

Asian Classical Music Initiative

2023 International Conference

Rutgers University
New Brunswick, NJ

Table of Contents

About ACMI.....	3
Meet the ACMI team	4-6
Schedule at a glance	7-10
Welcome Address	11
Dr. Chen Yi's Keynote Address and concert	12
Paper Session I	13
Paper Session II	13
Lecture Recital Series I / Performer's Concert Series I	14-16
Dr. Dong Kui's Keynote Address and concert	17
Composer's Concert Series I/ Performer's Concert Series II	18-19
Dr. Huang Ruo's Keynote Address and concert	20-22
Paper Session III	23
Composition Competition	24
Composer's Concert Series II/ Performer's Concert Series III	25-26
Paper Session IV.....	27
Lecture Recital II	27-28
Paper Session V.....	29
Composer's Concert Series III/ Performer's Concert Series IV.....	29-32

Paper Session VI	33
Biographies, guest artists	34–37
Biographies, researchers	38–40
Biographies, composers	41–44
Biographies, performers	45–51



About Asian Classical Music Initiative

Asian Classical Music Initiative (ACMI) is designed to bring awareness to the world of Asian, Asian American, and Pacific Islander (AAPI) classical music composers through concerts and conferences. The Rutgers University Asian Classical Music Initiative (RU ACMI), with the Rutgers University Musicological Society and University of Kansas ACMI, will hold the 2023 ACMI International Conference at Rutgers University from May 19th through May 20th, 2023. This conference is devoted to the advancement, dissemination, and interchange of classical music by AAPI (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

Special thanks for their support and contributions!



Meet the Team

Meiqiao (Melanie) Wang **RU ACMI President**

Meiqiao (Melanie) Wang, born in Qingdao, China. Wang is currently pursuing her Ph.D. in Composition at Rutgers University under professor Robert Aldridge. Meiqiao studied piano at the age of five and cello at the age of ten, and 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.

Zhuo Zhao **RU ACMI Vice President**

Zhuo Zhao, coming from China, is a fifth-year Music Theory PhD candidate at Mason Gross School of the Arts, 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. During her years at the New England Conservatory of Music and Rutgers University, she served as a teaching assistant for music theory, aural skills, and keyboard skills. She also works as a Part-Time Lecturer at Mason Gross, teaching undergraduate musicians theory courses and non-major students music analysis courses. As a music theorist, Zhuo focuses on formal studies, especially applying interdisciplinary principles to analyze the form of large orchestra 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 "A Semiotic Interpretation of Sonata Formal Prototype in the First Two Movements of Mahler's Fifth Symphony" at CUNY 26th Annual Graduate Students in Music Conference 2023 and Midwest Graduate Music Consortium 2023.

Rebecca Carroll **Rutgers University Musicological Society President, Treasurer**

Rebecca Carroll is a graduate student at Rutgers University where she is pursuing a Master of Arts in Musicology and has served as the President and Treasurer of the Rutgers University Musicological Society from 2022 to the present. She completed her undergraduate degree and training as a soprano with a bachelor's degree in music education at Westminster Choir College with a minor in psychology. Rebecca's research interests include music perception; intersections of gender, sexuality, and race in opera; and pedagogy. Rebecca has presented small-scale projects at the 2022 Meeting of the American Musicological Society, the 2019 Annual Rhythm Production and Perception Workshop, the 2017 Eastern Division Conference for NAFME, the 2017 Annual Celebration of Westminster Student Research and, the 2017 Gender and Sexuality Studies Colloquium of Rider University on the Intersections of Gender, Sexuality, Race and Disability panel.

Nadine Silverman
Paper Selection Committee

Nadine Silverman is a composer-performer based in Highland Park, New Jersey. She is currently a multi-disciplinary graduate student at Rutgers University, where she is pursuing two master's degrees concurrently in music theory and clarinet performance. She completed her bachelor's degree in music theory and composition at West Chester University of Pennsylvania in 2019 with minors in music history and French. Nadine also performs with the Pennsylvania Chamber Winds and the Nimbus Clarinet Quartet. As a composer, Nadine has written for the Rutgers University Wind Ensemble, the West Chester University Low Brass Ensemble, the Albion College Symphonic Wind Ensemble, Voix de Femmes Clarinet Quartet, Fivemind Reeds, Duo Ferula, Pennsylvania Chamber Winds, Arcanum Flute Quartet, the Nimbus Clarinet Quartet, and many individual performers. Her music explores the depth of human emotion and how we interact with the physical world around us. Nadine's versatility and skill as a composer-performer have been showcased through the performances of her own works throughout the country, as well as at Rutgers University and at the Imani Winds Chamber Music Festival in July of 2022. In her work, she strives to create a larger chamber repertoire for the clarinet and showcase those works through her own performances.

Dr. Zhengyingyue Huang
ACMI Founder and Executive Director

Chinese soprano 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.

Dr. Yi-Yang Chen
KU ACMI Faculty Advisor

Yi-Yang Chen shot onto the international stage with back-to-back victories in the 2018 Sussex International Piano Competition and in 2017 at the Washington International and the Waring International Piano Competitions in addition to first prize awards at the Pacific International Piano Competition and the MTNA National Young Artist Piano Competition. He has also received top prizes at the Hilton Head International Piano Competition, The American Prize, 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, and the Chopin International Piano Competition in Hartford. Mr. Chen has performed on five continents in acclaimed venues including Carnegie Hall and 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, and has appeared as soloist with the Worthing Symphony Orchestra, Brevard Music Center Orchestra, Avanti Orchestra, Eastman Philharmonic Orchestra, National Chinese Orchestra, and the Thailand Philharmonic Orchestra. He has also performed 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 the Brevard Music Center. A native of Taipei, Taiwan, Mr. Chen holds degrees from The Eastman School of Music (DMA, BM) and The Juilliard School (MM) where he studied with Douglas Humphreys, Robert McDonald, and Jerome Lowenthal, in addition to solo/chamber music studies with Itzhak Perlman, Emanuel Ax, and the Shanghai, Cleveland, and Guarneri String Quartets, to name a few. Mr. Chen is an assistant professor of piano at the University of Kansas and is a member of MTNA and the College Music Society as well as Mu Phi Epsilon. At present, Mr. Chen is engaged in a recording project with the Champs Hill label (UK) to be released in 2023.

Dr. Xiaohui Yan
KU ACMI President

Violinist Xiaohui Yan is recently completed her DMA in Violin Performance at The University of Kansas. She enjoys a diverse career as a soloist, chamber musician, and teacher in the United States, China, and Europe. National appearances have included solo, chamber, and orchestral performances at Sewanee Music Festival, Kansas University Symphony Orchestra, Sewanee Symphony, and Sacramento Youth Symphony Chamber Music Workshop. Internationally she has participated in the 3rd Summer Concert "Let the Dream True" at Vienna, Austria, Tianjin Symphony Orchestra and Tianjin Youth Symphony, and the Guangdong- Zhuhai Music Festival at Zhuhai, China. Originally from China, Ms. Yan holds degrees from The University of Kansas (MM) and Tianjin Conservatory of Music (BM) where she is studying with Professor David Colwell and Qiang Song. During her studies, as a first violin player and second violin principal, she won the Elizabeth & Morton Green Award, Kansas University Symphony Orchestra Scholarship, and many national scholarships.

Dr. Peiyao Yu
Website Director

A pianist based in Kansas and specialising in contemporary works, Peiyao has recently completed her D.M.A. degree under Dr. Jack Winerock and Dr. Michael Kirkendoll at the University of Kansas. In 2018, she soloed with orchestra, performing Tchaikovsky piano concerto No.1, in "Santa Cecilia" Hall, Perugia, Italy. She has also held multiple recitals in both China, USA and Europe. She was selected to participate in New Music On the Point in Vermont, USA, Music Festival Perugia in Italy and Shanghai International Piano Festival & Institute in China. Peiyao was the first prize winner at Classical Music Competition of Charleston International Competition and Franz Liszt Center International Piano Competition in 2022. In 2021, she was selected as the Best Schumann Performance and Best Prokofiev Performance in International Music Competitions.

Peiyao holds a masters degree with Dr. Arthur Greene at the University of Michigan. During her master years, she double majored in both piano performance and chamber music performance. She also discovered her talent on organ with Dr. James Kibbie and Dr. James Higdon and was specially selected to join a unique, interdisciplinary research focusing on analyzing how data science can interpret music during master years. Starting from Fall 2022, she will continue exploring her passion in organ performance, studying with Dr. Higdon for a new M.M. degree in Church Music. When not devoted into music, Peiyao enjoys detective stories, great food and crocheting. She is the website director of KU's Asian Classical Music Initiative.

Friday, May 19th

Time	Location	Event
9:30 AM – 9:45 AM	Nicholas Music Center	Welcome session
9:45 AM – 10:15 AM	Nicholas Music Center	Welcome Comments
10:15: AM – 11:45 AM	Nicholas Music Center	Pre-performamnce talk and premiere performance of <i>Song of Spring Outing</i> for solo piano by Dr. Chen Yi
12:00 PM – 1:00 PM	Shindell Hall	<p style="text-align: center;">Paper Presentation (1) "<i>Continued Practices</i>":</p> <ol style="list-style-type: none"> 1. Dr. John Robison: <i>Zhu Jianer's Final Contribution to the Symphony: Ethics, Responsibility, and Humanity in Symphony no. 9</i> 2. Anran Qian: <i>Chen Yi's Duo Ye and Its Continuation of Bartók's Folk Elements</i>
1:00 PM – 2:15 PM		Lunch Break
2:30 PM – 4:00 PM	Shindell Hall	<p style="text-align: center;">Paper Presentation (2): "<i>Instrumentation Guiding Composition</i>"</p> <ol style="list-style-type: none"> 1. Zhuo Zhao: <i>Chor Style Emerging From the Character: Name Code's Function to the Formal Structure of Lei Liang's Serashi Fragments</i> 2. Hyun Kyung Lee: <i>The Creation of Hyper-Sheng</i> 3. Devon Osamu Tipp: <i>Plucking Phoenix Feathers – Mimesis and Rebellion through Instrument Deconstruction in Chatori Shimizu's Crazy Embai (2021) for three shō</i>
2:30 PM – 4:00 PM	Schare Hall	<p>Lecture Recital I: HuiXian Wu, <i>Fresh Taiwanese Folk Tunes: Yi-Chih Lu And His Piano Arrangements</i></p> <p>Performers' Concert I:</p> <ol style="list-style-type: none"> 1. Dr. Xenia Deviatkina-Loh, <i>Four Fragments For Violin Solo</i> 13' (Huang Ruo) 2. Cecilia Suhr, <i>Eastern Praxis</i> (Cecilia Suhr) 12' 3. Dr. Xenia Deviatkina-Loh, <i>Wild Grass</i> (Zhou Long) 9' 4. Yuhe Lu, <i>Numa Ame 努玛阿美</i> (Zhang Zhao) 6' 5. Sean Haotian Gao and Yuhe Lu, <i>The Grapes Have Ripened</i> (Wei Zhou) 5' 6. Dr. Xenia Deviatkina-Loh, <i>Shadow Work</i> (Christine Pan) 7'

4:30 PM – 5:45 PM	Nicholas Music Center	Pre-performance talk and the premiere performance of <i>Until Now</i> by Dr. Kui Dong
6:00 PM-7:00 PM	Dinner	Dinner
7 PM – 8 PM	Nicholas Music Center	<p>Composers Concert I:</p> <ol style="list-style-type: none"> 1. Qianni Lin: <i>Mangata</i> 4' 2. Wenbin Lyu: <i>If the Ocean had Wings</i> 4' 3. Kenneth Li: <i>Endogenous Scepticism II - Life Devours Everything</i> 5' 4. Yike Zhang: <i>Blurry Scenery</i> 9' 5. Ziyu Wang: <i>Fold (Movements I&II)</i> 6' 6. Hyun Kyung Lee: <i>Point of No Return</i> 9' <p>Performers' recital II: Roberto De Leon, Melissa Wang(performer), <i>Popoto Waiata</i> (Alissa Long) 15'</p>
8:15 PM – 9:15 PM	Nicholas Music Center	Performance and per-concert talk of <i>Divergence</i> by Dr. Huang Ruo

Saturday, May 20th

Time	Location	Event
9:00 AM – 10:00 AM	Shindell Hall	Welcome Comments
10:15 AM – 11:45 AM	Shindell Hall	Paper Presentation (3): " <i>Operatic Transnationalisms</i> " 1. Seokyoung Kim: <i>Tolstoy's Ivan Ilyich in South Korea: Yeseung Oh's The Death of Mr. Kim (2020)</i> 2. Anqi Wang: <i>Temporal Continuity of Peking Opera Elements in Tan Dun's Out of Peking Opera (1994)</i> 3. Stephen Long: <i>Akira Nishimura's Asters - A Major New Japanese Opera Fusing East/West Stylistic Elements</i>
10:15 AM – 11:45 AM	Schare Hall	Composition Competition: Lynn Park: <i>Waiting</i> Sydney Wang: <i>Song on the River</i> Melissa Wang: <i>Patience for Waiting</i> Performers' recital III: 1. Suejin Jung: <i>Until Heard</i> (Kyong Mee Choi)10'; 2. Ling-Fei Kang and Charles Huang, Oboe Duo Agosto: <i>Remember</i> for 2 oboes by Reena Esmail 5', 3. <i>Phantasay</i> for oboe and English horn by Feng-Hsu Lee 10'; 4. Runyu Feng, Manqing Bian: <i>The Proposal of Chinese Classical Art songs</i> (Zhuo Liu)4'; Composers Concert II: Meiqiao Wang: <i>On the nature of love</i> (5')
12:00 PM – 1:00 PM	Shindell Hall	Paper Presentation (4): " <i>Intersections of Gender and Positionality: Heard and Practiced</i> " 1. Ji Yeon Lee (Zoom): <i>Empowering Cio-Cio-San in Puccini's Madama Butterfly: Against Bias and Cliché on the Asian Female</i> 2. Pingyi Song: <i>Gendered Issues and Brief Introduction of Choral Literature by Eastern Asian Female Composers</i> 3. Chieh Huang (Zoom): <i>Relation, Listening Positionality, and Three Atayal Aspects</i>
12:00 PM – 1:00/1:30 PM	Schare Hall	Lecture Recital II: 1. Xu Han: " <i>Animals in Chinese Music - Lisan Wang's Capriccio of Animals</i> "; 2. Akina Kondoh: " <i>Music Inspired by Japanese Paintings: Impressions of Paintings by Higashiyama Kaiti</i> "

1:30 PM – 2:30 PM	Lunch Break	
2:30 PM – 4:00 PM	Shindell Hall	<p>Paper Presentation (5): "<i>Contemporary issues in Performance and Pedagogy</i>"</p> <ol style="list-style-type: none"> 1. Anna Lopez: <i>(In)Visible Strings: The Filipino American Identity in Orchestral Music</i> 2. Akina Kondoh: <i>Promoting East Asian Music for Piano Study in the United States: Survey Results and Strategies</i> 3. Craig B. Parker: <i>Unification of Indian and Western Musical Idioms in Reena Esmail's Meri Sakhi Ki Avaaz (My Sister's Voice)</i>
2:30 PM – 4:00 PM	Schare Hall	<p>Performers' recital IV:</p> <ol style="list-style-type: none"> 1. Dan Luo: <i>Prelude, no. 3</i> (Zhang Shuai)3'; 2. Xiaohui Yan: <i>Tianshan Suite</i> (Zhao Wei and Sun Yilin)7' ; 3. Xinshuang Jin: <i>Two Poem Classics of the Tang Dynasty</i> (6'30") <p>Composers concert II:</p> <ol style="list-style-type: none"> 1. Wenxin Li: <i>Ich lebe mein Leben in wachsenden Ringen</i> (4'30"); 2. Ruihan Yang: <i>Transgression for A Bee</i>; 3. Devon Osamu Tipp(10'): <i>Pale Blue Dot</i>; 4. Qiren Lu: <i>Capriccio</i> (9');; 5. Yiting Lu: <i>Spider's Web</i>(piano solo 9');; 6. Hyun Kyung Lee: <i>Dear Mr. Bokhossi</i>(9')Piano solo
4:15 PM – 5:45 PM	Shindell Hall	<p>Paper Presentation (6)"<i>Unsub Chin's Sonic Bank</i>":</p> <ol style="list-style-type: none"> 1. Shirley Mak: <i>Different Cosmopolitanisms: Unsub Chin and Jen Shyu</i> 2. Gui Hwan Lee: <i>Neither Bourgeois Western Nor Nationalist Korean: Unsub Chin (b.1961)'s Alternative Path in Gougaldon for Chamber Ensemble (2009/2012)</i>
6:00 PM – 7:00 PM	Shindell Hall	<p>Composition and Community Moving Forward: Closing Comments and Conversation. Call for everyone</p>

Welcome address**Registration**

Friday, May 19th
9 AM – 9:45 AM
Nicholas Music Center

Welcome Comments

Friday, May 19th
9:45 AM – 10:15 AM
Nicholas Music Center

Meiqiao (Melanie) Wang, ***RU ACMI President***

Zhuo Zhao, ***RU ACMI Vice President***

Rebecca Carroll, ***Rutgers University Musicological Society President, Treasurer***

Dr. Zhengyingyue Huang, ***ACMI Executive Director***

Dr. Yi-Yang Chen, ***KU ACMI Faculty Advisor***

Guests: Dr. Nancy Rao, Dr. Steven Kemper

**Dr. Chen Yi: Address and Performance of
Song of Spring Outing
For Solo Piano
East Coast premiere**

Friday, May 19th
10:15 AM – 11:45 AM
Nicholas Music Center

Dr. Chen Yi
University of Missouri, Kansas City

Dr. Yi-Yang Chen, Piano
University of Kansas

Host: Dr. Zhengyingyue Huang

Song of Spring Outing for Solo Piano [6'] (2022)

Chen Yi's *Song of Spring Outing* for solo piano is commissioned by the Center for East Asian Studies (CEAS) and the Asian Classical Music Initiative (ACMI) at the University of Kansas (KU) in 2022 for Dr. Yi-Yang Chen to give world premiere in 2023. The piano solo work was inspired by an ancient Chinese poem with the same title, *Song of Spring Outing* written by Wang Ya in Tang Dynasty:

Ten thousand apricot trees by the riverside,
Spring flowers bloom after the wind at night.
Covered over the garden, colors dark and light,
Mirrored in the green water ripples.

(English translation by Chen Yi)

In the opening phrase of the piano solo work *Song of Spring Outing*, I introduced the signature interval, the leap of seventh found in Beijing Opera fiddle's language, followed by a melodic material with major second and perfect fourth in pentatonic style as my thematic materials. The materials were brought back in the coda section (Rehearsal F) in a retrograded form of the introduction at the climatic end of the piece. It's like to take us to walk through a beautiful garden with layers of colorful trees and flowers, which are mirrored in the green water. The music form is a combination of variations on thematic materials, and a rondo. After the introduction section, Rehearsal A introduced an improvisational-like mountain song singing melody (developed from the pentatonic material in the introduction). Rehearsal B brought in a lively texture in short grouping with staccato in both hands (using the seventh leap interval introduced in the opening of the piece). Rehearsals C and D developed the pentatonic melody (introduced in the introduction) and the mountain song singing melody (introduced in Rehearsal A) with more layers in texture. Rehearsal E developed the material presented in Rehearsal B with an extended range in two ends of the keyboard, which increased the freshness and excitement.

Song of Spring Outing written by Wang Ya in Tang Dynasty:

《春游曲》【唐】(王涯)

万树江边杏，新开一夜风。满园深浅色，照在绿波中。

Paper Session I

Friday, May 19th
12:00 PM – 1:00 PM
Shindell Hall

Chair: Rebecca Carroll

"Continued Practices"

Dr. John O. Robison
University of South Florida

"Zhu Jianer's Final Contribution to the Symphony: Ethics, Responsibility, and Humanity in Symphony no. 9"

Anran Qian
Boston University

"Chen Yi's Duo Ye and Its Continuation of Bartók's Folk Elements"

Paper Session II

Friday, May 19th
2:30 PM – 4:00 PM
Shindell Hall

Chair: Rebecca Carroll

"Instrumentation Guiding Composition"

Zhuo Zhao
Rutgers University

"Chor Style Emerging From the Character: Name Code's Function to the Formal Structure of Lei Liang's Serashi Fragments"

Dr. Hyun Kyung Lee
CUNY Brooklyn College

"The Creation of Hyper-Sheng"

Dr. Devon Osamu Tipp
University of Pittsburgh

"Plucking Phoenix Feathers – Mimesis and Rebellion through Instrument Deconstruction and Preparation in Chatori Shimizu's Crazy Embai (2021) for three shō"

Lecture Recital Series I

Friday, May 19th
2:30 PM – 4:00 PM
Schare Hall

Chair: Meiqiao Wang

Abstracts

“Fresh Taiwanese Folk Tunes: Yi-Chih Lu And His Piano Arrangements”

Huixian Wu
Florida State University

Yi-Chih Lu is one of the most prominent and popular young musicians in Taiwan during recent years. Lu composed series of piano arrangements of Taiwanese folk music. It is noticeable that his works are becoming the most popular choice for people who want to play some piano music about Taiwan, public also shows great passion to these pieces. Born in Taipei, Taiwan, he began studying piano at the age of five. Afterward, he went to Europe and received his Master Degree at the University of Music and Performing Arts in Vienna and Konzertexamen from the University of the Arts in Berlin. In addition to his Western classical music studies in Europe, Lu also retains a keen interest in Taiwan’s traditional musical culture. Therefore, he seeks to merge both types of cultures in his musical compositions.

The works in this lecture recital will show how Lu reinvigorates Taiwanese folk tunes and transcribes them into solo piano works in his familiar classical way and explain why people feel acquainted when they listen to Lu’s Asian tunes. Not only thinking about how to keep the original character of the folk songs, but Lu also aims to maximize the potential of the piano. This creative combination leads to the ever-increasing popularity of his works worldwide. It is meaningful to see how an Asian musician employs concepts and ideas that he was taught by Western classical music and applies to his treatment of his homeland’s folk tunes.

Performer’s Concert Series I

Friday, May 19th
2:30 PM – 4:00 PM
Schare Hall

Four Fragments
For Violin Solo(2006)

Huang Ruo

Dr. Xenia Deviatkina-Loh, violin

Eastern Praxis

Cecilia Suhr

Cecilia Suhr

Wild Grass(2005)

Zhou Long

Numa Ame 努玛阿美	Dr. Xenia Deviatkina-Loh, violin	Zhang Zhao
	Yuhe Lu, Piano	
The Grapes Have Ripened		Wei Zhou
Sean Haotian Gao, Erhu	Yuhe Lu, Piano	
Shadow Work	Dr. Xenia Deviatkina-Loh, violin	Christine Pan

Four Fragments: The Norwegian painter Edvard Munch once said, "I never paint what I see, but what I saw." Although **Four Fragments** has no connection to or influence from Munch's painting and style, it shares the same concept: *I compose what I heard, instead of what I hear*. The piece consists of four reflections from my memory, from my living and traveling through time and space. Those reflections are not about any specific event, stage, or emotion, and are not clearly divided into four separate movements. They should be performed in succession without pause. In this continuous journey, all four fragments are closely related, although each of them has its own form, character, and life.

- Huang Ruo

Eastern Praxis: Eastern Praxis is an interactive live graphic score represented in real-time through symbols and free-line notations. The graphic notations are inspired by Korean traditional clothing (national costume) called "Hanbok"'s color and design pattern. The four live instruments were improvised by the composer in the following order: cello, a traditional Korean bamboo flute called "Danso," a Tibetan Singing bowl, and violin. This work imagines the sound of ancient eastern classical music by combining both western and eastern traditional instruments. Western instruments such as the cello and violin are played with an eastern flair recalling the angst-ridden soul of the east ("한" 恨, which means sad emotion) while interweaving with the romantic western musical style. The electro-acoustic performance of live instruments creates myriad sound constellations at the intersection between east and west, modern and ancient. All of the live instruments are accompanied by fixed media electronic composition and live interactive processing. (credit: the early version of programming supported by Hans Tammen and Ned Rush, later modified by Cecilia Suhr)

Wild Grass: was composed in 1993 for cello. The music is based on the Foreword to the poem "Wild Grass" by the father of contemporary Chinese literature, Lu Hsun (1881-1936), not only a great writer but also a great thinker and revolutionary. This Foreword was written at the White Cloud Pavilion, Kwangchow, on 26 April 1927. The following 1931 translation by Feng Yu-sheng may be recited concurrently with the music by beginning the first line of text at the second line of music, and resuming "A subterranean fire..." at the J= 132 in the middle of the second page of music.

Translation of the Foreword

When I am silent, I feel replete; as I open my mouth to speak, I am conscious of emptiness.

The past life has died. I exult over its death, because from this I know that it once existed. The dead life has decayed. I exult over its decay, because from this I know that it has not been empty.

From the clay of life abandoned on the ground grow no lofty trees, only wild grass. For that I am to blame.

Wild grass strikes no deep roots, has no beautiful flowers and leaves, yet it imbibes dew, water, and the blood and flesh of the dead, although all try to rob it of life. As long as it lives it is trampled upon and mown down, until it dies and decays.

But I am not worried; I am glad. I shall laugh aloud and sing.

I love my wild grass, but I detest the ground, which decks itself with wild grass.

A subterranean fire is spreading, raging, underground. Once the molten lava breaks through the earth's crust, it will consume all the wild grass and lofty trees, leaving nothing to decay.

But I am not worried; I am glad. I shall laugh aloud and sing.

Heaven and earth are so serene that I cannot laugh aloud or sing. Even if they were not so serene, I probably could not either. Between light and darkness, life and death, past and future, I dedicate this tussock of wild grass as my pledge to friend and foe, man and beast, those whom I love and those whom I do not love.

For my own sake and for the sake of friend and foe, man and beast, those whom I love and those whom I do not love, I hope for the swift death and decay of this wild grass. Otherwise, it means I have not lived, and this would be truly more lamentable than death and decay.

Go, then, wild grass, together with my foreword!

- Zhou Long

Numa Ame 努玛阿美: "Numa Ame" is in the Hani language, which means "the plain of the sun". It used to be the most beautiful home and a place where the Hani people were fascinated, and now it has become the spiritual home where the Hani people place their good wishes. The work uses this to express Zhang Zhao's deep thoughts and beautiful imagination of his hometown. The work does not use inherent folk materials, but a new creation after synthesizing and refining a variety of national music elements. This work is divided into two parts. The first part is a slightly free Adagio, emphasizing the singing of the voice and the color of harmony, expressing the mountainous scenery and homesickness filled with mist and mountains. The second part is a rondo, emphasizing the lively rhythm and the hearty musical expression. This work is full of magics and distinctive national style and unique character, as well as poetic colors and rhythms endowed with wonderful changes.

The Grapes Have Ripened: The Grapes Have Ripened (Putao Shu Le 葡萄熟了) | Wei Zhou (b. 1961) | Sean H. Gao, solo Erhu | Yuhe Lu, piano

Shadow Work: The "Shadow self" is a term popularised by Swiss psychologist Carl Jung and refers to the aspects of our personality that we choose to repress and reject. It can also refer to the unconscious part of self that we have repressed since childhood in order to feel accepted and loved by our family and by the society that we live in. It is this collection of repressed aspects of our identity that Jung referred to as our shadow self. However, this suppression in the shadow self is unhealthy as the shame, judgement and guilt associated with not loving a core part of ourselves leads to unhealthy coping mechanisms, projecting our own insecurities on others and inability to form deep and healthy connections with other people.

"Shadow Work" refers to the process of uncovering the reasoning behind why we do things that we do. It is putting in the effort to understand why we have certain internalised guilt and shame around aspects of our personalities that we have suppressed and gaining the awareness to learn that it is ok to be our true authentic selves, unhindered by societal expectations. This piece aims to sonically illustrate an innocent child playing on a swing, slowly losing innocence as societal expectations mould them into someone they are not. The granular jete gestures represent their suppression and rejection of their authentic self and this stops them from being able to form genuine connections with other people in later adult life. The work explores the "shadow tones" that sometimes peak through when transitioning from fundamental pitch gestures to harmonic gestures. The work finishes with the viola gesturally "swiping away" and "cleansing" themselves of the internalised societal expectations and guilt, finally allowing the childlike wonder and the individual's true nature to emerge once more.

- Christine Pan

Dr. Kui Dong: Address and Performance of
“Sound and Culture”
and
“Until Now” (World Premiere) for Piano and Soprano
Commissioned by Asian Classical Music Initiative

Friday, May 19th
 4:30 PM – 5:45 PM
 Nicholas Music Center

Dr. Kui Dong
Dartmouth College, Hanover, New Hampshire

Dr. Zhengyingyue Huang, Soprano
 University of Kansas
 ACMI Executive Director

Dr. Yi-Yang Chen, Piano
 University of Kansas
 Assistant Professor of Piano

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.

Until Now

in the dream you wake up
 as the clear pearl

and wings
 before taking flight
 FLY*

in a liquid state
 between life and death

dream or not
 this is happening

you take your time
 growing a new head

*Composer added with the permission from the poet

Composer's Concert Series I & Performer's Concert Series II

Friday, May 19th
7 PM – 8 PM
Nicholas Music Center

Mangata	Dr. Xenia Deviatkina-Loh, viola	Qianni Lin
If the Ocean had Wings	Zhaoyuan Qin, piano	Wenbin Lyu
Endogenous Scepticism II - Life Devours Everything	Dr. Xenia Deviatkina-Loh, viola	Kenneth Li
Blurry Scenery	Dr. Xenia Deviatkina-Loh, violin Li Pang, Cello Julina Bennett Holmes, piano	Yike Zhang
Fold (Movements I and II)	Dr. Xenia Deviatkina-Loh, violin Junlin Li, Contrabass Xinshuang Jin, piano	Ziyu Wang
<i>Point of No Return</i>	Dr. Chernova-Davis, violin Piaowen Tian, piano	Hyun Kyung Lee
Popoto Waiata	Roberto De Leon, Melissa Wang, percussion	Alissa Long

Mangata: Mångata is a Swedish word meanings 'the roadlike reflection of moonlight on water'. I selected few notes as basic and try to cultivated some contemporary technique as much as I can on the viola to show the ethereal reflection in my music.

If the Ocean had Wings: If the Ocean had Wings... was written in the June of 2022. The idea for this piece came from a video game I played recently, It Takes Two. I was amazed by the imagination of this game, and one of the most splendid scenes, Beneath the Ice, inspired me to write this piece. This piece is a celestial, nonstop journey between the piano and electronics. The music explores the timbre of the piano's different registers and many fast-paced textures that highlight the pianist's virtuosity.

Endogenous Scepticism II - Life Devours Everything: Endogenous Scepticism is a series of compositions exploring questions that I ask myself. This one for solo viola – subtitled “Life Devours Everything”, tries to illustrate the internal struggle about whether my feelings - or “the world’s order” - are more important to care about.

The music starts with a brief improvisation, where the performer tries out different sounds with the viola and the feet. It is then followed by a little grotesque dance in 7 - not a common metre for dancing but this is what I like about it. Given the complex coordination between the hands and the feet, the performer is required to be fully devoted using the whole body.

“Life” suddenly starts stomping heavily as a new groove in 5. Every motif presented in the dance is devoured bit by bit. The dance is twisted and squeezed to fit into the life’s groove. It is now square and safe, probably a bit less adventurous. Isn't it great? Isn't it great? Isn't it great? Isn't it great? Isn't it great? Isn't it great? Isn't it great? Isn't it great? Isn't it great? Isn't it great? Isn't it great? Isn't it great? Isn't it great? Isn't it great?.....

Blurry Scenery: Blurry scenery is the image this piece depicts. This piece has a main elements which is the B note. For emphasis the B, I made a different tuning for the string. I tune the lowest string of the cello from C down to B. The B is the fundamental note. Then the piece starts to slowly grow and develop from the single note idea.

Fold (Movements I&II): “Fold” is about the changing relationship between a craftsman and their art over the span of their creative life. The piece begins with a musical gesture that symbolizes a basic folding technique in origami - the pleat fold. This folding pattern is created by folding the paper upward, then downward parallel to the previous fold, forming a zigzag shape. The pleat gesture goes through many transformations and evolves into different musical ideas that carry various metaphorical meanings such as the concept of time, the devotion to craftsmanship, and the physical and mental deterioration of a person. The structure replicates a traditional Chinese poetic form known as “ci” poetry. Instead of syllabic characters, the musical “ci” poem is recited with notes in the piano and the strings. Chinese ci poetry informs the structure of this piece on macro and micro levels.

Point of No Return: This is the first piece I composed after moving to the states and leaving behind my family, friends, and country. When I came here I missed my country because it was difficult to get used to a new culture. But I realized that I must stay here to realize my dream, and so this piece mimics my conflicted mind. This is how I expressed my complicated mind;

There is a point, an image, which keeps appearing and fading in front of my eyes. I am told “Take me over there...,” but I know I will never return. Even if I could return, I am told that there is another point that could be reached, and that this could also be my place. I am trying to find a compromise, and I want to express my conflict regarding this turning point.

This work consists of three movements, and in each movement, I express my desire to escape from those difficult moments and adapt to my new circumstances.

Popoto Waiata: This piece was inspired by a well-known Taiwanese folk song, Fishing Song (捕魚歌), originally sung by members of the Amis-Kiwit tribe. It draws inspiration from the traditional performance technique of the Kokang, a Kiwit instrument which consists of 3 to 5 wooden sticks, arranged similar to a Marimba. The title “Popoto Waiata” translates from Maori to English as “Song for the Māui Dolphin”. The composer wants to focus attention to the plight of the Māui dolphin which is on the edge of extinction because of entanglement in fishing gear and drowning. The piece presents the joyous song of the indigenous Taiwanese Fishermen and distorts it through a sinister lens to expose the tragic results that can occur, even from well-meaning individuals. Environmental issues are complex and the composer acknowledges the challenges and opportunities for development posed by ecological problems. It is hoped that this piece will cause listeners to reflect on the precarious state of the Popoto and inspire listeners to support cross-cultural conservation efforts. -Alissa Long

Dr. Huang Ruo: Virtual Address and Performance

Friday, May 19th
8:15 PM – 9:15 PM
Nicholas Music Center

Host: Meiqiao Wang

Dr. Huang Ruo
Mannes School of Music

DIVERGENCE **2001** **Concerto No.3 for Five Players**

Dr. Xenia Deviatkina-Loh, violin
Meixu Lu, Cello
Anqi Wang, Piano
Timothy Hanley, Clarinet
KaiChen Cheng, Flute

University of California, Los Angeles
Mannes School of Music
Rutgers University
Rutgers University
Stony Brook University, New York

From the composer:

“Concerto,” in old Italian, means “to bring together” and was used to describe works in which individual lines, either instrumental or vocal, were assembled into a harmonious whole. The whole concerto cycle not only focuses on different individual instrument[s], but also the ensemble as a dramatic whole and various combinations among them. In other words, it is about dialogues of musical instruments. The whole concerto cycle is linked together both musically and theatrically. Musicians and conductor are asked not only to act with body motions and movements, but also to sing, change, and speak with their pure human voices. Therefore, these concertos are not just for instruments, but for performers...

“In English, “divergence” means departing away into many directions. Its equivalent in Chinese is “Fen liu.” However, the more important thought is where the streams are going after they have diverged. Therefore, music doesn’t just simply end on the last note, but travels in a journey which I will spend my whole life to compose.”
—Huang Ruo

The performers together recite a poem during this work, translated below by the composer.

Sounds Ever Slow

Searching... and searching...

Seeking... and seeking...

So Chill and so clear,

Dreary, and dismal,

And forlorn.

That time of year,

A Warm spell - then it's back to cold,

Hard to find rest.

Two or three cups of weak wine –

How can they resist the biting wind

That comes with evening?

The wild geese pass –

That's what hurts most –

And yet,

They're old acquaintances.

Chrysanthemum petals fill the ground in piles,

Haggard and damaged –

As they are now, who could bring herself to pick them?

At the window,

Alone –

How can I brace myself against the encroaching dark?

The plane tree, and on top of that

The drizzling rain,

On until dusk,

The dripping drop after drop.

These things, this moment,

How can one word – “sorrow – say it all?

Welcome address

Saturday, May 20th
9 AM – 10 AM
Shindell Hall

Paper Session III

Saturday, May 20th
10:15 AM – 11:45 AM
Shindell Hall

Chair: Rebecca Carroll

"Operatic Transnationalisms"

Seokyoung Kim
University of Texas at Austin

"Tolstoy's Ivan Ilyich in South Korea: Yeseung Oh's The Death of Mr. Kim (2020)"

Anqing Wang
Rutgers University

"Temporal Continuity of Peking Opera Elements in Tan Dun's Out of Peking Opera (1994)"

Stephen Long
The Ohio State University; Capital University

"AKIRA NISHIMURA'S ASTERS - A MAJOR NEW JAPANESE OPERA FUSING EAST/WEST STYLISTIC ELEMENTS"

Composition Competition

Saturday, May 20th
10:15 AM – 11:45 AM
Schare Hall

Waiting		Lynn Park
Runyu Feng, Soprano	Manqing Bian, piano	
Song on the River		Sydney Wang
Runyu Feng, Soprano	Manqing Bian, piano	
Patience for Waiting		Melissa Wang
Erin Chang, Mezzo- Soprano	Xinshuang Jin, piano	

Waiting: This composition is based on the beautiful poem "Waiting," written by the great Bengali poet Rabindranath Tagore; the first non-European to be awarded the Nobel Prize in Literature. Tagore's literary contributions have earned him great respect as one of the greatest literary figures in Indian history as well as a prominent figure in the Indian independence movement. His strong belief in humanism and importance of promoting harmony throughout different cultures make him an enduring inspiration. While this poem can be interpreted in many different ways whether the reader sees it as a spiritual way or a connection to nature, I personally read it as a yearning for an unattainable love. Throughout this composition, I have incorporated multiple repetitions of specific melodies to reflect the lasting feeling of longing. The piano's unresolved short solos represent the feelings of losing hope yet remaining strong. This piece ends with a piano solo but this time with a satisfying resolution, as I wrote this in hopes that the speaker of this poem was given the happy ending they longed for.

Song on the River: Growing up as a Chinese-American with immigrant parents, I always felt a strong pull toward my Asian roots. Although I was born in the United States, I was constantly surrounded by joyful reminders of my heritage in the form of my mom's delicious Chinese food, annual trips to China to visit family, Chinese art, Chinese holiday celebrations, and of course, Chinese music. Some of my earliest musical memories involve listening to the songs of Teresa Teng (邓丽君) and Jamyang Dolma (降央卓玛) on the radio, and one of the first pieces I ever composed at age 11 was a pentatonic piece for solo piano dedicated to my grandparents. Now, nearly 10 years later, composing Song on the River was a beautiful opportunity for me to pay homage to my Chinese heritage and reflect on how far I have come in my personal and musical journey. Song on the River utilizes translated text from the eponymous poem by famed Chinese poet Li Bai.

Patience for Waiting: "Patience for Waiting" is a composition for solo alto voice and piano accompaniment for the 2023 Asian Classical Music Initiative International Conference Composers' Competition. This composition explores the poem "Waiting" by Rabindranath Tagore. In his writing, he expresses uncertainty and interpretable for its spiritual, religious, and romantic contexts. This piece features tone clusters, octaves with additional dissonant pitches, and percussive touches, with the majority of the piece set under the A natural minor scale and a nine pitch collection, D Phrygian with an additional F# and the occasional Ab, Db, and Bb accidentals.

CREDITS: Sophia Ma from the University of Washington performs the alto voice in the attached audio file of "Patience for Waiting."

Composer's Concert Series II & Performer's Concert Series III

Saturday, May 20th
10:15 AM – 11:45 AM
Schare Hall

Until Heard		Kyong Mee Choi
	Suejin Jung, Piano	
Re member (2021)		Reena Esmail
	Ling-Fei Kang and Charles Huang, oboe	
Phantasy (2011) for oboe and English horn		Feng-Hsu Lee
	Ling-Fei Kang and Charles Huang, oboe and English Horn	
The Proposal of Chinese Classical Art songs		Zhuo Liu
	Runyu Feng, Soprano	Manqing Bian, piano
On the nature of love		Meiqiao Wang
	Erin Chang, Mezzo- Soprano	Xu Han, piano

Until Heard: Until Heard depicts the awe of nature. Natural sounds such as rain, birds, thunder, ocean reflect our appreciation of the planet. The main piano melody that is recurring throughout the piece implies our awareness to recognize the beauty of nature. The composer hopes humanity to bring consciousness to conserve the planet that has been damaged through human desire and greed. -Choi

Re|member (2021) for oboe duo by Reena Esmail (b.1983) 5', In its original version, RE|Member is a colorful orchestral overture, sandwiched between two plaintive solos for oboe. In the opening solo, a recorded oboist on a screen plays alone in her living room, and at the end of the overture, the onscreen oboist returns to play a duet — with the real oboist, live in person, in the hall. This piece opened the 2021-22 Seattle Symphony season with oboist Mary Lynch — it was the first piece performed at Benaroya Hall after eighteen months of shutdown. This version of the work focuses on the two oboes — at times the oboes are almost playing as one, and other times they feel like a huge ensemble, cascading over one another in huge waves of sound.

Phantasy (2011) for oboe and English horn: by Feng-Hsu Lee (b.1976) 10'

Phantasy was commissioned by Oboe Duo Agosto and premiered at the 2011 Asian Double Reed Association Conference in Bangkok, Thailand. They asked me to use folk materials in a theme of cultural exchange, illustrating the interaction between Western and Eastern music.

For this I employed an Atayal tune titled “Qwas Pqasun,” a song which emphasizes the grace and love of God that make people come together.

This tune is not only quoted but also dismantled into tiny musical elements. This compositional method helped to merge many diverse ideas of my own into a whole. The title, Phantasy, comes from the complex, abstract feelings it contains. The various ideas based on the original folk tune reveals an in-depth contemplation on both Western and Eastern music.

The Proposal of Chinese Classical Art songs: We would like to present you with this video of our piano-vocal duet. The Chinese classical vocal art song 长相思·其一, is entitled Everlasting Longing in English. Its poetry was written by Chinese poet 李白 Li, Bai (also courtesy name Taibai), and composed by 刘卓 Liu, Zhuo. It was written in Tang Dynasty. The poetry presents the scenery of a lightly frosted autumn night in Chang'an, exaggerates the solitude atmosphere of the shady solitary lamp, and expresses the lovesickness between men and women who have been separated by the long distance.

On the nature of love: Composed in 2021, during pandemic. Credit to Mezzo-Soprano, Erin Chang.

Paper Session IV

Saturday, May 20th
12:00 PM – 1:30 PM
Shindell Hall

Chair: Rebecca Carroll

"Intersections of Gender and Positionality: Heard and Practiced"

Dr. Pingyi Song
Coker University

"Gender Issues and A Brief Introduction of Choral Literature by Eastern Asian Female Composers"

Ji Yeon Lee (zoom)
University of Houston

"Empowering Cio-Cio-San in Puccini's Madama Butterfly: Against Bias and Cliché on the Asian Female"

In memory of the Asian women victimized in the 2021 Atlanta spa shootings

Chieh Huang (zoom)
University of California Irvine

Lecture Recital II

Saturday, May 20th
12:00 PM – 1:00 PM
Schare Hall

Chair: Zhuo Zhao

Abstracts

"Animals in Chinese Music - Lisan Wang's Capriccio of Animals"

Xu Han
Florida State University

Lisan Wang is one of the most influential contemporary composers in China. Born in Beijing in 1958, Lisan Wang began his musical training at a young age. He went on to study composition at the Beijing Central Conservatory of Music and later at the Paris Conservatory. His music is known for its innovative use of Chinese instruments and folk melodies, blended with Western orchestration. His piano works show a good balance between Western composition methods and Chinese traditional music styles.

Inspired by Saint-Saens' "The Carnival of the Animals," Lisan composed the piano suite "Animal Caprices" in his later years. The piano suite includes nine pieces, each of which is unique and showcases the beauty and cultural significance of animals in Chinese tradition. The spirit of these animals has played a significant role in Chinese culture for thousands of years. Each animal is believed to have its own unique characteristics and symbolism, and is associated with a specific set of values and virtues. By exploring the mythology, symbolism, and cultural significance of these animals, we can gain a deeper appreciation for the rich and complex cultural heritage of China.

My project focuses on the explanation of Chinese tone-painting aesthetics through the analysis of Lisan's compositional methods and personal style. The lecture offers my personal understanding of the spirit carried by each animal in Chinese culture. For example, we may already know that a dragon means something drastically different between European culture and Asian culture; not only the images, but also their characteristics and values are different. Many other animals also carry different stories in Chinese culture. By delving into the stories and symbolism associated with these animals, we can gain a deeper understanding of the values and beliefs that have shaped Chinese culture over the centuries.

I hope this lecture recital builds interest in viewing some common creatures in a different cultural context, and can help us appreciate the unique perspectives and traditions of Chinese culture.

“Music Inspired by Japanese Paintings: Impressions of Paintings by Higashiyama Kaii”

Akina Kondoh
West Virginia University

Wang Lisan’s suite for piano, Impressions of Paintings by Higashiyama Kaii was written in 1979. This amazing work can be shown as a great example of cross disciplinary art experience and transnational collaboration.

The lecture recital provides basic information about the composer and the work, and demonstrates the piano suite while displaying the particular painting by Higashiyama Kaii that inspired the composer for each piece in the suite. These are identified in Dr. Tao He’s DA dissertation (2020), “A Performance Guide to Selected Piano Solo Works of Lisan Wang.”

Paper Session V

Saturday, May 20th
2:30 PM – 4:00 PM
Shindell Hall

Chair: Rebecca Carroll

"Contemporary issues in Performance and Pedagogy"

Anna Lopez
Butler School of Music, University of Texas at Austin

"(In)Visible Strings: The Filipino American Identity in Orchestral Music"

Akina Kondoh
West Virginia University

"Promoting East Asian Music for Piano Study in the United States: Survey Results and Strategies"

Dr. Craig B. Parker
Kansas State University

"Unification of Indian and Western Musical Idioms in Reena Esmail's Meri Sakhi Ki Avaaz (My Sister's Voice)"

Composer's Concert Series III & Performer's Concert Series IV

Saturday, May 20th
2:30 PM – 4:00 PM
Schare Hall

Prelude, no. 3	Dan Luo, Piano	Zhang Shuai
Tianshan Suite	Xiaohui Yan, Violin	Zhao Wei and Sun Yilin
Two Poem Classics of the Tang Dynasty	Xinshuang Jin, Piano	Zhenmin Xu

Ich lebe mein Leben in wachsenden Ringen		Wenxin Li
Runyu Feng, Soprano		Manqing Bian, piano
Transgression for A Bee		Ruihan Yang
Zhaoyuan Qin, Piano	Xiao Li, Soprano,	Yixuan Lai, Violin
Pale Blue Dot		Devon Osamu Tipp
	Devon Osamu Tipp, shakuhachi and live electronics	
Capriccio		Qiren Lu
	Xinshuang Jin, Piano	
Spider's Web		Yiting Lu
	Yizhou Luo, Piano	
Dear Mr. Bokhossi		Hyun Kyung Lee
	Kexin Liu, Piano	

Prelude, no. 3: Prelude No.3 (The Power of Youth) is a contemporary piano composition by Chinese living composer Zhang Shuai, widely recognized as a representative work of the New Generation of modern piano pieces in China. The piece won the China Golden Bell Award in 2002. Due to its great popularity, it was selected as one of the required repertoires in the semi-finals round of the China Golden Bell Award Piano Competition.

In composing this work, Zhang Shuai aimed to produce contemporary Chinese piano music that resonates with Chinese youth and is easy to understand, rather than relying on traditional folk songs and contemporary academic composition techniques. Prelude No.3 does not use any specific Chinese folk melody but blends the pentatonic scale of China Xinjiang style with Western jazz and chromatic techniques to express the image of a new generation of Chinese youth who enjoy multiculturalism, youthful vitality, and dynamism.

The audience can hear the Chinese pentatonic scale mode and the extensive use of chromatic melody lines in this piece, creating an Oriental melody with a hazy and mysterious quality. Additionally, the composer utilized the ragtime Stride Piano technique, the left hand playing a continuous big jump to form a distinctive "Stride Bass," resulting in a strong contrast of sound effects. Prelude No.3 successfully integrates jazz piano elements with the Chinese national musical language, prioritizes contemporary music aesthetics, and is approachable, making it a significant milestone in contemporary Chinese piano works area.

Tianshan Suite: The Tianshan range is a large system of imposing, snow-capped mountains in Central Asia, also known as the Tengri Tagh or Tengir-Too, meaning the Mountains of Heaven or the Heavenly Mountain. The Xinjiang portion of the Tianshan range runs for 1,760 km and is known for its outstanding natural beauty. In 1986, Zhao Wei and Sun Yilin collaborated to create the soundtrack for several scenes in the movie *Tianshan*. *Tianshan Suite* is a one-movement piece with five sections, each with its own title: I. "Spirit of the Mountains" (*Largo*); II. "The Girl by the Spring" (*Adagietto*); III. "Donkey Cart on the Mountain Path" (*Vivace*); IV. "Ancient Legend" (*Lento*); and V. "Kurban Festival" (*Allegro*). The titles describe the natural scenery of Xinjiang Tianshan, and the music is inspired by

the folk songs of the Uyghur and Kazakh ethnic groups, which include melodic ornaments, use of augmented seconds, and irregular time signatures.

Two Poem Classics of the Tang Dynasty: Two Poem Classics of the Tang Dynasty (唐人诗意两首) was composed by Zhenmin Xu (徐振民) in 1998. This composition won the silver prize of the Chinese Golden Bell Award for Music in 2002. It is inspired by two Chinese poems. The first movement is based on the poem Upon Ascending the Parapet at Youzhou (登幽州台歌) by Ziang Chen (陈子昂). The poem expresses the depression of the poet because his talent is unrecognized and underappreciated. The composer uses contrasting registers and dynamics to demonstrate the frustration of the poet. The second movement is based on the poem The Zen Meditation Hall behind Broken Hill Temple (题破山寺后禅院) by Jian Chang (常建). The poem depicts the beautiful nature scene including temple, tree, mountain, bird and etc. There are beautiful melodies, fast running passages, and soft dynamics in the music that seem to depict the sound of birds, the flowing water, and the quiet and harmonious atmosphere.

Ich lebe mein Leben in wachsenden Ringen: Ich lebe mein Leben in wachsenden Ringen,
die sich über die Dinge ziehn.
Ich werde den letzten vielleicht nicht vollbringen,
aber versuchen will ich ihn.

Ich kreise um Gott, um den uralten Turm,
und ich kreise jahrtausendelang;
und ich weiß noch nicht: bin ich ein Falke, ein Sturm
oder ein großer Gesang.

Transgression for A Bee: A Memorial for a bee who flew into the practice room while I was composing. Thanks for her sacrifice.

Capriccio: This piece is the revision of my piano piece “Capricce” back in 2015. The original idea was that I want to explore some fun and interesting sounds on piano by this piece. We have some rapid and aggressive movements, we also have some mysterious and slow, leaner movements, all of them are part of my journey of my exploring on the piano.

Pale Blue Dot: When a star reaches the end of its life cycle, after it has burned through its fuel, the core of a star collapses into a neutron star, and all but the newly formed neutron star is blown away at speeds in excess of 50 million km/h, and lighter elements are fused into heavier ones. This massive release of energy is a supernova. The iron in our blood and the calcium in our bones were formed billions of years ago in supernovae that exploded before the solar system was formed. This massive recycling scheme powered by supernovae seeds the birthplaces of stars with the raw materials that are necessary for life.” In effect, we are all cosmic stardust.

When writing this piece, I envisioned the 1977 Voyager Space Craft -- a time capsule with two phonograph records portraying the “diversity” of culture, sounds of earth, and music of earth – floating through space. One composition featured on the Voyager Record is a recording of the solo shakuhachi piece “Sokaku Reibo.” Pale Blue Dot is my vision of the shakuhachi floating through the vacuum of space. I explore the idea “we are all cosmic stardust” through shakuhachi solo and fixed media. The shakuhachi represents the Voyager Spacecraft traveling through the cosmos. The electronic sounds you hear are from pre-recorded samples of that have been processed and time stretched beyond recognition.

Spider's Web: Inspired by the strength and resilience of spider silk, "Spider's Web" is a piano solo piece that captures the complexity of this delicate material. Through the interweaving of voices and alternating motifs, the music vividly portrays the back-and-forth motion of a spider spinning its web, bringing to life the intricate patterns of nature.

To expand the range of the piano's sound and create tension in the performance, the music features arpeggios, tremolos, rapid note groupings, and increasing ornamentation. By exploring the potential of the piano as an instrument, the composer creates a unique soundscape that captures the complex nature of spider silk. With its evocative imagery and intricate musical techniques, "Spider's Web" offers a captivating listening experience.

Dear Mr. Bokhosi: I do not recall the last time I was able to play the piano with freedom and joy. Drowning in busy schedules and deadlines, I found myself dreading the composition process – there was no happiness in playing the piano. However, as of late, there have been moments when I desire nothing more than the freedom to play my piano and compose without constraints. Despite being unable to play the piano as passionately as I once did, I continue to play in the hope of rediscovering my love for it. I lift up this song to my (now gone) beloved canine companion Bokho, with the hope that he will hear this piece in the heavens above and enjoy it as he did during his life. With his passing came sorrow, pain, and loneliness – however, he has gifted me with a renewed passion for the piano.

Paper Session VI

Saturday, May 20th
4:15 PM – 5:45 PM
Shindell Hall

Chair: Rebecca Carroll

"UnsuK Chin's Sonic Bank"

**Shirley Mak
Brown University**

"Different Cosmopolitanisms: UnsuK Chin and Jen Shyu"

**Gui Hwan Lee
James Madison University**

***"Neither Bourgeois Western, Nor Nationalist Korean:
UnsuK Chin (b. 1961)'s Alternative Path in Gougalŏn for Chamber Ensemble (2009/2012)"***

Biographies, guest artists

Kui Dong (董夔), Composer ---- Keynote Speaker&Commission Composer

Described in publications such as The Washington Post, Gramophone, San Francisco Examiner, Charleston Post and Courier, and The Boston Intelligencer as “ceaselessly compelling,” “exceptional beauty and imagination,” “ a hybrid sonic labyrinth,” and “beautiful and haunting and thought-provoking,” and praised for its “21st century sensibilities,” Kui Dong’s music has been performed and commissioned by numerous ensembles and has received honors and prizes from a wide spectrum of prestigious institutions, including the Opera America, The Serge Koussevitzky Music Foundation in the Library of Congress, the Fromm Music Foundation at Harvard University, Meet the Composer, the USA Commissioning Award, ISCM, ASCAP, Austria’s Ars Electronica, the Tanglewood Music Center and Festival, the Spoleto Festival USA, the Arditti Quartet, Del Sol Quartet, Volti, San Francisco Contemporary Music Players, Alea III, Third Coast Percussion, Slagwerkgroep Den Haag, Spain’s Tenerife Symphony Orchestra, Japan’s Public Interest Incorporated Foundation and Fukuyama Arts Foundation, Hong Kong-based Phoenix Television, the Central Ballet Group of China and The Orchestra and Chorus of the National Performing Art Center of China.

Dong’s compositions span diverse genres and styles that include ballet, orchestral and chamber works, chorus, electro-acoustic music, film scores, multi-media art, and free improvisation. Her works written in the United States show a unique synthesis of influences from avant-garde experimental, jazz, and other ethnic music, and at the same time maintain a profound respect to Western classical music and a deep cultural connection with her roots. She sometimes incorporates theatre, as well as Chinese and non-western instruments and musical concepts into contemporary settings.

Dong’s music, can be found on four full length albums: Pangu’s Song (New World Records 2004), Hands Like Waves Unfold (Other Minds Records 2008), Since When Has The Bright Moon Existed (Other Minds Records 2011), and most recently, Painted Lights (KARIOS Records, Vienna 2022), as well as included in compilation albums on a variety of labels. A collection of her chamber works was published in 2015 and a collection of her large choral music was published in 2021 by Central Conservatory of Music Press in China. Her two large choral works, Shui Diao Ge To & Song and Painted Lights are featured in the documentary film Su Tong Po which aired on China’s Central Television Channel 9 in July 2017. Her recent work Spring, for orchestra, chorus, and organ (Commissioned by Hong Kong based Phoenix Television) opened The Spring Festival Musical Gala for Chinese Around the World 2019. The concert was subsequently broadcast throughout Europe, North America, and Asia.

Kui Dong is a professor of Music Composition and served as Department of Music Chair (2018-2020) at Dartmouth College in Hanover, New Hampshire. When not writing music, Dong occasionally performs free improvisation on piano and writes prose fiction. Her first novel The Story of a Little Soldier is published by the Knowledge Press under the Encyclopedia of China Publishing House (2022). She is currently working on a comic chamber opera titled Hu Tong and a cello solo piece.

Chen Yi —Guest Speaker and Composer

As a Distinguished Professor at the UMKC Conservatory of Music and Dance, a prolific composer, and recipient of the Ives Living Award from the American Academy of Arts and Letters, Dr. CHEN YI* blends Chinese and Western traditions, transcending cultural and musical boundaries. Her music has reached a wide range of audiences and inspired peoples of different cultural backgrounds throughout the world. She holds a BA and MA in music composition from the Central Conservatory of Music in Beijing, and a DMA from Columbia University in New York City, studying composition with Wu Zuqiang, Chou Wen-chung and Mario Davidovsky. She was elected to the American Academy of Arts and Sciences in 2005, and the American Academy of Arts and Letters in 2019.

Dr. Chen's music has been performed and commissioned by the world's leading musicians and ensembles, including Yehudi Menuhin, Yo-Yo Ma, Evelyn Glennie, the Cleveland Orchestra, the BBC, Seattle, Pacific, Kansas City, and Singapore Symphonies, the Brooklyn, NY, and LA Philharmonic, Sächsische Staatskapelle Dresden, and the St. Paul Chamber Orchestra. Her music has also been recorded on many labels, including Bis, New Albion, CRI, Teldec, Telarc, Albany, New World, Naxos, Quartz, Delos, Angel, Bridge, Nimbus, KIC, and China Record Company.

Dr. Chen has received fellowships from the Guggenheim Foundation (1996) and the National Endowment for the Arts (1994), as well as the Lieberson Award from the American Academy of Arts and Letters (1996). Other honors include first prize from the Chinese National Composition Contest (85), Lili Boulanger Award (93), NYU Sorel Medal Award (96), CalArts / Alpert Award (97), UT Eddie Medora King Composition Prize (99), ASCAP Concert Music Award (01), Elise Stoecker Award (02) from Chamber Music Society of Lincoln Center, Friendship Ambassador Award from Edgar Snow Fund (02), UMKC Kauffman Award in Artistry/Scholarship (06, 19) and in Faculty Service (12), and Honorary Doctorates from Lawrence University in WI (02), Baldwin-Wallace College in OH (08), University of Portland in OR (09), the New School University in NYC (10), and the University of Hartford in CT (16).

Recent premieres include Plum Blossom for piano solo at the Fifth Hong Kong International Piano Competition by 15 semi-finalists at HK City Hall Concert Hall in October 2019, a three-movement symphonic work Introduction, Andante, and Allegro (co-commissioned by the Seattle Symphony Orchestra directed by Ludovic Morlot and Los Angeles Philharmonic directed by Gustavo Dudamel) by the SSO at Benaroya Hall in Seattle on 2/6/2019; Fire for 12 players (commissioned by Chicago Center for Contemporary Music) by Grossman Ensemble at Logan Center Performance Hall in University of Chicago on 3/15/2019; a symphonic work Pearle River Overture (commissioned by Guangzhou Symphony) in Xinghai Concert Hall in Guangzhou, China on 11/22/2018; Four Spirits for piano and orchestra, commissioned by the University of North Carolina at Chapel Hill and premiered at the Forbidden City Concert Hall in Beijing, China on November 18, 2016 and at the Memorial Hall in the Carolina Performing Arts (CPA), University of North Carolina at Chapel Hill on December 8, 2016 by the China Philharmonic Orchestra, with piano soloist Clara Yang, conducted by Huang Yi and Yu Long respectively; Southern Scenes for flute, pipa, and orchestra (with Barlow Commission Award) premiered by the Hawaii Symphony Orchestra in Honolulu (with soloists Linda Chatterton and Gao Hong, conducted by JoAnn Falletta) on Jan. 7, 2018; Totem Poles for organ solo commissioned and premiered at the American Guild of Organists national conference in Kansas City by Prof. James Higdon on July 3, 2018; Happy Tune for violin and viola commissioned and premiered at the Great Lake Chamber Music Festival 25th anniversary concert by Tien-Hsin Cindy Wu and Kim Kashkashian on June 16, 2018; Feng II and Suite from China West for saxophone ensembles premiered at the 18th World Saxophone Congress in Zagreb, Croatia on July 12, 2018; Ge Xu for orchestra by New Jersey Symphony and LA Philharmonic conducted by Zhang Xian; Chinese Folk Dance Suite for violin and orchestra performed on Guangzhou Symphony Youth Orchestra European tour (solo by Gao Can and conducted by Jing Huan) in Lyon, Prague, and at Musica Riva Festival in Italy; Ballad, Dance, and Fantasy for cello and orchestra by the China National Symphony at the 2018 Beijing Modern Music Festival and ISCM World Music Days (solo by Qin Li-wei and conducted by Yongyan Hu) at the CNCPA in Beijing.

A strong advocate of new music, American composers, Asian composers, and women in music, Dr. Chen Yi has served on the advisory or educational board of the Fromm Music Foundation at Harvard, the John Simon Guggenheim Memorial Foundation, Chamber Music America, Meet The Composer, the American Music Center, New Music USA, the American Composers Orchestra, the League of Composers/ISCM, the International Alliance of Women in Music, and the Women's Philharmonic Advocacy. She has supported many composers, conductors, musicians (including dozens of excellent performers on Chinese traditional instruments), music educators and students through her tireless work over the past three decades.

Prof. Chen was appointed to the prestigious Cheungkong Scholar Visiting Professor at the Central Conservatory by the China Education Ministry in 2006 where she was instrumental in establishing the first Beijing International Composition Workshop, and the Distinguished Visiting Professor at the Tianjin Conservatory in 2012. Through her professorship in the Conservatory of Music and Dance, University of Missouri-Kansas City and Peabody Conservatory, John Hopkins University since 1996, as well as composition lectures and workshops, judging

composition competitions, residences in new music festivals, performing arts organizations, universities, colleges, middle/high schools, and primary schools throughout the States and China, Prof. Chen has made significant contribution to the music education field. Many of her composition students have been recognized around the world with national and international composition awards and professional positions.

Dr. Chen Yi is a cultural ambassador who has introduced hundreds of new music compositions and a large number of musicians from the East and the West to music and education exchange programs in the US, Germany, the UK, and Asian countries, particularly in recent years through programs of the Beijing Modern Music Festival, the Beijing International Composition Workshop (BICW), the Shanghai Spring Festival, the Tianjin May Festival, the China-ASEAN Music Week, the symphony orchestras throughout China and some other Asian countries, and the Thailand International Composition Festival, among many others. She believes that music is a universal language; improving understanding between peoples of different cultural backgrounds and helping to bring peace in the world.

* Chen is family name, Yi is personal name. Chen Yi can be referred to as Dr. Chen, Prof. Chen, Ms. Chen, or Chen Yi, but not Dr. Yi, Prof. Yi, or Ms. Yi.

Huang Ruo, Composer ---- Guest Speaker

Composer Huang Ruo has been lauded 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 to create a seamless, organic integration using a compositional technique he calls “Dimensionalism.” Huang Ruo’s diverse compositional works span from orchestra, chamber music, opera, theater, and dance, to cross-genre, sound installation, architectural installation, multi-media, experimental improvisation, folk rock, and film. His music has been premiered and performed by the New York Philharmonic, Philadelphia Orchestra, Boston Symphony Orchestra, San Francisco Symphony, BBC Symphony Orchestra, Netherlands Radio Philharmonic, National Polish Radio Orchestra, Santa Fe Opera, Washington National Opera, Houston Grand Opera, Opera Theatre of St. Louis, Asko/Schoenberg, Ensemble Modern, London Sinfonietta, and conductors such as Wolfgang Sawallisch, Marin Alsop, Andrew Davis, Michael Tilson Thomas, and James Conlon.

His opera *An American Soldier* (with libretto by David Henry Hwang) has recently received its world premiere at the Opera Theatre of St. Louis in June 2018, and was named one of the best classical music events in 2018 by The New York Times. His installation opera *Paradise Interrupted* was premiered at the Spoleto Festival USA in 2015 and was performed at the Lincoln Center Festival in 2016, with future touring planning for Europe and Asia. Another opera, *Dr. Sun Yat-Sen*, was premiered at the Santa Fe Opera in 2014. His upcoming new opera *M. Butterfly* will receive its world premiere with the Santa Fe Opera in a future season. His other upcoming new operas will be premiered and presented by the Washington National Opera, Royal Danish Opera, Prototype Festival, and the Hong Kong New Vision Festival.

He served as the first composer-in-residence for Het Concertgebouw Amsterdam, and was the visiting composer for the São Paulo Symphony Orchestra in Brazil.

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, he 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 is a composition faculty at the Mannes School of Music in NY, and is the artistic director and conductor of Ensemble FIRE. He was selected as a Young Leader Fellow by the National Committee on United States–China Relations in 2006.

Biographies: Scholars

Chieh Huang: Chieh Huang is a percussionist, vibraphonist, marimbist and composer. Her research interests include experimentation with sounds by incorporating keyboard percussion instruments and utilizing the Atayal language as one of the parameters in music composition. Past projects and collaborations include Google News Initiative Case Studies, Corcoran- Be Home, Greenacre Foundation, iRhythm Technologies, and the Findings Report. She is completing a Ph.D. in Integrated Composition, Improvisation, and Technology (ICIT) at the University of California, Irvine. She received a UC Irvine Diversity Recruitment Fellowship, Medici Scholarship, Grant Award from UCI Center for Asian Studies, and Tierney Scholarship.

Seokyoung Kim: Seokyoung Kim is a Ph.D. student in musicology at the University of Texas at Austin. She received her bachelor's (2017) and master's (2019) degree in musicology at Seoul National University. Kim's research interests include contemporary music in East Asia and opera studies, especially in the 20th and 21st centuries. She published "A Study on Tan Dun's *The First Emperor: Through the Lens of Cultural Hybridity and Identity*" (2019) in *The Journal of the Musicological Society of Korea*. Kim has presented her research in various institutions: "A Tipping Point of Breaking Down Versus Inheriting Orientalist Opera: In the Case of Heartbeat Opera's *Butterfly*" (2017) at the Midwest Graduate Music Consortium (2022) and "Polemic Argument on Modes of Pansori: Timbre as Differentiation in Korean Music" at the Music Department of Harvard University and Griffith University (2022).

Akina Kondoh: Since her dramatic career change from economics to music in 2015, a Japanese pianist 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. Her hobby is to learn languages, and she is fluent in Japanese, English, Chinese, Korean and Indonesian.

Gui Hwan Lee: Gui Hwan Lee, born in South Korea, is currently finishing his Ph.D. degree in Critical Music Studies at Stony Brook University. Lee is an interdisciplinary researcher whose expertise includes 20th century and contemporary art music, East Asian pop culture, and film music, as well as multimedia analysis. Through these fields, Lee strives for inclusive scholarship that contributes to the mature discourse of postcolonial creativity. As part of such efforts, Lee has published an interdisciplinary analysis of Jung Jae Il's soundtrack for Bong Joon Ho's *Parasite* (2019) in *The Journal of Music and the Moving Images* (forthcoming 2023).

Hyun Kyung Lee: Hyun Kyung Lee is a composer, pianist, and educator living in New York City. She founded and is co-director of the Global Peace and Music Foundation, the mission of which is to create music awakening world peace and addressing related issues; she led a concert to commemorate the Pyeongchang Winter Olympics in New York and Seoul. Dr. Lee's works have been performed by prominent ensembles including the American Modern Ensemble, Da Capo Chamber Players, Contemporaneous, Mivos String Quartet, and Korea Wind Society Ensemble, ISCM section Korea, etc. She had a residency at the Anyang Foundation for Cultural and Arts in Korea, and commissioned by Global Peace and Music Foundation. Hyun Kyung studied with Professors Tania León, David Schober, Ben Bierman, Jeff Nichols, Ursula Oppens, and Anne Stone, and received her DMA in Music Composition from the CUNY Graduate Center in 2022. She is a faculty at Brooklyn College since 2014.

Ji Yeon Lee: Ji Yeon Lee is an assistant professor of music theory at the University of Houston. She studied at Seoul National University and the University of Munich, and received her Ph.D. from the City University of New York, Graduate Center. She has published articles and book chapters on Wagner, bel canto and verismo opera, and the Korean composer Unsuk Chin.

Stephen Long: Stephen Long is a retired Music Librarian with a Master's degree in Music Theory from The Ohio State University. He served as Music Librarian at Capital University in Columbus Ohio and as a part-time Cataloger and Reference Librarian at the Ohio State University for many years. His area of specialty has been contemporary music with a special emphasis on Asian and Scandinavian composers. He has published an article on Japanese composers of the post- Takemitsu generation, in the British journal *Tempo*, published by Cambridge University Press. His collection of CDs of Japanese composers may well be one of the largest in the United States, as it contains many discs only available through Japanese sources. He has devoted much time researching established and emerging Japanese composers and has nominated Akira Nishimura's opera *Asters* for the internationally prestigious Grawemeyer Award in Music Composition.

Anna Lopez: Anna Lopez is a first-year doctoral student at the University of Texas at Austin in the Historical Musicology division. Her research focuses on American music, specifically the wind band/ensemble and its place in American culture. Her master's thesis examined the wind band/ensemble as an American institution through an analysis of David Maslanka's *Symphony No. 4*. Other research interests include film music, popular music, specifically the music of Taylor Swift, and musical theater. Broader interests include the intersection of music and politics, culture, and community. She recently completed her master's degree in Music History and Literature from California State University, Fullerton (2022), where she also obtained a bachelor's degree in Flute Performance (2020).

Shirley Mak: Shirley Mak is currently a Ph.D. student in Musicology and Ethnomusicology at Brown University. She is interested in topics on cosmopolitanism, interculturality, Asian-American studies, as well as the diasporic and transnational in Western art music. Her dissertation research focuses on the Silkroad Ensemble and intercultural music making in the U.S. She received her M.A. in Musicology from the University of Amsterdam, and her B.A. in Music from Queens College, CUNY.

Craig B. Parker: Since 1982, Craig B. Parker has been on the faculty at Kansas State University, where he teaches music history and plays trumpet in the KSU Faculty Brass Quintet. Dr. Parker earned his B.M. in trumpet performance at the University of Georgia and his M.A. and Ph.D. in historical musicology at UCLA. He has also done post-doctoral work at the University of Michigan and Harvard University, and has studied Hindustani ragas with Michael Harrison. The author of 50 periodical articles and reviews, Parker has presented his research at over 125 conferences in the U. S., Asia, Australia, and Europe. His recent research and performances have focused on composers whose works combine Asian and Western elements, particularly Reena Esmail, Alan Hovhaness, and Young Jo Lee.

Anran Qian: Pianist Anran Qian is an adventurous musician who not only loves performing on the stage, but also enjoys connecting with different people through performance, improvisation, composition, and teaching. She has performed on three continents, connecting with people across the globe through her music. Anran was born into a musical family. Following her parents' footsteps, she started to play the piano at a young age and completed her Bachelor's and Master's degrees at The Juilliard School under the guidance of Jerome Lowenthal and Joseph Kalichstein. She is currently completing her Doctor of Musical Arts degree at Boston University. Anran believes that music can promote peace and respect for human rights and cultures.

John Robison: John Robison is Professor of Musicology at the University of South Florida in Tampa. A USF faculty member since 1977, he received his doctorate in musicology from Stanford University (1975). His most recent books include *The Symphonies of Zhu Jianer: A Western Perspective*, *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*, and *Korean Women Composers and Their Music*. A versatile performer on string and woodwind instruments, his research interests include Renaissance and Baroque music, performance practices, and contemporary composers from diverse African, Asian and Latin American cultures. His articles on Renaissance, Baroque, and Twentieth to Twenty-first century topics have appeared in American, European and Asian journals, and his presentations as a scholar and a performer have taken him to six continents.

Pingyi Song: Dr. Pingyi Song serves as the Director of Choral Activities at Coker University. Song is an active conductor, clinician, and music educator for multiple professional, collegiate, and community choirs in both the United States and China. Song's world premiere performance with the University of North Carolina, Greensboro Chamber Singers was selected as a National Finalist for the American Prize 2022 Ernst Bacon Memorial Award for the Performance of American Music. Her most recent research study Gender Issues and introduction of Choral Literature by Eastern Asian Female Composers was invited to present at the 2023 National ACDA conference in Cincinnati. As a Chinese original musician, she is dedicated to promoting cultural exchange between Western Canon Music and Eastern Asian Music. Song holds a Choral Summer School Certificate from Oxford University, U.K., and degrees from the University of North Carolina, Greensboro, West Virginia University, Mansfield University of Pennsylvania, and Guangzhou University, China.

Devon Osamu Tipp: Nonbinary composer/performer Devon Osamu Tipp's music draws influence from their Japanese and Eastern European roots, experiences as a jeweler and painter, and studies of gagaku and hogaku in Japan and the US. Their compositions focus on rhythmic and timbral transmutation of cyclical materials, and palindromic forms. They have composed for a variety of ensembles including Western orchestral instruments, traditional Japanese and Korean instruments, and live processed shakuhachi. Their compositions have been featured at the 2021 International Shakuhachi Festival Prague, Pittsburgh's 2020 and 2018 BEYOND Microtonal Music Festivals, and Pittsburgh's Music on the Edge new music series. They have presented papers on intercultural collaborations at venues such as Harvard University, Columbia University, the Herb Alpert School of Music at UCLA, and the Hochschule für Musik Carl Maria von Weber in Dresden Germany. Their research has been published by Ziva Hubda: the Review for Living Music in the Czech Republic. www.greengiraffemusic.info

Anqi Wang: Anqi Wang, originally from Beijing, China, is a music theorist and pianist. She is currently a first-year Ph.D. student in Music Theory at the Mason Gross School of the Arts, Rutgers University. Anqi holds a Doctor of Musical Arts (D.M.A.) degree in Piano Performance and a Master of Arts (M.A.) degree in Music Theory, both obtained from Penn State University in Spring 2022. Her master's thesis, completed in 2021, explored "Oppositions and Reconciliations in Representative Piano Works by Charles Tomlinson Griffes."

Anqi's musical journey began at the age of four when she started playing the piano. Her talent led her to be admitted to the School of Music at Penn State University in 2012, where she obtained a bachelor's degree in Piano Performance in 2016. She further pursued her passion at the Peabody Institute of Johns Hopkins University, earning a master's degree in Piano Performance in 2018. Currently, under the guidance of Professor Nancy Rao at Rutgers University, Anqi's research interest primarily focuses on contemporary Chinese music.

Zhuo Zhao: Zhuo Zhao, coming from China, is a fifth-year Music Theory PhD candidate at Mason Gross School of the Arts, 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. During her years at the New England Conservatory of Music and Rutgers University, she served as a teaching assistant for music theory, aural skills, and keyboard skills. She also works as a Part-Time Lecturer at Mason Gross, teaching undergraduate musicians theory courses and non-major students music analysis courses. As a music theorist, Zhuo focuses on formal studies, especially applying interdisciplinary principles to analyze the form of large orchestra 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 "A Semiotic Interpretation of Sonata Formal Prototype in the First Two Movements of Mahler's Fifth Symphony" at CUNY 26th Annual Graduate Students in Music Conference 2023 and Midwest Graduate Music Consortium 2023.

Biographies, composers

Hyun Kyung Lee: Hyun Kyung Lee is a composer, pianist, and educator living in New York City. She founded and is co-director of the Global Peace and Music Foundation, the mission of which is to create music awakening world peace and addressing related issues; she led a concert to commemorate the Pyeongchang Winter Olympics in New York and Seoul. Dr. Lee's works have been performed by prominent ensembles including the American Modern Ensemble, Da Capo Chamber Players, Contemporaneous, Mivos String Quartet, and Korea Wind Society Ensemble, ISCM section Korea, etc. She had a residency at the Anyang Foundation for Cultural and Arts in Korea, and commissioned by Global Peace and Music Foundation. Hyun Kyung studied with Professors Tania León, David Schober, Ben Bierman, Jeff Nichols, Ursula Oppens, and Anne Stone, and received her DMA in Music Composition from the CUNY Graduate Center in 2022. She is a faculty at Brooklyn College since 2014.

Kenneth Li: Kenneth Li is a classical/jazz violinist-composer born and raised in Hong Kong. After obtaining a music degree from the Chinese University of Hong Kong, he went on pursuing a Master's degree in jazz performance at the Guildhall School of Music and Drama in London, where he studied jazz, composition and samba percussion and opened doors to shadow masters like Barak Schmool, Mark Lockheart and Trish Clowes. Kenneth is now a first-year Doctor of Music student in CUHK, further exploring the musical world under the supervision of Prof. Wendy Lee. Kenneth is an enthusiastic chamber musician. Besides being part of various orchestras and ensembles, he established the only jazz string quartet in Hong Kong Korvi Quartet, where he experimented with the possibilities of groove and improvisation with the setting of a string quartet, and focused on performing original works and arrangements.

Wenxin Li: Wenxin Li is a native of Chongqing, China, and is currently pursuing her PhD degree in composition at the University of Iowa, studying with David Gompper. Li's music has been featured in a variety of festivals, including Aspen Music Festival, Composers Conference, SCI National Conference, RED NOTE New Music Festival, FSU New Music Festival, National Student Electronic Music Event, Midwest Graduate Music Consortium, and Midwest Composers Symposium. Her music has also been performed by the JACK Quartet, Ensemble Dal Niente, H2 Quartet and Accroche Note. Li received her master's degree in composition from the University of Wisconsin-Madison, and bachelor's degree from Sichuan Conservatory of Music.

Qianni Lin: Qianni Lin (born in 1993 Oct 13th) is a rising Chinese young composer pursuing a Doctor Degree in composition at Hartt School of Music University of Hartford. She earned Master Degrees of both composition and music theory at the Mannes School of Music. Currently, she studies with Dr. Robert Carl. Her string quartet Rebound, commissioned by the Beo String Quartet, has been performed at the Charlotte New Music Festival in 2018. Her chamber music piece Diamond Unicorn Horn which commissioned by coMUSICation program performed at Mannes School of Music on June 2019. Her violin solo Sobremesa performed on PRISM 20/20 concert for University of Hartford 100 years anniversary; and Tomorrow Will Be Better Charity Concert for Wuhan China at Asylum Hill Congregational Church in 2020. Her aria Latisha's Lament has been performed on Really Spicy Opera The Art Institute online showcase in 2020. Her aria I Will Taste Salt to See You Again commissioned by Boston Singer Resources has performed at First Parish Dorchester at Boston in 2021. Her string quartet Backsplash which commissioned by New Britain Museum of American Art and has performed in the museum on April 2022. Her opera The Demon Princess performed by the Four Corners Ensemble on June 2022 at Myrtle Woldson Performing Arts Center, Spokane, WA

Wenbin Lyu: Wenbin Lyu is a US-based Chinese composer and guitarist. The composition written by Wenbin Lyu combines contemporary western techniques with ancient oriental culture. He seeks inspiration from nature, science, and video games. Lyu has received fellowships from Tanglewood Music Center, Cabrillo Festival Composers Workshop, and Atlantic Center for the Arts. Lyu's works have been performed at many events, including the SCI, RED NOTE, TUTTI, Alba, Cabrillo, and Tanglewood. As an electronic musician, his works have been featured at ICMC, NYCEMF, EMM, IRCAM, SEAMUS, and SPLICE. His music has been performed by Beijing Symphony, Tianjin

Symphony, Cabrillo Festival Orchestra, Fifth House Ensemble, Del Sol Quartet, icarus Quartet, Society for New Music, Capitol Quartet, Transient Canvas, and Hypercube. Based on his outstanding academic performance, he was honored to receive the China National Scholarship in 2016 and Donald Martino Award for Excellence in Composition in 2020. Lyu is the recipient of one ASCAP Young Composer Awards and two The American Prize. Two VR movies he composed premiered at the Cannes International Film Festival in 2016. Lyu serves as a composer-in-residence at HAcappella based at Harvard University.

Yiting Lu: Taiwanese composer Yi-Ting Lu, currently based in Chicago, composes music that focuses on exploring the experience of timelessness evoked through fragmented musical experiences. Serving as 2021 Transient Canvas Composition Fellow, Yi-Ting is also the nominated exchange composer of the 2019 Académie Voix Nouvelles and a representative composer of Taiwan in the 66th International Rostrum of Composers in San Carlos de Bariloche, Province of Rio Negro, Argentina. Her compositions have received multiple awards, grants, and commissions, including 2021 William T. Faricy Award for Creative Music, 2021 Nief-Norf International Call for Scores, 2020 Thailand New Music and Arts Symposium Call for Scores, a finalist of 2020 Talea Ensemble Emerging Composer Commissioning program, 2017 the Carl Kanter prize for orchestral music, among others. Her music has been performed and/or commissioned by performers and ensembles, including Arditti Quartet, Ensemble Mise-en, Ensemble Suono Giallo, Ensemble vocal Les Métaboles, Mivos Quartet, Orkest De Erepijs, Quatuor Tana, and many others. Yi-Ting is currently a Ph.D. candidate in composition and music technology at Northwestern University.

Qiren Lu: Qiren Lu was born in January 21st, 1995 in Nanning, China. He's been studying piano since age of 4. He was enrolled by Central Conservatory of Music Middle School in 2008 and studied in there for 6 years. After he graduated in high school, Qiren Lu got enrolled by Manhattan School of Music in 2014. Now He is a second year doctoral composition student in UCLA Herb Alpert School of Music. During his time in UCLA, He is studying with famous American composers like two times Grammy-Award winning composer Richard Danielpour, BMI Award winner Ian Krouse, and Peter Golub, member of the Academy of Motion Picture Arts and Sciences and BMI Classic Contribution Award winner.

Lynn Park: Lynn Park is an Undergraduate student studying music composition at Rutgers University. She taught herself piano at a young age which led to her interest in composing. She was able to study with great composers such as Scott Ordway and Melissa Dunphy. Lynn commonly writes waltz and melancholy pieces and enjoys writing for piano. She shows interest in exploring more instrumentation styles and writing for full orchestras and voice. While she shows a great interest in composing and participating in orchestras as a violinist, she also enjoys being active whether it's running or team sports as well as drawing on her free time.

Devon Osamu Tipp: Nonbinary composer/performer Devon Osamu Tipp's music draws influence from their Japanese and Eastern European roots, experiences as a jeweler and painter, and studies of gagaku and hogaku in Japan and the US. Their compositions focus on rhythmic and timbral transmutation of cyclical materials, and palindromic forms. They have composed for a variety of ensembles including Western orchestral instruments, traditional Japanese and Korean instruments, and live processed shakuhachi. Their compositions have been featured at the 2021 International Shakuhachi Festival Prague, Pittsburgh's 2020 and 2018 BEYOND Microtonal Music Festivals, and Pittsburgh's Music on the Edge new music series. They have presented papers on intercultural collaborations at venues such as Harvard University, Columbia University, the Herb Alpert School of Music at UCLA, and the Hochschule für Musik Carl Maria von Weber in Dresden Germany. Their research has been published by Ziva Hubda: the Review for Living Music in the Czech Republic. www.greengiraffemusic.info

Meiqiao Wang: Meiqiao (Melanie) Wang, born in Qingdao, China. Wang is currently pursuing her Ph.D. in Composition at Rutgers University under professor Robert Aldridge. Meiqiao studied piano at the age of five and cello at the age of ten, and 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.

Melissa Wang: Melissa Wang is a composer, educator, and percussionist at the University of Washington (UW), focusing on composition under the direction of Huck Hodge and Yiğit Kolat, with interest in expanding the repertoire of underrepresented instruments in the classical music world, such as the steel pan, as well as percussion performance under the direction of Bonnie Whiting, with interest in theatrical percussion. Ms. Wang received the Bachelor of Music with emphases in Percussion Performance and Instrumental Education at Northern Illinois University, under the direction of Gregory Beyer and Ben Wahlund. She received the Associate in Fine Arts in Music at College of DuPage under the direction of Ben Wahlund. Her duties at UW include working as a teaching assistant for Percussion and Music Theory under Bonnie Whiting and Frederick Reece.

Sydney Wang: Sydney Wang (b. 2002) is a Los-Angeles based composer and pianist. The recipient of a 2017 BMI Student Composer Award, she has been commissioned by ensembles including the Pasadena Symphony, the Modesto Symphony, and the Hypotenuse Trio. In addition, she has composed works for the Los Angeles Philharmonic, the Lyris Quartet, USC Thornton Edge, and the Carpe Diem String Quartet, among others. From 2017-2021, Sydney was a composer fellow in the Los Angeles Philharmonic's Nancy and Barry Sanders Composer Fellowship Program. Upcoming engagements include a premiere of her flute and vibraphone duet *The Traveler's Tale* by internationally acclaimed percussionist Lisa Pegher in April 2023. Sydney currently studies composition with Professor Richard Danielpour and piano with Professor William Kinderman at UCLA. She is a member of the Grammy-winning UCLA Chamber Singers. Recently, Sydney joined Through the Staff, a nonprofit organization dedicated to providing free music education to communities in need.

Ziyu Wang: WANG Ziyu (she/her/hers) is a composer currently residing in Phoenix, AZ. She is interested in transcultural influences in music, musical metaphors, and portrait doodling. She has written music for solo instruments, chamber groups, large ensembles, as well as electronic media. Her works have been performed by the Carpe Diem String Quartet, Carnegie Mellon Philharmonic, the ASU Wind Ensemble, and at festivals and events including the SPLICE Institute, the Nief-Norf Summer Festival, Subtropics Festival, the Atlantic Music Festival, the PRISMS Festival, the Chigiana Summer Academy in Italy, and Tsinghua University in Beijing. She recently earned her DMA in Music Composition at Arizona State University. She is currently a faculty associate at ASU, teaching aural skills, music theory, and composition. Born in Tianjin, China, she completed her B.E. degree in Automotive Engineering at Tsinghua University, Beijing. She was the first female racer on the university's student formula racing team.

Ruihan Yang: Dr. Yang is an enthusiastic female composer and pianist who embraces cultural crosscurrents. Her compositions have been performed cross the world, including United Nation, Lincoln Center in New York City, U.S.; the Tchaikovsky Concert Hall, Rachmaninov Music Hall in Moscow, Russia; the Shanghai International Music Festival in Shanghai, China, etc. Yang's works have been performed by the Russian National Orchestra, RU Symphony Orchestra, NYU Symphony Orchestra, JACK Quartet, Moscow New Music Ensemble, etc. Her film scores have been nominated and awarded at the Cannes Film Festival, Shanghai International Film Festival, Beijing International Film Festival, among others. She has won many international music composition competitions, including the first prize in the Orchestral competition division of American Prize, second prize of Ravel Composition Competition in France,

the second prize of the International Folk Instrument Composition Competition in the U.S., etc. Yang currently works as a lecturer at the Conservatory of Ningbo University.

Yike Zhang: Yike Zhang is a Toronto / New York-based composer, born in 1993 and raised in Wuhan, China. Zhang is pursuing her Doctor of Music Arts degree with Dr. Christos Hatzis at the University of Toronto, where she teaches music skills and undergraduate composition minors. She is composer in residence for the University of Toronto saxophone and percussion ensembles, and tenor-bass choir. Her works are performed in China, America, and Canada, with performances at the Atlantic and Orford music festivals and at Columbia University. Her music synthesizes the different worlds she was interested in from a young age — Western classical music and traditional Chinese music — organically combining those elements consciously and subconsciously. The fluidity and resonance that are the vitality of her music come from influences of Impressionism and post-spectralism. She received her masters degree from the Manhattan School of Music, and bachelors degree from the Wuhan Conservatory of Music.

Biographies, performers

Manqing Bian: Manqing Bian is a classical performance pianist who recently graduated from Mannes School of Music Bachelor of Music. She is a prospective student for Teacher's College at Columbia University this coming school year. She is from Shanghai, China. Before coming to the US for her undergraduate program, she pursued her piano education at the Central Conservatory of Music; Piano Academy at Gulangyu from 2011 to 2017 studying with Dr. Xiang Huang and Pr. Yang You. During her time in Mannes, she studied with Prof Yuri Kim since 2019. Her concert performances include a Solo piano recital at Taicang Grande Theater in Jiangsu Province, China, in 2021, and various concerts in Mannes such as a duo recital, a composer's recital, Ukrainian Concert, and so on. Besides, she has also been honored as the first prize in the Elite competition last year. Her philosophy in piano performance is that she wishes to spread love using her fingers as a medium and her keyboard as a stage. At the Asian Classical Music Initiative International Conference, Manqing is thrilled to collaborate with Runyu Feng to present new compositions.

Erin Chang: Erin Chang is a mezzo soprano who is pursuing her Masters of Music degree at the Manhattan School of Music. This past year, she performed in three opera scenes from various time periods and in MSM's mainstage production of "The Cunning Little Vixen". Erin completed her Bachelor's of Music Education at Rutgers University. During her time at Rutgers, Erin performed with the Kirkpatrick Choir for 4 years as well as with Rutgers Opera Theater in various operas and opera scenes. In addition, Erin has done various competitions, talent shows, and music programs both throughout New Jersey and internationally. This summer, Erin will be performing with Chicago Summer Opera.

KaiChen Cheng: A recent finalist of the 2023 American Prize, Taiwanese flutist Kai Chen Cheng is an active soloist, chamber musician, and educator in the New York Area. Her musicianship has been recognized by many competitions, some of which include the North International Competition and the National Taiwan Music Competition. In the Spring of 2021, Ms. Cheng was invited to teach at the Taiwan National Taitung University and has coached numerous ensembles through Undergraduate Chamber Music at the SUNY Stony Brook University. Ms. Cheng holds a bachelor degree from Taipei National University of the Arts and Master of Music from Indiana University Jacobs School of Music. She is currently continuing her studies as a Doctoral Candidate with Carol Wincenc at SUNY Stony Brook University. Additional major mentors include Li-An Ou, Jinny Hwei-Jin Liu, Kathryn Lukas, and Thomas Robertello.

Dr. Elena Chernova-Davis:Prizewinner of the Aleksander Glazunov International Competition (Paris), Dr. Elena Chernova-Davis has enjoyed a career as soloist, chamber musician, and concertmaster in her native Uzbekistan and throughout the United States. After graduating with honors as a full-scholarship student from the Tashkent State Conservatory, she came to the United States to continue her studies with Misha Vitenson, Elmar Oliveira, and Shmuel Ashkenasi. She is a recipient of the Concertmaster Fellowship and the Irene Alm Memorial Award for excellence in performance and scholarly research, and has worked with conductors such as Bernard Haitink, Esa Pekka-Salonen, Gerard Schwarz, Miguel Harth-Bedoya, and Jeffrey Tate. Collaborating with various New York ensembles including musicians from the Orchestra of St. Luke's and the Orpheus Chamber Orchestra, Metropolitan Opera Orchestra, and the New Jersey Symphony, her performing venues include Carnegie Hall's Isaac Stern Auditorium, Alice Tully Hall at Lincoln Center, Le Poisson Rouge, Madison Square Garden, and Radio City Music Hall. An avid chamber musician, Chernova-Davis has organized and performed in faculty chamber music recitals at Rutgers University with guest performers from the faculties of Montclair State University, Manhattan School of Music, Mannes School of Music, and Eastman School of Music. She regularly performs with the Riverside Chamber Players, Con Vivo Music, and the Pedro Giraudó Tango Ensemble. As a passionate and dedicated teacher, her philosophy is to guide development and tailor an individual approach to each student that encourages growth, curiosity and motivation. She is currently on the faculty at Mason Gross School of the Arts, John J. Cali School of Music, and Brevard Music Center Summer Institute where she lectures in violin performance and chamber music.

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 conferences such as 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 both regional NSW in Australia and regional Washington State in the US. In both occasions, she travelled to more than 20 schools, and gave masterclasses, lectures, and performances for more than 2000 students. 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. Since Fall 2021, she is a Teaching Artist at the Beckman YOLA Center. Most recently, she was invited to serve as an Artist for the International Grand Music Festival in Indonesia, where she gave masterclasses and sat on the panel for their 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".

Runyu Feng: Runyu Feng is a soprano, and dancer currently based in Essex County, NJ. She is a MM student in classical vocal performance at John Cali School of Music at Montclair State University. She completed her Bachelor of Music at New England Conservatory last year. As a singer, her operatic roles include the first Spirit in *Die Zauberflöte* and Pamina's Cover with Miami Music Festival in 2022; Frasquita in *Carmen*, and Mrs. Fiorentino in *Street Scene* with Chicago Summer Opera in 2021. During her study at NEC, she performed in the undergraduate opera scenes program as Cherubino from *Le Nozze di Figaro*, and Valletto from *L'incoronazione di Poppea*. Besides the opera productions and concerts, in 2019, she participated in Lee Mingwei's "Sonic Blossom", an art installation project as a singer-soloist at Isabella Stewart Gardner Museum, in Boston. In addition, she has been singing in a Flute-Soprano-Piano trio group with Hanwen Shi (pianist), and HuiLam Mak (flutiest) in the NEC CPP program in 2021-2022. As a dancer, Runyu initially started her dance training at Chuling Dance Academy in 2018. She finished Ballet Foundation courses with Boston Ballet in 2022. She is currently in the production of *Sleeping Beauty* with Boston Ballet this season as Countess. Her upcomings include *Sleeping Beauty* at Citizens Bank Opera House from May 25 to June 4, and a Joint Voice Recital with Will Liu (Tenor), and Changjin Ha (Piano) on June 2 in Hunneman Hall, Brookline, MA. Runyu Feng is excited to collaborate with pianist Manqing Bian to present new vocal works at this conference.

Sean Haotian Gao: Sean H. Gao was born in Wuhan, China, and began practicing Erhu at six. He is currently an MS Candidate in the Museums and Digital Culture program at Pratt Institute. During his studies at an early age, he was under the guidance of Shuli Li (member of the Hubei Musicians Association) and Lin Cheng (former professor of Wuhan Conservatory of Music). He joined the orchestra when he was ten to begin practicing collective pieces. As an Erhu artist with great technique and potential, Sean has won various national and international awards. In recent years, he has been active on the East coast of the U.S. As an artist, his interests have extensively expanded

as a fine artist, curator, and archivist. His previous performances include Harvard University, Amherst College, Mount Holyoke College, University of Massachusetts Amherst, etc.

Xu Han: Xu Han is an avid performer of solo, chamber, and orchestral music and has performed throughout the United States, and China. She was admitted to the Eastman School of Music in University of Rochester in 2018, where she studies with Professor Alexander Kobrin and obtained her Master of Music degree in piano performance and literature. Xu is currently a doctoral candidate at Florida State University, where she studies with Professor Stijn De Cock, and has a graduate piano accompanying assistantship under the direction of Professor Valerie Trujillo. In 2021, she won the Rockwood Piano Competition at Florida State University, and was selected to perform in the Wideman Concerto Competition in Shreveport. In 2022, Xu gave two lecture recitals on Chinese traditional music and Peking Opera in conjunction with the Asians in Arts and Music Association in Florida State University. Xu attended the Asian Classical Music Initiative 2022 Inaugural International Conference at the University of Kansas, where she presented a lecture recital on the topic of Asian folk music and won first prize in the presentation competition with her showcase of Peking Opera Themes. In April 2022, Xu won the graduate concerto competition in Florida State University, and performed Prokofiev Piano Concerto No. 3 as the soloist with the University Symphony Orchestra in Florida State University. In December 2022, Xu hold another doctoral lecture recital on the theme of Chinese folk tunes.

Julian Bennett Holmes: (b. 1991 in Brooklyn) is an award-winning composer and organist, harpsichordist, percussionist, and music theorist. He is in charge of chapel music at Columbia University; associate editor of *Music & Nature*; doctoral candidate at the Manhattan School of Music; and Adjunct Associate Professor at Hofstra University. He has won prizes including the Society for New Music's Israel/Pellman Award, the Society for Chamber Music in Rochester Young Composer Award, the National Federation of Music Clubs Young Composers Award, and second prize at the International Antonín Dvořák Composition Competition. He has presented at conferences including EuroMAC, the Rutgers University Musicological Society Conference, twice at the Society of Composers, and at the University of Delaware. He has hosted the NYC American Guild of Organists conference, and chaired the Graduate Theory Conference at the Manhattan School of Music. His performances have been reviewed in *The Wire* and elsewhere, and his work has been noted in *New York Magazine*, *The New York Times*, *Paper Magazine*, and others. He performs weekly organ meditations at Columbia University.

Timothy Hanley: Prizewinner of the Aleksander Glazunov International Competition (Paris), Dr. Elena Chernova-Davis has enjoyed a career as soloist, chamber musician, and concertmaster in her native Uzbekistan and throughout the United States. After graduating with honors as a full-scholarship student from the Tashkent State Conservatory, she came to the United States to continue her studies with Misha Vitenson, Elmar Oliveira, and Shmuel Ashkenasi.

She is a recipient of the Concertmaster Fellowship and the Irene Alm Memorial Award for excellence in performance and scholarly research, and has worked with conductors such as Bernard Haitink, Esa Pekka-Salonen, Gerard Schwarz, Miguel Harth-Bedoya, and Jeffrey Tate. Collaborating with various New York ensembles including musicians from the Orchestra of St. Luke's and the Orpheus Chamber Orchestra, Metropolitan Opera Orchestra, and the New Jersey Symphony, her performing venues include Carnegie Hall's Isaac Stern Auditorium, Alice Tully Hall at Lincoln Center, Le Poisson Rouge, Madison Square Garden, and Radio City Music Hall.

An avid chamber musician, Chernova-Davis has organized and performed in faculty chamber music recitals at Rutgers University with guest performers from the faculties of Montclair State University, Manhattan School of Music, Mannes School of Music, and Eastman School of Music. She regularly performs with the Riverside Chamber Players, Con Vivo Music, and the Pedro Giraudó Tango Ensemble.

As a passionate and dedicated teacher, her philosophy is to guide development and tailor an individual approach to each student that encourages growth, curiosity and motivation. She is currently on the faculty at Mason Gross School of the Arts, John J. Cali School of Music, and Brevard Music Center Summer Institute where she lectures in violin performance and chamber music.

Xinshuang Jin: A native of China, Xinshuang Jin is an active soloist, accompanist, and chamber musician in both Asia and United States.

Suejin Jung: Suejin Jung is a pianist and educator based in southern California. Her keen interest in curating an immersive experience for audiences has led to numerous interdisciplinary projects that unite sound, visuals, and media. Her multimedia project, "Breathmark", which illustrated themes of the climate crisis and social injustice was internationally recognized in a multimedia competition in the Netherlands and led to her debut album with TRPTK label to be released in April 2023. She has performed as a collaborative pianist at festivals such as Music Academy International, Ecoles d'Art Américaines de Fontainebleau, and New York International Piano Competition, and as a featured soloist with Ensemble Calliopée, Ruse Philharmonic Orchestral, Rutgers Symphony Orchestra, The Discovery Orchestra. Her performances have been live-streamed on PBS and The Strad. As an educator, Suejin has served as a faculty member at Drew University, Rutgers University Extension Division, New York Music School, and PS 11 in Manhattan as an Education Outreach Fellow through the Juilliard School. Suejin received bachelor's and master's degrees from the Juilliard School, Stage de Perfectionnement at the Ecole Normale de Musique de Paris, France as a Harriet Hale Woolley scholarship fellow and is currently a Doctoral candidate at the Rutgers University Mason Gross School of the Arts.

Akina Kondoh: Since her dramatic career change from economics to music in 2015, a Japanese pianist 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. Her hobby is to learn languages, and she is fluent in Japanese, English, Chinese, Korean and Indonesian.

Yixuan Lai: Yixuan Lai is a violinist, violin teacher and writer. She is currently a DMA student and graduate assistant at Louisiana State University. She holds a master's degree from Mannes School of Music, and studied with Wen Qian and Ming Hsin. She has a double degree from the South China University of Technology. Her teacher included Dongfang Ouyang, Dan Li and Wang Yue. She is an enthusiastic musician; she plays chamber and orchestra music and is passionate about helping composers perform repertoires.

Junlin Li: With a performance that "narrates a touching story with every phrase" (Yi-Jung Su), Junlin Li is a professional double bassist who is passionate about all kinds of genres, including both Western and Chinese music. He is currently a DMA doctoral candidate at Rutgers University, conducting research on Viennese tuning and its adaptation to the modern bass. He has served as principal bassist for the Miami Music Festival, Rutgers Symphony Orchestra, and the Bravura Philharmonic. He has studied under Professor Joseph Bongiorno at New York University and Professor Tim Cobb at Rutgers University, and has also served as a sectional teacher at the Blue Lake Fine Arts Camp. The first instrument he ever learned was the "Erhu," also known as the Chinese two-stringed violin. This experience has given him a deep understanding of Chinese traditional music and has helped him build a solid foundation for his musicianship. He received a secondary degree in Erhu performance from the Shanghai Conservatory of Music while pursuing his bachelor's degree in double bass. In addition to his musical pursuits, Junlin is also a registered volunteer with New York Cares, an experienced stage manager, a tenor (who has performed with The Canticum Novum Singers), and a Python programmer.

Xiao Li: Xiao Li, soprano, currently is a DMA candidate of Rutgers University Mason Gross School of Music in the studio of Judith Nicosia. Recent recital performances include *Frauenliebe und Leben*, and *Twelve Poems of Emily Dickinson* by Aaron Copland. Recent opera performances include the role of Antonia in *The tales of Hoffmann*, partial roles of Lucia in *Lucia di Lammermoor*, Lucrezia in *Lucrezia Borgia*, Mimi in *La Bohème*. She was born in

China, where she received her bachelor's degree at Shanghai Conservatory of Music. She holds a MM degree from San Francisco Conservatory of Music, and a performance diploma from the Jacobs School of Music at Indiana University.

Kexin Liu: Kexin Liu is an extremely accomplished performer of the highest caliber. In 2016, she awarded an early admission scholarship from Oklahoma State University. In 2020, she acquired excellent graduating grades before being admitted into the Mannes School of Music, a world-renowned music institution, for a master's degree. In 2022, Kexin performed at the Musique Celebration New York Music Festival. In 2022, Kexin Liu has been chosen as the Third Prize Winner in the Professional Piano Category in the 2022 New York Global Music Competition.

Meixu Lu: Meixu Lu is a Chinese cellist with more than 20 years of performing experience in the world, currently based in New York as the principal cellist of Asian Cultural Symphony of the USA. Meixu is the founder of American International Art Center (AIAC) since 2017. AIAC is a New York organization which devotes to provides a platform for education and communication which combines music, dance, acting, art, design, exhibition, seminar, language and so on.

Meixu completed her undergraduate degree at the Central Conservatory of Music in China Beijing, and her Master of Music at Boston University College of Fine Arts School of Music. Additionally, she received a Professional Studies Diploma which is the highest level of performance at The New School Mannes School of Music. Meixu has extensive experience performing as both soloist and principal cellist with various top orchestras at the notable concert venues in the US, such as Lincoln Center, Carnegie Hall, United Nations, United States Capitol in Washington DC amongst others throughout Europe and Asia. Meixu has her tour charity concerts in more than 20 states in the US for three months in 2017 at such as veteran hospitals, churches, prisons, PTSD centers, nursing home, women's and children's shelters and so on. On September 29th 2017, Meixu produced her successful charity Recital at Carnegie Hall Weill Recital Hall, she donated the full house ticket proceeds to UNICEF. Meixu performed not only classic music with piano but also the world premiere pieces with Chinese traditional instruments such as Erhu and Pipa for the pieces which were composed based on the Chinese stories developed out of the ancient myths. The media described Meixu as "The first one who brings the Chinese cello music into the Carnegie Hall".

Meixu also devotes her passions to education. She has been the judge paddle of The US Teen's Talent Show of the SinoVision and Hong Kong International Music Festive and so on for years.

YuHe Lu: Yuhe Lu was born in Shanghai, China, and began studying piano around seven. He is now pursuing his Bachelor of Music Degree at the Mannes School of Music in New York City with a high amount of Scholarships studying with Professor Eteri Andjaparidze. Yuhe's previous teachers include Yibing Zhang (2017 Dallas International Piano Competition Winner) and the Texas Christian University School of Music Herndon Piano Chair-Professor John Owings. Yuhe has performed in Carnegie's Weill Hall, Alice Tully Hall, The Union Club, The New York Steinway Hall, The Dimenna Center in New York, The Stiefel Hall, The International House, and at Texas Christian University, University of North Texas, Southern Methodist University, University of Texas Dallas Campus and more. Yuhe was also the prize winner of several local and international competitions.

Dan Luo: A native of Guangzhou, China, Dan (Lori) Luo is currently pursuing a DMA degree in piano performance under Dr. Yiyang Chen at the University of Kansas. Her other primary teachers include Steven Spooner and Eric Zuber. As a cross-disciplinary musician, she holds a bachelor's degree in musicology, a master's degree in music pedagogy from Guangzhou University, and a second master's degree in piano performance from the University of Kansas. Dan (Lori) was a prize winner at several international piano competitions, including the 2023 Orbifold global music competition (Second place and AAAP special award), the 2023 Charleston International Classical Music Competition (First place), the 2022 Asia International Piano Grand Prix (Second place), the 2021 Kansas Music Teachers Association Piano Competition (Second place), the 2021 Future Stars International Piano Competition (Fifth place), and the 2015 Hong Kong International Piano Competition (Third place). Besides being a pianist, Dan(Lori) is also a researcher in the Chinese music education system and has published five papers that are

included in the China National Knowledge Infrastructure Database. Her paper was awarded the second prize in the Fifth China National Research Papers/Articles Competition on Music Pedagogy.

Yizhou Luo: Yizhou Luo is a native of Chengdu, Sichuan, China. She started piano studying at age five and won the first prize in The Sixth National Adolescent Art Competition in China, in 2011 and second prize in Asian Super Star Show International Cultural and Art Competition in 2012. She earned her Bachelor of Music in Piano Performance and Collaborative Piano (Vocal) from Sichuan Conservatory of Music. She has performed with numerous instrumentalists and singers during her undergraduate. She received her Master of Music in Piano Performance from the University of Northern Iowa, where she studied piano with Professor Sean Botkin. She was also an accompanist at UNI's vocal studios. Currently, she is a DMA candidate in Piano Performance at North Dakota State University.

Oboe Duo Agosto(Ling-Fei Kang and Charles Huang): Oboe Duo Agosto was created in 2009 by Ling-Fei Kang and Charles Huang. They have been promoting the sound and versatility of the oboe in venues worldwide, with their wide-ranging repertoire and advocacy of newly commissioned music. Appearances include KUACMI, IDRS, SEAMUS, ICMC - NYCEMF, the Hartford Women Composers Festival, the Chicago Electro-Acoustic Festival, Brazil Endowment for the Arts in NYC, The Banff Centre, National Chiayi University in Taiwan, and Festival Eleazar de Carvalho in Brazil. Among their recent projects are commissioned works for the duo and electronics from Kyong Mee Choi and Ken Steen, and *Daughter of the Sea* by Andrea Clearfield, an interdisciplinary dramatic work with choreography by Katie Stevinson-Nollet specifically for the duo. They released their debut album, *Imaginary Birds*, featuring the music of Phil Salathé, on Ravello Records. Committed to teaching, they give workshops through Hartford Performs, and at universities and schools across the country.

Li Pang: Li Pang, a Shanghai-born cellist who began studying the cello at age seven. She received a Jephson Educational Trust Scholarship to study at the Manhattan School of Music, where she completed her BM and MM degrees. As an orchestra musician, Pang holds a section cello position in the Albany Symphony and has also served as a substitute for the Shanghai Philharmonic. She is currently pursuing a Doctor of Musical Arts degree at Rutgers University, studying with Jonathan Spitz.

Zhaoyuan Qin: Zhaoyuan Qin is now pursuing the Artist Diploma in piano at Indiana University Jacobs School of Music. Qin started learning the piano at the age of 10. He earned his Bachelor of Arts degree from Shanghai Conservatory of Music. In 2020 Qin received his Master of Music from New England Conservatory. Qin has played numerous solo and chamber concerts in China and US. He has won awards in several national and international piano competitions, like the China Music "Senior Golden Bell Award"—Second Yangtze River Piano National Piano Competition, and the Eighth Isidor Bajic International Piano Memorial Competition. In July 2017, Qin won the 2nd Prize of the Sixth "Città di Imola" International Piano Competition. As a contemporary music enthusiast, Qin has been working closely with fellow composers. In April 2022, Qin performed *Two Pieces (2020)* by Wenbin Lyu, preceded by a short talk on the work, in the 2022 Asian Classical Music Initiative International Conference at University of Kansas. Qin has a strong passion for Chinese music. Under the guidance of Dr. Sai Yang, he has performed in many concerts and lectures, which were aimed at the promotion and education of Chinese ancient poetry and poetic music, in Shanghai, Wuxi, Binghamton, and Albany. Qin was an accompanist for NEC Preparatory School. He is now an Associate Instructor at JSOM.

Cecilia Suhr: Cecilia Suhr is an award-winning intermedia artist, researcher, multi-instrumentalist (violin/cello/voice/piano), improviser, multimedia composer, and author. Her work has been featured in venues such as NYCEMF, ICMC, Society of Composers, Ammerman Center Biennial Symposium, Festival of Contemporary Art Music, Splice Festival, Society of Composers, Hot Air Music Festival, EMM, Moxonic, Beast Feast, ISSTA, Performing Media Arts Festival, Oh My Ear Festival, SEAMUS, iDMAa, Audio Mostly Conference, among many others. She is the winner of the Pauline Oliveros Award from the 2022 International Alliance for Women in Music and the Bronze Medal Winner from the 2022 Global Music Awards. She is also the recipient of the MacArthur Foundation DML Research Grant Award (2012). She is the author of *"Social Media and Music"* (Peter Lang Press,

2012) and “Evaluation and Credentialing in Digital Music Communities” (MIT Press, 2014). Currently, she is an Associate Professor at Miami University Regionals, Ohio.

Piaowen Tian: Piaowen Tian is a Chinese collaborative pianist based in New York City. Currently a staff pianist at the Mannes School of Music, she also works as a vocal coach, piano tutor, and music theory tutor. In 2022, Piaowen earned her Professional Studies Diploma in Collaborative Piano (Vocal) from Mannes, where she studied under Dr. Cristina Stanesco and Dr. Audrey Axinn. She is a two-time winner of the "Newton Swift Piano Award" (2020, 2022) for her exceptional piano accompanying and chamber music performance. Piaowen has performed at renowned venues such as the German Consulate, Bohemian National Hall, and Klavierhaus in NYC, and has served as assistant conductor at Mannes Opera. She also has experience performing contemporary music and as a vocalist, having sung a cappella and choral music during her college years. Piaowen holds a master's degree in Collaborative Piano from Mannes, as well as a master's and bachelor's degree in Solfeggio and Ear-training from the Central Conservatory of Music in Beijing, China.

Devon Osamu Tipp: Nonbinary composer/performer Devon Osamu Tipp's music draws influence from their Japanese and Eastern European roots, experiences as a jeweler and painter, and studies of gagaku and hogaku in Japan and the US. Their compositions focus on rhythmic and timbral transmutation of cyclical materials, and palindromic forms. They have composed for a variety of ensembles including Western orchestral instruments, traditional Japanese and Korean instruments, and live processed shakuhachi. Their compositions have been featured at the 2021 International Shakuhachi Festival Prague, Pittsburgh's 2020 and 2018 BEYOND Microtonal Music Festivals, and Pittsburgh's Music on the Edge new music series. They have presented papers on intercultural collaborations at venues such as Harvard University, Columbia University, the Herb Alpert School of Music at UCLA, and the Hochschule für Musik Carl Maria von Weber in Dresden Germany. Their research has been published by Ziva Hubda: the Review for Living Music in the Czech Republic. www.greengiraffemusic.info

Xiaohui Yan: Violinist Xiaohui Yan is currently pursuing her DMA in Violin Performance at The University of Kansas. She enjoys a diverse career as a soloist, chamber musician, and teacher in the United States, China, and Europe. National appearances have included solo, chamber, and orchestral performances at Sewanee Music Festival, Kansas University Symphony Orchestra, Sewanee Symphony, and Sacramento Youth Symphony Chamber Music Workshop. Internationally she has participated in the 3rd Summer Concert “Let the Dream True” at Vienna, Austria, Tianjin Symphony Orchestra and Tianjin Youth Symphony, and the Guangdong- Zhuhai Music Festival at Zhuhai, China. Originally from China, Ms. Yan holds degrees from The University of Kansas (MM) and Tianjin Conservatory of Music (BM) where she is studying with Professor David Colwell and Qiang Song. During her studies, as a first violin player and second violin principal, she won the Elizabeth & Morton Green Award, Kansas University Symphony Orchestra Scholarship, and many national scholarships.