Academy (IT), Musiikin Aiko Time of Music (FI), Musikinstitut Darmstadt (GR), Sound of Wander (IT), Voix Nouvelles Academy in Royaumont (FR), International Double Reed Society (USA), Thailand New Music and Arts Symposium (TL), Nanhua Ethnomusicology International Symposium (TW), Asian Classical Music Initiative Conference (USA), and others. Lu obtained degrees in music composition from National Taipei University of Arts (BA) and Manhattan School of Music (MM). She is a PhD candidate in composition and music technology at Northwestern University."

— Yi-Ting Lu

**TOMOKO OZAWA's** musical journey is deeply influenced by her Japanese heritage and diverse international experiences. Her debut album, "Gentian," inspired by the poetry of Emily Dickinson, gained recognition from The National Endowment for the Arts and was presented at the Emily Dickinson International Society Annual Conference.

Since enrolling in the PhD program "Integrated Composition, Improvisation, and Technology" at the University of California in 2017, she has continued to expand her career in contemporary music. She has presented her works at festivals and conferences such as New Music for Strings in Denmark and Iceland, as well as the Alliance of Women in Media Arts and Technology.

Recently, her innovative solo piano project earned her the first place of the 2022 Ran Blake Foundation "Earobic" Award, evaluated by jazz icons Sheila Jordan and Angelica Sanchez. Moreover, her jazz piano trio reached the semifinals in the esteemed international jazz contest "7 Virtual Jazz Club." Collaborating since 2022 with the site-specific dance company Heidi Duckler Dance as a pianist and composer, she continues to further her artistic journey. Ozawa is a graduate of Berklee College of Music and Longy School of Music (M.M.), and holds a PhD degree from UC, Irvine.

— Dr. Tomoko Ozawa

**XINXIN TIAN**, a Chinese composer majored in musicology and minored composition in Beijing, China from 2016-2021. She graduated from Mannes School of Music for composition master degree. Now she is continuing her study at Mannes for Professional Studies. Her composition teachers are David T. Little and Huang Ruo.

She is focusing on composing New Music, includes orchestra, dance music, chamber, opera and film score, presenting her diverse interpretation about the world culture, environment and humanism issues with grace and challengeable styles. Her works gained music prizes from U.S., Canada, Europe and Korea, collaborated with musicians from Mannes, Manhattan School of Music, Columbia University, Juilliard, etc.

— Xinxin Tian

**dr. devon osamu tipp** : My music draws influence from my Japanese roots, experiences as a jeweller and painter, improvisations with plants, and studies of gagaku and hogaku. My music focuses on rhythmic and timbral transmutation of cyclical materials as a way of reflecting on my past. My compositions have been performed in the US, Europe, Australia, China, and Japan. I have presented my research on global art music at conferences and universities in the US, Europe, and Japan. My research on contemporary Japanese music has been published in the Czech peer reviewed journal Ziva Hubda, and my flute works are published by Tetractys publishing in the UK. I received my PhD from the University of Pittsburgh where I currently am an adjunct professor, teaching composition, shakuhachi, intro to Japanese music, and assisting with the University Gamelan Ensemble.

— dr. devon osamu tipp

**BALEE PONGKLAD** was born in Bangkok, Thailand. He started composing when he was in his junior year. He mainly wrote for wind instruments, as they were reminiscent of his high school years as a French horn player. When Balee came to the United States for graduate school, he chose to pursue a composition major. He was exposed to several different philosophies of music composition from many engaging professors. As he has grown more as a composer and his musical style has developed, he often thinks of the audience and the function his music is intended to have for them. He also believes that his music should powerfully evoke a positive emotional response in the listener.

In 2013, Balee collaborated with a well-known euphonium player Demondrae Thurman whose CD album *SNAPSHOTS* featured his work *In (out of) Sync* written for oboe, euphonium, and piano. Also, his solo violin *Ride* and solo viola *Siamese Abroad* were featured in the CD albums by Davis Brook in 2016 and 2023 respectively. Balee has received awards and recognitions from Minnesota Orchestra Music Institute, the Society of Composers, and the United State Army Band “Pershing’s Own.” Three of his chamber works are published by Potenza Music Publishing.

Balee earned his D.M.A. in music composition at the University of Alabama, M.A. in music composition at San Francisco State University and B.A. in music at Chulalongkorn University in Thailand. His primary composition teachers include Ronald Caltabiano, Richard Festinger and C.P. First.

— Dr. Balee Pongklad

**JIAQI WANG** is a second-year MM composition student at UMKC where he studies composition with Dr. Zhou Long, Dr. Chen Yi, and Dr. Paul Rudy. Throughout his composing career, he has won international awards, including the first prize in the 10th International Antonín Dvořák Composition, the 27th Young Musician International Competition 'Città di Barletta', and the 3rd prize in The New Symphony Vienna International Composers Competition. He has also won the Missouri Composer Project, the Donald Martino Award for Excellence in Composition at NEC, and the Balourdet String Quartet Composition Competition at NEC. In addition, many of his compositions have been selected for public performance by professional ensembles and orchestras, such as the Lithuania Mettis Quartet, Columbia Civic Orchestra, Exponential Ensemble, Barcelona Modern Ensemble, Corvus Saxophone Quartet, Volker Brass Quintet, New York S.E.M Ensemble, Atlantic Music Festival Chamber Ensemble, UMKC Percussion Quartet, Balourdet String Quartet, etc. When he composes music, he pays attention to expressing his inner feelings and his heartfelt resonance with the hearts of the audience. His ideal for music is to bring happiness, joy, and love to the hearts of others.

— Jiaqi Wang

**MEIQIAO (MELANIE) WANG**, born in Qingdao, China. Wang is currently pursuing her Ph.D. in Composition at Rutgers University under professor Robert Aldridge and the President of RU ACMI. Meiqiao was admitted to the Composition Department of Central Conservatory of Music in 2010. She studied under Professor Zhang Shuai, Professor Jia Guoping, Professor Luo Xinmin, etc. During her undergraduate years, she participated in various school activities, and in 2015, she was admitted to the Graduate School of Composition of Mannes School of Music, where she studied under Professor Huang

Ruo. In 2016, Meiqiao's orchestra piece "Monkey King"" performed at Lincoln Center. In 2017, she successfully held a personal graduate graduation concert.

Meiqiao has performed with the Dance department for many times, and served as the tutor of the Ear-training course at Rutgers University. Wang also participated in a variety of composition festivals, like Chigiana Academy composition program, June in Buffalo, etc.. She met Zhengyingyue Huang, the president of KU ACMI in 2022 and brought this conference to Rutgers University in 2023, as a composer who is passionate about social justice and ethnic diversity, she is also committed to providing a fair platform for Asian musicians to better display Asian music.

— Meiqiao (Melanie) Wang

**YANCHEN YE'S** works have been performed across three continents—North America, Europe, and Asia. Wales Arts Review described his music as “moving from hushed harmonics to biting, Bartókian cross-rhythms, and with a gamut of playful expressive devices in between.” Strongly influenced by Asian music, geography, and culture, Ye's music explores the simplest beauty of lyrical tunes, tone colors, human bonding, and Mother Earth with sincerity and tonal sophistication. As praised by The National Ballet of China, “the variety of symphonic color transformations, the richness of the layers, and the power of the [musical] tension in his [Ye's] modern work is beyond expectation. The music moves with [the audience's] hearts and has a sense of continuous blooming...” Ye's music has been widely commissioned and performed by many of the world's most prestigious ensembles and orchestras, including MDR Leipzig Radio Symphony Orchestra, the Seattle Symphony, the National Ballet of China Orchestra, Vale of Glamorgan Festival, and Cabrillo Festival.

— Dr. Yanchen Ye

**WANG ZIYU** (she/her/hers) is a composer currently residing in Potsdam, New York. With her interests in trans-cultural influences in music, musical metaphor and narrative, as well as visual arts, she brings a unique perspective to her compositions. Ziyu currently serves as Visiting Assistant Professor at SUNY Potsdam, teaching aural skills, music theory, and composition. Her compositions showcase her diverse interests and are written for solo instruments, chamber groups, large ensembles, as well as electronic media. Before pursuing music, Ziyu completed a B.E. degree in Automotive Engineering at Tsinghua University, Beijing, where she was the first woman racer on the student formula racing team.

— Dr. Wang Ziyu

**Enzhe ZHENG** (b. 1996), from China, is currently a doctoral candidate at The Chinese University of Hong Kong, studying composition with Prof. Lee Wan Ki Wendy. He received two master's degrees in composition from the University of Central Oklahoma and South China Normal University, and a bachelor's degree in musicology from South China Normal University.

Drawing from his Chinese heritage, Zheng's compositions are infused with distinctive cultural elements, merging traditional themes and folk materials with contemporary and innovative expressions to create a unique musical language reflective of modern China. His compositions, *Rosefinch*, was awarded the Grand Prize winner in the Golden Bells International Composition Contest and was premiered by the Asian Cultural Symphony Orchestra of the U.S.A. at Carnegie Hall in 2022; *Beyond the Sky*, was awarded the 3rd Prize, Musicacoustica - Hangzhou 2023, Electroacoustic Music Composition Competition; *Sailing Leaf*, was awarded the David Gwilt Composition Prize of Ensemble-in-Residence in 2023.”

— Enzhe Zheng

## PERFORMERS

**ISABELLA CAO**, 20 years old, showed her enthusiasm for piano from age 6. She has received accolades in competitions and festivals including the Los Angeles International Liszt Competition, Los Angeles Young Musicians International Competition, Steinway Society Riverside Competition, Coachella Valley Concerto Competition, The Music Center's Spotlight Program, Lansum International Music Festival and CAPMT. Isabella made her concerto debut with the Coachella Valley Symphony at age 13. Isabella has studied with Agatha Hou and participated in masterclasses with Richard Cionco, Sharon Mann, Stewart Gordon, Rufus Choi, Antoinette Perry, Craig Richey, and Giorgi Latso. She is currently a third-year student studying with Nina Scolnik and pursuing degrees in music performance and human biology. Isabella hosts Classical Impacts with Isabella Cao on KUCI 88.9 FM, a music show about classical music and music therapy.

— Isabella Cao

**SUEJIN JUNG** is a co-founder of MIMA, dedicated to designing meaningful art forms and realizing their hidden potential through collaboration. Her multimedia project, "Breathmark," received first prize at the Goodmesh Concours and is showcased in her debut album released by the TRPTK label. As a collaborative pianist, Suejin has been featured at festivals such as Music Academy International, Ecoles d'Art Américaines de Fontainebleau, and New York International Piano Competition. A recipient of bachelor's and master's degrees from the Juilliard School, Suejin furthered her studies at the École Normale de Musique de Paris as a Harriet Hale Woolley Scholar of the Fondation des États-Unis. She completed her Doctorate in Piano Performance from Rutgers University. Her performances have been broadcasted and live-streamed on PBS, NPO Klassiek, and The Strad. As an educator, she has served as a faculty at Drew University, Rutgers University Extension Division and New York Music School. Suejin teaches at the Montecito International Music Festival and is a member of the Music Teachers Association of California.

— Suejin Jung

**MINSEO KIM**, born on February 22, 1995, is a South Korean flutist. Graduating from the University of Michigan - School of Music, Theatre & Dance with a Master's degree in Flute Performance under Amy Porter, Minseo honed their skills to perfection. Prior to this, they obtained a Bachelor's degree from Yong Siew Toh Conservatory of Music at the National University of Singapore, studying under Evgueni Brokmiller and Jin Ta.

Minseo's talent has garnered recognition through various competitions, including winning the Gold Prize with Honors in the International Ensemble Competition in 2020 and achieving 3rd Prize in The Briggs Chamber Competition in 2023. In 2017, they achieved 4th prize in The 13th Sendai Flute Competition, competing against 113 participants across three rounds. She also participated in esteemed festivals such as the National Orchestral Institute + Festival and served as an Associate Member for the Civic Orchestra of Chicago.



With professional experience as a freelance flutist in the Singapore Symphony Orchestra and exposure to renowned musicians through masterclasses, including Karl-Heinz Schutz and Andreas Blau and so on, Minseo Kim continues to enchant audiences with their exquisite flute performances.

— Minseo Kim

Praised as “particularly moving” (San Diego Story) and showing “extraordinary musicianship with unbroken focus … fierce and committed” (San Diego Union Tribune), **PETER KO** is a San Diego based cellist, collaborating with musical artists such as Steve Schick, Joshua Rubin, Mark Fewer, and the Dover String Quartet. He has performed across the USA, Mexico, Canada, and Europe, performing in festivals such as soundSCAPE, SICPP, Darmstädter Ferienkurse, the Green Box Arts Festival, and Neofonía Festival de Música Nueva Ensenada. Peter currently serves as principal cellist for the La Jolla Symphony and Chorus, and has worked with the Palimpsest and Renga ensembles, Project [BLANK], and San Diego New Music.

— Peter Ko

**HEESEUNG LEE**, a native of South Korea enjoys a career of solo, chamber, and orchestra music. She is currently pursuing a Graduate Certificate under Professor Shawn Mouser at the University of Southern California. She was the first prize winner of the Florida MTNA competition in 2019 and won the UCF Concerto Competition. She has also won the Artistry and Unconventional Collaboration Competition in 2020. As an orchestra player, she has attended the Brevard Music Summer Institute and Festival in 2022. Recently, Heeseung and her trio group won the third prize in Briggs Music Chamber Competition. She holds Bachelor of Music from the Ewha Womans University in Seoul, South Korea, Bachelor of Arts and Psychology from University of Central Florida, and Master of Music Performance and Chamber Music from the University of Michigan.

— Heeseung Lee

Born in South Korea, **HYERIM LEE** is an active pianist, chamber musician, and pedagogue. She won the second prize at MTNA Young Artist Piano Competition, became a finalist of Lewisville Lake Symphony International Competition, and a semi-finalist of Rio de Janeiro International Piano Festival. In 2023, She won the first prize at Music International Grand Prix in New York. Hyerim was invited to perform in prestigious venues such as Carnegie Hall, Merkin Hall, and Hill Auditorium where she presented a wide range of repertoire. In 2023, she presented her lecture recital at the Grand Valley State University where she also gave a masterclass. In 2024, she established the LNY Piano Concert series with colleagues and has been meeting diverse audiences in Michigan, Cincinnati, and Canada. Hyerim earned her Master degree in Piano Performance and Chamber Music at the University of Michigan where she is pursuing her Doctoral degree with Christopher Harding.

— Hyerim Lee

**STEVEN LI** is an emerging talent in the world of music, seamlessly blending his expertise as an erhu specialist, violinist, and film composer. Currently honing his skills at Berkeley College in Boston on a full scholarship, Steven carries the legacy of his renowned Chinese artist parents, Susan She, a virtuoso guzheng player, and XiaoBo Li, an esteemed erhu player and recipient of the prestigious Golden Bell Award in China.

With a lineage steeped in musical excellence, Steven has graced stages across the U.S., captivating audiences with his erhu solo and ensemble performances. He has also made significant contributions to the film industry, recording for acclaimed film composer Nathan Wang and lending his talents to both Hollywood productions and major Chinese films. Steven's prowess extends to composing and arranging, with his innovative works featured in numerous films. His ability to infuse traditional Chinese musical elements with contemporary sounds marks him as a distinctive voice in the evolving landscape of music and film scoring.

— Steven Li

Vietnamese pianist **NHI LUONG** has enjoyed an international career spanning over three continents. Born and raised in a musical family, Nhi started playing piano at the age of four. In 2014, she was the only candidate in the South-East Asia region who got chosen to study in Kunstuniversität Graz (Austria) with full scholarship. Nhi is the prize winner of the Lee University International Piano Competition (2021), MTNA National Piano Competition (2023), and recently the Sicily International Piano Competition (2023), which gained her a five-concert tour in Italy in 2024.

Nhi obtained her Bachelor's Degree in Piano Performance with full scholarship at the Yong Siew Toh Conservatory of Music (Singapore) and Master of Music Degree in Piano Performance and Chamber Music at the University of Michigan—where she continues to pursue her Doctoral of Musical Arts degree under the tutelage of Prof. Christopher Harding.

— Nhi Luong

**AINE NAKAMURA** creates transborder art of voice and body. Her recent solo performances include Shades of Edge, presented in 2024 in collaboration with visual artist Olivia Ting at The LAB, Under an Unnamed Flower, the winning work for Site-Specific Performance at 2022 Venice Biennale, and her performance project Circle hasu We plant seeds in the spring of mountains at Berliner Festspiele's 2022 Theatertreffen. She has presented other works at The Berlin University of the Arts, HfM Hanns Eisler Berlin, Gallatin Galleries, Errant Sound in collaboration with Brandon LaBelle, October New Music Festival in Finland composed for and performed with MikroEnsemblen, and Abrons Arts Center with the International Contemporary Ensemble. Awardee of the Fulbright Fellowship (Berlin, Germany 2021-2022), The Leo Bronstein Homage Award from New York University, and The Honorable Mention Award for the 2020 Pauline Oliveros New Genre Prize. She is a Doctoral student in music composition at UC Berkeley.

— Aine Nakamura

Korean pianist **JIHYUN OH** was born in Seoul, the Republic of Korea. She was the First Prize winner of the Los Angeles International Liszt Competition and the Korea-Germany Music Competition and a finalist at Internationaler Jugend Pianisten Wettbewerb. She has been featured in several live performances on KPR. Mrs. Oh has been invited to play in numerous venues including Teatro Petrarca, Palazzo Ducale di Lucca, Solitaer, Bad Reichenhall Philharmonic Concert Hall. She has also performed with the Bad Reichenhall Orchestra in Germany and the Seoul Philharmonic Orchestra in Seoul. With a passion for collaborative piano, she is a recipient of a Collaborative piano Graduate Assistantship at the University of Missouri-Kansas City, a fellow at the Music Academy of the West and Aspen Music Festival. She is pursuing DMA in solo piano performance at UMKC after graduating Universitat Mozarteum and Seoul National University.

— Jihyun Oh

**SHERRY SHAOLING** has been a musician throughout her life; studying piano at age 5, and violin at age 10. She went on her first Symphonic tour as a violinist throughout New Zealand and Australia in high school, and eventually went on to college to earn a degree in Biology under full scholarship from the Symphony at University of Hawaii.

Sherry then began to study voice, and won a scholarship to earn a degree in Vocal Performance from the Mae Z. Orvis Vocal Competition, and trained with the Young Artists Program at the Hawaii Opera Theatre where she sang the roles of Gretel in "Hansel and Gretel," Mabel in "Pirates of Penzance," and Papagena in "The Magic Flute."

She has performed at the Wassermusik Festival in Berlin, the Hawaii Opera Theatre, the Seattle Symphony Benaroya Concert Hall and LA's renowned Walt Disney Concert Hall. She has acted in musical theatre, starring in productions of "The King and I," "Romance, Romance," "Chicago," "BatBoy," and is the lead singer for the Exotica band "Don Tiki."

— Sherry Shaoling

**SUSAN SHE** is a distinguished guzheng virtuoso, revered for her profound expertise and versatility in the realm of traditional Chinese music. Holding both bachelor's and master's degrees in Guzheng Performance from the prestigious Sichuan Conservatory of Music, Susan's academic prowess is matched by her passion for teaching, having served as a professor of Guzheng at the conservatory following her graduation.

Beyond the academic sphere, Susan has carved a niche for herself as a sought-after studio musician in Los Angeles. Her exceptional talent has led to frequent recording sessions for movies not just in Hollywood but also across China, Hong Kong, and Taiwan, including most of Jackie Chan's films.

Her artistry extends to the concert stage where she has captivated audiences as a featured soloist with various U.S. symphonies, most notably with the Anchorage Symphony Orchestra. Susan She's

contributions to music and culture bridge the gap between East and West, making her an invaluable ambassador of the guzheng on the global stage.

— Susan She

**SIS-ILIA TRIO**, comprised of Doctoral Candidates in Piano Performance at the University of Michigan, Hyerim Lee, Khanh Nhi Luong, and Jasmine Lucia Wong (Performance & Pedagogy) shared many special memories at the Sicily International Piano Festival in Italy 2023. Bound by their love for music, these three friends found themselves drawn to performing together for different audiences.

— Hyerim Lee

**GE (HOPE) TIAN**, an accomplished coloratura soprano, has solidified her position as a distinguished figure in classical music. Graduating with distinction from Tunghai University's prestigious Music Department in Taiwan, Ge continued her musical journey at the renowned Thornton School of Music at the University of Southern California (USC), refining her skills under the tutelage of esteemed professors Syoufen Lee and Rod Gilfry. Currently, Ge is pursuing her musical education at UC Irvine with a full scholarship under the guidance of Dr. Darryl Taylor, further honing her craft and expanding her artistic horizons. Throughout her career, Ge has garnered acclaim for her exceptional vocal talent. Noteworthy achievements include her portrayal of Morgana in the Handel Opera Society of Poland's production of "Alcina" in July 2023 and her portrayal of Ms. Silverpeal in Mozart's *The Impresario* at the Utah Vocal Arts Festival in 2022. Ge has also earned accolades, including placing third in the vocal category of the 2017 New York Golden Classical Music Awards and securing the top position in the university category of the 2017 Taiwan Asia Cup International Vocal Competition. Ge's versatility shines through her diverse repertoire, which encompasses a range of operatic roles such as The Mom in "Little Red Riding Hood" and the Contessa in *La Nozze di Figaro*. Additionally, she has delighted audiences with her chamber music recitals, including the captivating "In Search of Lost Dreams in a Summer's Night" and "The Nightingale and the Starlight," both held in Hangzhou, China. With unwavering dedication, remarkable talent, and a deep passion for music, Ge (Hope) Tian continues to captivate audiences worldwide, leaving an indelible mark on the classical music landscape.

— Ge (Hope) Tian

A native of Taipei, Taiwan, **XIAO-LING WANG** is a University of Southern California graduate. She was a semi-finalist in the Premier International Opera Competition in New York (2022) and a finalist in the International Opera Singer's Competition of Chinese Heritage. She was a soloist in the Chinese Rising Stars Concert at Carnegie Hall.

As an operatic soprano, Ms. Wang has performed with Nickel City Opera West, Orlando Opera, Orlando Philharmonic, Central Florida Lyric Opera, First Coast Opera, Celestial Opera, Intimate Opera, and USC Opera Studio. Her operatic roles include Cio-Cio San, Aida, the Countess, Fiordiligi, Mrs. Alice Ford, Violetta, Mimi, Tosca, Liu, Nedda, Marguerite, Gretel, and Laetitia.

As a recitalist, Ms. Wang has been heard in California, Washington, Idaho, Boston, Long Island, and Florida. Notably, since 2016, she has created over 30 multimedia story-telling-based concerts in Central Florida and New York City. She is currently on the roster of George Martynuk, Artist Management of New York.

— Shirley Xiao-Ling Wang

**TAYLOR WANG** is an active performer as both a solo and collaborative pianist. She is especially interested in using music to help others through community outreach. She is currently pursuing a Bachelor of Music degree at the Peabody Institute of the Johns Hopkins University where she studies with HieYon Choi. In the summer of 2023, Taylor performed at the Chicago International Music Festival. In 2022, Taylor won first place in the Wonderlic Piano Competition. She was also a finalist in the Yale Gordon Competition at the Peabody Institute. Currently Taylor is a Musician-in-Residence at Edenwald Senior Living Community where she provides musical programming. She has previously performed as part of the Music for a While program, a partnership between the Peabody Institute and the Johns Hopkins Medicine's Office of Well-Being and Department of Service Excellence.

— Taylor Wang

Highly devoted to performance and education, Chinese-Canadian pianist **JASMINE LUCIA WONG'S** accomplishments in performance and pedagogy have brought her to perform in venues around Italy, Canada, the USA, and established her as a recipient of numerous full-tuition academic and music scholarships including the Sicily International Music Festival Scholarship, the Menahem Pressler Scholarship, and the Alice Kern Award. She has won various first-place prizes from city and province-wide competitions and the chosen solo pianist representative of Ontario, Canada for consecutive years. In 2023, Jasmine was recruited as the pianist of the globally acclaimed film, *American: An Odyssey to 1947*. Excitement builds as she prepares for her performances in Gijón, Spain this August.

Jasmine is pursuing her Doctoral Degree in Piano Performance and Pedagogy at the University of Michigan on full scholarship with Christopher Harding and Dr. John Ellis. Jasmine was the only student accepted into her dual Master's and Doctorate program.

— Jasmine Lucia Wong

**HUI WU**, a "sparkling" pianist acclaimed by *The New York Times* and *China Musical Weekly*, is known for her innovative approach to contemporary and classical music. She has performed in significant venues and events, including the west coast premiere of *Merrill Songs* by Matthew Aucoin and multimedia projects in Los Angeles. Hui holds prestigious teaching positions at the Colburn Community School of Performing Arts, Moorpark College, and others, and is the Southern Festival Chair for the California Association of Professional Music Teachers. Educated at The Juilliard School and the University of Southern California, her instructors include notable names like Matti Raekallio and Jerome Lowenthal.

Hui's past seasons include solo recitals and master classes in China and Germany, and collaborations with various artists and composers. An avid chamber musician, she has participated in renowned festivals and founded ensembles like demitasse and trio E'Toile. As a composer, Hui has premiered her works globally and collaborated with numerous esteemed musicians.

Born in China, Hui began her musical journey at four, debuting at thirteen. She has won multiple competitions, including the Kosciuszko Chopin Competition and the Beverly Hills National Auditions.

— Dr. Hui Wu

**DR. LISA YOSHIDA** is a violinist, composer, and educator in Orange County, CA, and a PhD student in the Integrated Composition, Improvisation, and Technology program at University of California Irvine.

She is passionate about contemporary music, and has participated in Domaine Forget Music Festival's New Music Program, Nief-Norf's Composer-Performer-Improvisor summit, and the Darmstadt Summer Courses' Violin Studio. Through her interests in playing contemporary music, she started composing in 2020. Her composition for solo violin and electronics titled Finally Alone (2021) has been selected as a Finalist and in the Top 10 for Black House Collective's 2021 Soloist Competition. Lisa's works are approached through a narrative approach, often about exploring identity as an Asian American and immigrant, which take form in interdisciplinary works that combine electronics, videos, actors, and/or dancers. She received her M.M. in Violin Performance from CSULB, and B.M. in Violin Performance from Chapman University.

— Dr. Lisa Yoshida

## GUEST PERFORMERS

**RICHARD AN** is a composer and performer, born and raised in Los Angeles.

Richard likes playing new music, and has performed Christopher Cerrone, Tristan Perich, Andrew McIntosh, Natacha Diels, Du Yun and Raven Chacon, Caroline Shaw, Oyvind Torvund, Julius Eastman, Steve Reich, Jurg Frey, and more. Richard performs with house on fire, stickytaek and quartet friends, and has performed with Monday Evening Concerts' Echoi Ensemble and The Industry.

Richard plays piano and percussion, and has been known to sing, conduct, and teach.

Richard's music has been performed by the Los Angeles Philharmonic Orchestra, Calder Quartet, members of Yarn/Wire, HOCKET, Resound Duo, Great Noise Ensemble, and more.

Richard has a BM in Composition from the University of Southern California and an MFA from the California Institute of the Arts. He is on faculty at the Pasadena Waldorf School. He plays taiko and tabla, and makes YouTube videos.

— Richard An

**EMILY "EM" BERDEJA** (She/Her) is a third year Mexican American undergraduate student at UCR who is double majoring in Anthropology and Dance. In her upbringing, she fell in love with performing through the disciplines of ballet, tap, lyrical, contemporary, musical theater, jazz stylings, and modern dance, while being part of a pre-professional modern team entitled Evolution from 2019-2021. At UCR she feels her spark for the dance arts have re-emerged since the height of the pandemic, allowing her to craft and collaborate in ways that challenge her. She has since performed in UCRiD 2023, and Spring Forward 2023: RITWAL. After graduation, Emily hopes to continue to build herself into a graduate scholar in the field of world arts and culture, and is eager to continue to collaborate with peers and mentors, cultivate dance and perform!

— Emily "Em" Berdeja

Based in the Greater Los Angeles Area, percussionist **CALEB CONNER** has performed as a freelance musician since graduating college in May 2014. Shortly after graduating, Caleb was awarded the principal timpani position for the Young Musician's Foundation Debut Orchestra, where he served for two seasons from 2015-2017. Since then he has performed for many organizations including the American Youth Symphony, Los Angeles Opera Company, South Coast Symphony, Dream Orchestra, ENCORE South Bay, Canyon Theater Guild, and various churches. Starting in September 2019, he has been performing as part of a cello/percussion duo with cellist Ashley Ng Conner, preparing music of modern composers for venues in LA County. Caleb received his Bachelor of Music degree in Percussion Performance from Azusa Pacific University, studying percussion with Bill Schlitt and drum-set with Mark Converse. He later received his Master of Music degree from UCLA, studying under Raynor Carroll and Theresa Dimond. In addition to performing, Caleb teaches both as a private music instructor and as a percussion coach for high school drum-line. He currently works for YOLA at Inglewood as a percussion teaching artist.

— Caleb Connor

**TALI DUCKWORTH**, 20, is a trumpet player based in Los Angeles, CA. She is currently studying with Tom Hooten and Jennifer Marotta at the USC Thornton School of Music. At USC, Tali performs with the Thornton Symphony Orchestra, Thornton Winds, Thornton Edge (contemporary music ensemble), Thornton Jazz Orchestra, among others. Tali is a member of the USC Trumpet Quintet which received first prize at the 2023 National Trumpet Competition.

Tali performs with Laós Chamber Music, Orchestra Nova LA, and has been a featured soloist with the Los Angeles Virtuosi Orchestra. She has also recorded at EastWest Studios, Stagg Street Studios and has worked with students in the USC Film Scoring and Pop Music departments.

In 2023, Tali was in residency with the College Light Opera Company in Cape Cod, Massachusetts. Highlights from last year's season include: Singin' in the Rain, Hello Dolly!, The Music Man, 9 to 5, and The Little Mermaid. She has performed with the USC School of Dramatic Arts in productions of Into the Woods, Pippin, A Chorus Line, and She Loves Me. Tali will continue performing this summer at Interlakes Summer Theatre in Meredith, NH in productions of Newsies and Chicago.

Tali is a graduate of the Interlochen Arts Academy and is set to graduate with her BM from USC in the spring of 2025.

— Tali Duckworth

**ANYA GARIPOLI** is just as comfortable performing solo harp recitals as she is playing with orchestras or experimenting across different genres of music. Anya has performed with various symphony orchestras, including the London Symphony Orchestra, the Vancouver Symphony, the Juneau Symphony, the New World Symphony, the Oakland Symphony, and other orchestras across the country. She is an associate member of the Civic Orchestra of Chicago, and is currently Principal Harpist of the Venice Symphony in Florida, splitting her time between Los Angeles and Florida.

In addition to orchestral performances, Anya collaborates with artists across all genres, and plays harp for various private events. She has been a featured harpist for several commercial projects with corporations such as Target and HGTV. Anya has worked with and shared the stage with numerous TV and film composers, including the composers for Barbie, Saltburn, How To Train Your Dragon, Up, Star Trek, Lord of the Rings: Ring of Fire, Yellowstone, Jurassic World, and more.

Anya received an Artist Diploma from the Colburn Conservatory in 2023, studying under JoAnn Turovsky and is currently working towards a Professional Studies Certificate. She graduated with her Bachelor of Music degree from Oberlin Conservatory of Music in 2019.

— Anya Garipoli

**ZOE FOY** (she/they), two-time recipient of the Marius DeBrabant Chancellor's Performance Award, is a queer artist in their fourth year of undergrad at UCR, majoring in Dance Making. Since arriving in Riverside, Zoe has expanded their movement training and cultivated an emerging improvisational



practice, informed by their upbringing, movement knowledge, and ongoing reflections on the meaning of life. She has participated in multiple UCR productions including UCRiD 2022, UCRiD 2023, UCRiD 2024, Spring Forward 2023: RITWAL and Cabaret. Recent projects include dancing with Peninsula Lively Arts in San Mateo, California at the 2023 Peninsula International Dance Festival and performing an original work in February 2024 at The FirehouseJT in Joshua Tree, California.

— Zoe Foy

**gamin** is a distinguished soloist who tours the world, performing traditional Korean music and cross-disciplinary collaborations. gamin plays 3 traditional winds and is a designated Yisuja, official holder of Important Intangible Cultural Asset No. 46 for Court and Royal Military music. Re-inventing new sonorities from ancient, somewhat restrictive, musical systems, gamin has received several cultural exchange program grants, including Artist-in-Residence (2014) at the Asian Cultural Council, and Ministry of Culture, Republic of Korea (2012). Gamin has collaborated in cross-cultural improvisation with world-acclaimed musicians presenting premieres at Roulette Theater, New School, and Metropolitan Museum. gamin was a featured artist at the Silkroad concert, in Seoul, in 2018, performing on-stage with Yo-Yo Ma. Gamin's scheduled Carnegie Hall début for 2019, as featured soloist, with the Nangye Gugak Orchestra, was postponed due to covid.

Since 2018, gamin has curated performances at the Center for Remembering and Sharing. For 2020, gamin was selected as artist-in-residence at the HERE Arts Center, NYC, and released her 4th album, "Nong."

In 2021, the Jerome Foundation awarded gamin their prestigious 2-year Fellowship and Howard Foundation awarded fellowship in 2023. gamin teaches graduate and undergraduate ethnomusicology as Adjunct Faculty at the Herb Alpert School of Music at UCLA since 2022. (website: [www.gaminmusic.com](http://www.gaminmusic.com))

— gamin

**BEN GUNNARSON** is the Principal Trumpet of the Bay Philharmonic and is a member of the American Youth Symphony and the Disneyland Band. He earned his BM and BME from Indiana University and studied abroad at the IES Institute in Vienna, Austria. Mr. Gunnarson has performed with the Tony® and Emmy® winning Broadway production "BLAST! The Music of Disney," as well as the LA Film Conducting Institute Studio Orchestra, Seth MacFarlane Big Band, the American Youth Symphony, Brevard Music Center Festival Orchestra, California Young Artists Symphony, Modesto Symphony Orchestra, Oakland Symphony, Cinematic Brass, the Disneyland All-American College Band, the Disneyland Candlelight Herald Trumpets, the San Francisco Wind Ensemble, and in productions of West Side Story, Dreamgirls, South Pacific, Mack and Mabel, and Cabaret. He is active in the L.A. recording studios, including Warner Brothers Studios, Fox Studios, Capital Records, EastWest Records, Evergreen Studios, and the USC School of Cinematic Arts.

In 2023, Mr. Gunnarson's trumpet quintet achieved first place at the National Trumpet Competition representing the University of Southern California, where he is currently pursuing his MM in Trumpet

Performance. He maintains a large private teaching studio and is an active freelancer in L.A. Mr. Gunnarson currently serves as Vice President and Co-Founder of the Los Angeles Brass Alliance. Most recently, he was selected to be a member of “The President’s Own” United States Marine Band in Washington, D.C.

— Ben Gunnarson

**JEFFREY HO** is a cellist from Santa Monica, California. He performs and teaches within Southern California. Jeffrey was a member of Trio Conventi, which gave their Jordan Hall debut in Spring of 2023. He has performed with the San Diego Symphony, and was guest principal with the Phoenix Orchestra under Joshua Weilerstein in the 2022 season. He has performed with esteemed artists such as Kim Kashkashian, Anthony Marwood, Donald and Vivian Weilerstein and many others. Jeffrey has appeared at Yellowbarn, Perlman Music Program, Lake Champlain Music Festival, Tanglewood Music Center, and Lunenburg Academy of Music Program. He was an Equilibrium Artist Fellow under Barbara Hanigan’s mentorship and was a Piatigorsky International Festival Fellow at USC. Jeffrey studied at UCLA, USC, and NEC. His principal teachers were Antonio Lysy, Ralph Kirshbaum, Lluís Claret, and Blaise DeJardin.

— Jeffrey Ho

Praised for his “...bold, no-compromise style of playing,” **ANDREW KWON** has captivated audiences worldwide with his virtuosity and charismatic stage presence. At the age of 10, Andrew made his Carnegie Hall solo debut and has since appeared in concert halls across the United States, Canada, Germany, Netherlands, Korea, and China.

Andrew’s musical diversity has made him a sought-after collaborator, working with artists from a broad range of genres, including Lang Lang, Yo-Yo Ma, Boyz II Men, The Eagles, and many more. Furthermore, he has played with the National, San Diego, and Baltimore Symphony Orchestras. His playing can be heard on productions streaming on Netflix and Disney Plus, as well as in albums released by Sony Classical, Columbia Records, Naxos, and Audiomachine.

As a founding member of wholesoul, Andrew is at the forefront of the exploration of new sound textures and extended techniques. Established in 2022, their debut EP, “Cosmic Upcycle,” has recently been featured in Strings Magazine and WQXR New York. They have also collaborated on albums with notable artists such as Hozier and with Jennifer Lopez on her documentary, “The Greatest Love Story Never Told.”

Andrew is a member of the Hawaii Symphony Orchestra and the Santa Barbara Symphony.

— Andrew Kwon

Oboist **VICTORIA HIROMI DOO LEE** takes music anywhere – from chamber music in California aquariums and European solo tours, to wind octets in Branson pubs and the Park Avenue Armory with

the New York Philharmonic. Notable engagements include principal chair of the Santa Monica Symphony and founding member of award-winning Syrinx Quintet. In addition to her career on the West Coast, she contributes to the Taneycomo Festival Orchestra's mission of revitalizing classical music in unconventional spaces while engaging in educational initiatives. Victoria holds multiple degrees from the Manhattan School of Music. Based in Huntington Beach, she balances her roles as a performer, educator, and clinician, enriching the musical landscape of Southern California.

— Victoria Hiromi Doo Lee

**DANIEL LIM** is a Los Angeles-based cellist, teacher, and arranger with a versatile career in performance, music education, and production.

He is currently cellist/lead arranger of wholesoul, LA's newest Hip-Hop/R&B/Soul String Quartet. Founded in 2022, their debut EP "Cosmic Upcycle" features innovative arrangements that incorporate extended techniques and improvisation, all while creating a new soundscape that has never been heard before for the string quartet. With multiple collaborations and recording credits, most notably on Hozier's EP "Eat Your Young", wholesoul represents a new era of string quartets, while leading the way on redefining how string quartets perform Hip-Hop/R&B/Soul Music.

He is also currently a member of Splntrd Wood, a project-focused cello quartet whose mission is to "create fresh live music experiences that cross divides between musical genres by creating its own arrangements and presenting it anew through the inimitable and versatile sound of the cello". In 2020 the ensemble released its first album: *De Lá Pra Cá*, celebrating the music of Latin America and was featured in ASCAP's New Music Friday playlist; previous concert engagements include performances at Sundays Live at LACMA Bing Theater, and Massivemuse. In 2021, Splntrd Wood transitioned into a new concert program exploring the world of Medieval and Renaissance Music, and was featured by Medieval Music of the Dales Festival in Yorkshire, England. The group has collaborated with musicians such as Maria Da Barros and has premiered original works by composers Reena Esmail and Mark Carlson.

Born and raised in Los Angeles, Daniel holds degrees from the New England Conservatory and the Cleveland Institute of Music; his mentors include Joon Sung Jun, Yeesun Kim, Stephen Geber, and Robert DeMaine. He currently plays on a Antoniazzi Romeo from Cremona, dated 1920.

— Daniel Lim

**ANGELA LIN** is a pianist and educator based in Los Angeles. Currently pursuing her Doctorate of Musical Arts at the University of Southern California under the guidance of Dr. Stewart Gordon. She has studied with Antoinette Perry (USC), Walter Ponce, and Dr. David Kaplan (UCLA). Angela's primary field of study is piano performance, with minor fields in Keyboard Collaborative Arts under the tutelage of Dr. Alan Smith, Music Teaching & Learning, and Music Technology. As a Keyboard Studies teaching assistant at USC, she teaches both group piano classes and private lessons. Actively engaging in collaborative projects and performances centered around recent compositions, her notable recent

engagements include appearances with the USC Symphony Orchestra, USC Wind Ensemble, and Downey Symphony.

Angela's academic achievements and scholarly endeavors were highlighted by her nomination for Pi Kappa Lambda National Music Honor Society. She has represented the USC Collegiate Chapter at the MTNA National Conference and Collegiate Symposium, serving on the board of officers to provide learning opportunities for fellow students through workshops and resources. In addition to her academic pursuits, she has garnered top honors at competitions, including first prizes at the Charleston International Music Competition and the Young Soloist International Music Competition.

— Angela Lin

**TYRA LOGAN** is a fourth-year undergraduate student double majoring in Dance and Education at the University of California Riverside. Tyra has trained in contemporary, modern, Horton technique, jazz, tap, and hip hop for 17 years. She also has three years of contemporary competitive dance experience. During high school, she was captain and choreographer for the Surreal Fidelity dance team for 3 years. At UCR, she choreographed a solo that focused on civil rights titled, A Change is Gonna Come and a group dance titled Reminisce where dancers went through the emotional journey of their own recollection of memories. Additionally, she has also received the Marius Debrabant Award (Chancellors Performance Award) which is awarded to those with significant contributions in classes within the major that illustrate academic and creative excellence, an aspiration toward professionalism, and a clear sense of passion for the craft. Tyra aspires to further her choreography and dance studies by attending an MFA Dance program after graduation.

— Tyra Logan

**MICHAEL MATSUNO** is a flutist specializing in classical and contemporary music. He has performed with various ensembles throughout Southern California including the San Diego Symphony, La Jolla Symphony, Young Musicians Foundation Debut Orchestra, Ensemble Echoi, and Red Fish Blue Fish. He has been featured as a guest on series such as the Monday Evenings Concerts, June in Buffalo Festival, La Rara Noche (Tijuana, MX), Harvard Group for New Music, Jacaranda Music, and San Diego New Music. He has given first performances by such composers as Wilfrido Terrazas, Alvin Lucier, Wolfgang von Schweinitz, Carolyn Chen, Annie Hui-Hsin Hsieh, Katharina Rosenberger, Matthew Chamberlain, and others.

Michael is grateful to serve as an educator at a number of institutions, teaching a broad range of disciplines in music. He currently holds positions at Chapman University, Pierce College, Cal State Long Beach, CalArts, and the LA Phil's Youth Orchestra of Los Angeles (YOLA) program at Camino Nuevo Charter Academy.

Michael completed his Doctor of Musical Arts degree at UC San Diego; his dissertation is a biography of the California E.A.R. Unit (1981-2010), one of Los Angeles' first standalone contemporary music ensembles. Through this lens, his work explores the development new music institutions at the end of

the 20th century. He received a Master of Arts from UC San Diego and Bachelor Music in flute performance from the University of Southern California. His flute teachers have included John Fonville, Jim Walker and Nadine Asin.

— Dr. Michael Matsuno

Brazilian artist **KAROLINE MENEZES** was born and raised in the beautiful northeastern city of João Pessoa. In Brazil, Karoline studied Music and Law before moving to the United States. She worked for two of the main ensembles in her hometown: The Orquestra Sinfônica Municipal de João Pessoa and Camerata Brasílica. After moving to the United States, Karoline continued her studies at the Azusa Pacific University (APU) and the University of Southern California (USC) under full scholarships for her Bachelor's and Master's degrees in Music Performance. Her career in music as an orchestral and chamber musician includes performing at venues across the world such as Sala São Paulo, Queen Elizabeth Hall, Centro Cultural de Belém and Walt Disney Concert hall.

Upon moving to Los Angeles where Karoline now resides, her work extended to broader industries such as recording for TV & Film and live entertainment. As a multidisciplinary performing musician, Karoline redefines what it means to be a 21st century performer. Her work can be featured in TV & Film, as well as numerous artists such as Elton John, Adele, Eminem, Sting, Andrea Bocelli, Shawn Mendes, The Eagles, The Weeknd, The Midnight Hour and many more.

Karoline has been involved in multiple social and entrepreneurial initiatives and as a creative change maker. She is actively collaborating with local and international organizations to drive social change through the arts. She works in development to drive innovative strategies for engagement and connection, as well as consultation for teaching practices that impact the community through music. Residing in Los Angeles and maintaining her Brazilian roots, Karoline maintains a balance between her local engagements and international projects abroad. She loves sunny California, the beach, hikes and enjoying the outdoors with her husband and her dogs.

— Karoline Menezes

Pianist **TZU-JUNG PENG** has performed in Taiwan, Italy, China, and the United States. Peng finished the Bachelor of Music program at the University of Taipei and earned his master's degree in music at Indiana University Bloomington Jacobs School of Music, where he worked with Pei-Chun Liao and Arnaldo Cohen. Peng then studied the Artist Certificate program at the University of Tennessee - Knoxville under the tutelage of Dr. Chih-Long Hu, and is currently pursuing a Doctor of Musical Arts degree in piano performance at the University of Southern California Thornton School of Music, studying with Maestro Jeffrey Kahane. Peng is also a graduate teaching assistant in keyboard studies at the University of Southern California, teaching in both private and group settings.

Peng is one of the semi-finalists in the 21st International Piano Competition 'Mauro Paolo Monopoli Prize' in Barletta, Italy. He is also the prize winner of the concerto competition of the University of Taipei, the Memphis International competition, and the Knoxville Piano Festival and Competition. Peng won the

first prize of the University of Tennessee — Knoxville piano concerto competition and performed Prokofiev Piano Concerto No. 3 with the UTSO appearing as a soloist. Peng has been involved in all kinds of chamber music and educational settings. He has been participating in many master classes and private lessons, working with instructors such as Jean-Marc Luisada, Gwhyneth Chen, Eugen Indjic, Andrew Brownell, James Giles, Deborah Moriarty, Arthur Greene, Boris Berman, Meng-Chieh Liu, Steven Hough, and Harlem Quartet.

— Tzu-Jung Peng

Praised for her “brilliant account on the flute” on WQXR, New York City’s Classical Music Station, **DEANNA PYEON** is a freelance flutist based in Los Angeles, CA. She has won top prizes in the National Flute Association Masterclass Performers Competition, American Protégé International Flute Competition, and the Orange County Register’s Top 10 Artists of the Year.

As an orchestral musician, Pyeon has performed as both principal flutist and solo piccolo under renowned conductors such as Carl St. Clair, Keith Lockhart, Sebastian Lang-Lessing, JoAnn Falletta, Carlos Izcaray, and Jayce Ogren with the Pacific Symphony, Brevard Music Center Orchestra, American Youth Symphony, and Thornton Symphony. An advocate of new music, Pyeon regularly performed with Thornton Edge, the new music ensemble at USC. She performed in the world premiere of Nico Muhly’s *The Right of Your Senses* at Walt Disney Concert Hall, as well as the West Coast premiere and PBS SoCal broadcast of *Frieze*, by Mark-Anthony Turnage.

An educator as well as a performer, Pyeon is an active private teacher and flute sectional coach in the Greater Los Angeles Area, where she was also born and raised. She is currently on faculty at Fullerton College and serves as the flute teaching artist at YOLA at Inglewood (Los Angeles Philharmonic). She previously worked with the Claremont Young Musicians Orchestra, Irvine Unified School District, and the Southern California Flute Camp at Chapman University.

Pyeon graduated *magna cum laude* with her Bachelor and Master of Music degrees in Flute Performance from the University of Southern California Thornton School of Music. She previously attended the University of Michigan. Pyeon is incredibly grateful to her teachers, Jim Walker, Amy Porter, Benjamin Smolen, Keren Schweitzer, and Anna Choi.

— Deanna Pyeon

Chinese pianist **ZHAOYUAN QIN** enjoys both sharing with the world music of our time and interpreting Classical repertoire with sincerity and creativity. An avid promoter of contemporary music, Qin has premiered numerous works by peer composers, and performed in various festivals and conferences, including New Music Gathering (2023), Electronic Music Midwest (2023), and Asian Classical Music Initiative International Conferences (2023 and 2022). Qin is highly praised not only for his excellent interpretation, but also for his talks regarding the music before playing, bringing the audience closer to the music and the composer. He also performs as a member of Thornton Edge, the new music

ensemble at University of Southern California. Qin is going to be a piano fellow at the 2024 Tanglewood Music Center.

As a Classical musician, Qin has given solo, collaborative, and chamber recitals – including charity concerts – across China and the US. He won the second prize of The Sixth “Premio Citta di Imola” International Piano Competition in 2017. Later that year Qin co-directed, hosted, and performed in the Concert of Piano Works by “People of Shanghai Conservatory of Music”, which was part of a large school-funded project consisting of seminars and student-led research. Qin specializes in Franz Liszt’s music. Suzhou Daily wrote regarding his performance of Liszt, “ His music was both introvert and extrovert, deep and rousing” Mr. Hung-Kuan Chen said after Qin’s performance of Liszt “Dante Sonata”: “Splendid! His mastering of the style of the composition was great.” In 2018, Qin performed a recital featuring an all-Liszt program at Shanghai Conservatory of Music. In 2021, at Indiana University, his performance of Liszt Piano Concerto No. 1 with the Conductor’s Orchestra and Andrew Downs received high praise.

Qin is devoted to the practice of Chinese traditional music. While studying at Shanghai Conservatory of Music, under the guidance of Dr. Sai Yang, he was featured in many concerts, lectures, and cultural gatherings, which were aimed for the education and promotion of Chinese ancient poetry and poetic music. Qin performed in the “World Poetry Day – The Art of China, Grace and Elegance Poetic Chanson Concert”, at Shanghai Pudong Library, in 2017. The concert was reported by various major Chinese media, including Guangming Daily, Chinanews, and Guangming Online.

Qin has worked with many esteemed musicians in masterclasses, including Pierre-Laurent Aimard, Kathryn Brown, Hung-Kuan Chen, Francois Dumont, Enrico Elisi, Jean- Claude Vanden Eynden, Stefano Fiuzzi, Deborah Moriarty Forger, Folke Gräsbeck, Ian Jones, Jin Ju, Yong Hi Moon, William Grant Nabore, Yoshikazu Nagai, Tim Owens, Boris Petrushansky, Balázs Réti, Paul Schenly, Niklas Sivelov, Boris Slutsky, Juhee Suh, among others. He was selected to be a participant of the Art of the Piano festival in 2019.

In 2024, as a member of the MTNA USC Collegiate Chapter, Qin co-presented at the 2024 Music Teachers National Association Collegiate Symposium in Ann Arbor, Michigan. The topic was: Embracing an Athlete’s Mindset: Physical Wellness and Injury Prevention Strategies for Musicians.

Qin received the Shanghai City Scholarship in 2016. His trip to Italy for the Sixth Imola Summer Piano Festival in 2017 was financially supported by Shanghai Conservatory of Music. In 2018, he received the Third Prize of the Shanghai Conservatory of Music Twenty-sixth Chengxian Fu Scholarship. He was awarded the “Outstanding Graduate of Shanghai City” in 2018, and was nominated as one of the “2017 Shanghai College Students of the Year” later that year.

Qin is currently a DMA candidate at University of Southern California Thornton School of Music. Preciously, he obtained his Artist Diploma (’23) at Indiana University Jacobs School of Music. Qin graduated from New England Conservatory with his Master of Music (’20), and Shanghai Conservatory of Music with his bachelor’s degree (’18). His piano mentors include Jeffrey Kahane, Ick-Choo Moon, Norman Krieger, HaeSun Paik, Hong Huang, and Aiyong Xu.

— Zhaoyuan Qin

**ISABELLA MIJA REYES** is a passionate genre-hopping musician dedicated to exploring the depth and beauty of violin performance. She has brought her soulful playing from classical music halls, to rock venues, to video game music soundtracks, and back again - captivated audiences with her emotional depth and vibrant performances.

Born in California and trained at the Longy School of Music as well as UCLA's Herb Alpert School of music, Isabella has honed her craft under the guidance of esteemed mentors, developing a profound understanding of classical technique that she has brought to every different genre she has performed since.

Isabella is also an avid collaborator, having worked with many composers and songwriters with a distinct passion for bringing life to new music that hadn't been previously performed or recorded. She embraces opportunities to collaborate with fellow musicians as well, fostering creativity and innovation in every performance.

Beyond her accomplishments as a performer, Isabella is committed to music education, sharing her enthusiasm for violin-playing with the next generation of musicians. She believes that is just as important for students to connect with music in a way that is fun and relevant to them as it is important for them to learn good technique and knowledge of classical repertoire.

With her unwavering dedication to the art form and expression of love for music in every endeavor, Isabella continues to captivate audiences and leave a lasting impact wherever she performs.

— Isabella Mija Reyes

**DR. AMELIA SMITH** is a passionate performer and educator, having taught previously at the University of Mississippi. She is currently Lecturer of Clarinet at CSU Fresno.

In addition to teaching, Amelia has performed throughout the country and abroad, including with the Fresno Philharmonic, Duluth Superior Symphony Orchestra, Memphis Symphony Orchestra, and in masterclass with members of the Mozarteum Orchestra. She was invited to perform the Mozart Clarinet Concerto with the Sinfonietta Orchestra of Memphis and has placed in several competitions over the years including being awarded first prize in the graduate division of the Schubert Club Competition in Minneapolis, Minnesota.

Dr. Smith considers herself an activist invested in the work of social justice and empowerment through music education at varying levels and has been privileged to help develop both musical skills and strong community within the clarinet students at the Inglewood site of YOLA.

Amelia holds degrees from Indiana University, the University of Memphis, and the University of Minnesota Twin Cities. Her former instructors include Howard Klug, Dr. Robyn Jones, Alexander Fiterstein, and Timothy Zavadil. She currently resides in both Fresno and Los Angeles.

— Dr. Amelia Smith



**MONA TIAN** is a member of the Grammy-nominated chamber ensemble Wild Up and has performed extensively for Broadway musicals. She has toured nationally as concertmaster with the Tony Award-winning best musical "Dear Evan Hansen" and "A Christmas Carol." As an avid chamber musician, Mona has performed at Mostra SESC des Artes in São Paulo, Otto Gruber Hall in Saalfelden, Austria, the Ojai Music Festival, Chicago's Millennium Park, Lincoln Center, MATCH in Houston, Dorothy Chandler Pavilion, The Ford, soundON Festival, Walt Disney Concert Hall, Pacific Music Festival, and more. She is a member of Wadada Leo Smith's Red Koral Quartet, with whom she recently recorded a 7-CD box set of Smith's String Quartets 1-12, available on TUM Records.

A strong advocate for contemporary music, Mona regularly serves as concertmaster for Long Beach Opera and has worked closely with composers such as Karen Tanaka, Kate Soper, Du Yun, Ellen Reid, Annie Gosfield, Caroline Shaw, and Wadada Leo Smith, as well as Raven Chacon. She has performed and shared stages with artists such as Sarah Chang, Hélène Grimaud, Martha Graham Dance Company, Calder Quartet, Lyric Quartet, LA Opera, LA Master Chorale, Bill T Jones' Dance Company, Randy Newman, Timothy Fain, International Contemporary Ensemble, Lara St. John, Sigur Rós, and can be heard on recordings with the Kronos Quartet, New York Philharmonic, LA Chamber Orchestra, The Industry Opera Company, and various films and TV shows such as "House of Cards," "Dear White People," "The Great," "Avatar: The Way of Water," and the "Transformers" film series.

— Mona Tian

**SUSAN UNG'S** interest in contemporary music for the viola began as a collaboration with her husband, Chinary Ung, on his first solo work for cello/viola, *Khse Buon*, in 1980. The opening of the work is based on her own viola improvisation inspired by Indian saranghi music. While majoring in viola performance at Northern Illinois University and studying with members of the Vermeer Quartet, she became interested and involved in performances on various Asian and Indonesian instruments and improvisation, and her graduate study took place at Stony Brook University where her focus was on new music.

Recently, travel and touring with the music of Chinary Ung are a frequent part of her life, with festivals and concerts in many venues across the U.S. as well as in New Zealand, Australia, South Korea, Cambodia, Vietnam, Thailand, Taiwan, the Philippines and China. She has been part of several premieres and recordings of her husband's works, including *Aura* (for large chamber ensemble) and *Spiral IX* (for baritone, viola and percussion), *Spiral XI* (solo viola/voice), *Spiral XII* (chamber ensemble with chorus, soprano soloists and dancers) *Akasa* (for pi-pa, viola cello and piano), *Singing Inside Aura* (a concerto for singing violist) and *Therigata Inside Aura*. All of these recent works include extensive vocalization, including singing, and whistling different pitches and rhythms while playing the viola. She has recordings on Summit, New World Records, CRI, and Cambria, Bridge Records and BMOP.

— Susan Ung

An accomplished and versatile artist, **DR. MICAH WRIGHT** is an active musician and educator based in Southern California. Dr. Wright has received many national and international musical awards and given solo, chamber, and orchestral performances throughout the United States. He has performed concertos

with several ensembles including Rice University's Shepherd School Symphony, Drake University Symphony Orchestra, Masterworks Festival Orchestra, Meyer Chamber Orchestra, and Des Moines Metro Concert Band. Known for his unique programming, Dr. Wright frequently performs his own arrangements, has premiered many contemporary works, and co-founded several active chamber ensembles including the ACE Trio, Aristeia Trio, Syrinx Reed Quintet, and Kaleidoscope Trio. In 2018, he was featured as a soloist by the Beverly Hills National Auditions, performing on both clarinet and piano. Dr. Wright maintains a diverse teaching schedule and is currently on faculty at California Lutheran University, Citrus College, Pierce College, Pasadena Conservatory, Kadima Conservatory, and Harvard-Westlake School. He graduated with academic honors from USC Thornton (D.M.A., 2015), Rice University's Shepherd School (M.M. 2012), and Drake University (B.M. 2009) where he studied clarinet with Michele Zukovsky, Yehuda Gilad, Richie Hawley, Dr. Michael Webster, Clarence Padilla, and Joyce Wheeler.

— Dr. Micah Wright

**KEVIN WONG** is a Queer Asian-American experimental artist from San Francisco, California with a background in contemporary-modern, hip-hop, and Chinese dance techniques. His work researches ideas of intimacy, desire, and memory through improvisation scores, experimental choreographic approaches, and heartfelt conversations. His goal is to develop an analytical and bodily practice that cultivates a brave space for generating a deeper understanding of the self. Some of his recent explorations include a deep questioning of decision-making within improvisational collaborations between musicians and dancers, an object-based study with his childhood protector Bulbasaur, and technological play with cameras and projections. Within a world of both infinite and finite possibilities of materializing movement within a soundscape, he invites sensing through listening with the full body as a way to discover. All this said, he still is constantly questioning why and how we experience intimacy.

— Kevin Wong

A spirited interpreter of chamber music, violist **LAILA ZAKZOOK** won the 2014 Lillian Fuchs Chamber Music Competition. Also committed to the performance of new music, Laila has given the Canadian premier of "In Manus Tuas," by Caroline Shaw and appeared at Carnegie Hall with the Mimesis Ensemble in the premiere performance and subsequent recording of Sumeida's Song by Mohammed Fairouz. As a member of the Euler Quartet, Laila has premiered numerous works specifically by living Los Angeles based composers. This season she performed the Canadian premiere of "Alchymia" by Thomas Adès as a member of the LeWitt Quartet. Laila has held principal and assistant principal positions under the batons of conductors such as Leonard Slatkin, Philippe Entremont and Leon Fleisher. In demand as a chamber musician, Laila has also performed at Rockport Chamber Music Festival, Stoughton Chamber Music Festival, Music By The Sea in British Columbia and the MicroMusic Festival. Laila has collaborated with the Grammy Award winning Attacca Quartet and artists such as Richard Stoltzman, Steven Dann, Barry Schiffman, Andrès Diaz and Osvaldo Golijov among others.

— Laila Zakzook





**MARKER AND PIONEER**  
International Culture Exchange Center