



PRELUDE

2022 Asian Classical Music Initiative International Conference

APRIL 8-9, 2022

Murphy Hall
University of Kansas

Open to Public, FREE



Keynote Address

Panels

Concerts

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Asian Classical Music Initiative

2022 Inaugural International Conference

University of Kansas
Lawrence, Kansas

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About Asian Classical Music Initiative

KU 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. KU ACMI is devoted to the promotion and presentation of AAPI classical music, as well as serving as a forum for the advancement, dissemination, and interchange of AAPI music from around the world.

Special thanks for their support and contributions!

Joyce Castle

Ellen Brockschmidt

KU School of Music

KU Center for East Asian Studies

KU Hall Center for the Humanities

KU Student Senate

KU Office of Diversity, Equity, Inclusion and Belonging

Pepsi

Meet the Team

Zhengyingyue Huang President

Chinese soprano Zhengyingyue (Elaine) Huang is currently pursuing her DMA in Voice Performance at The University of Kansas under professor Joyce Castle. She 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*. Ms. 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. Ms. 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 KU Asian Classical Music Initiative in 2021, an academic music conference design to bring awareness to the world of AAPI classical music composers through concerts and conferences. Ms. Huang serves on the board of Asian Opera Alliance, KU School of Music DEIB committees, and Friend of Lied Center.

Dr. Yi-Yang Chen 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.

Tiffany Ta
Vice President

Tiffany grew up in sunny California playing piano duets with her five sisters. She continued studying piano at California State University, Long Beach where she earned a B. M. in Piano Performance and fell in love with music theory. She is now working on an M. M. in Music Theory at the University of Kansas and passing on the love of theory to undergraduates as an instructor of music theory and aural skills. She also serves as the Vice President of the Midwest Music Research Collective, and is working on a thesis project which studies the melodic expectancy of individuals on the autism spectrum. Her research interests include music cognition, ethnomusicology, and disability studies. She hopes to ultimately synthesize her love for music research and social justice priorities in order to enact concrete, positive social change. In September, she will begin the PhD program in music theory at University of California, Santa Barbara.

Luke Helker
Program Coordinator

Luke Helker is a percussionist, educator, and sound engineer currently living in Lawrence, Kansas. He recently obtained his Master's degree in percussion performance and musicology at the University of Kansas having studied with Dr. Michael Compitello. He is currently pursuing his DMA in percussion performance under the tutelage of Sam Um. He has had the distinguished pleasure of performing with world-renowned percussionists including Andy Akiho, Eriko Daimo, Tony Miceli, She-e Wu, and So Percussion. He was also a contributing member of the Portal Percussion Trio, a chamber percussion ensemble dedicated to sharing the sounds of percussion to a wider audience.

Luke also values music as a vehicle for activism and the creation of new works. He has established Ears to the Earth, an annual concert program that both celebrates music about nature and commissions new works to emphasize current attitudes. For the inaugural concert, Frank Nawrot and Daijana Wallace were commissioned to create new works for percussion and percussion/cello.

Luke's experience as an educator is expansive, having instructed with several high school marching ensembles, toured with the Jersey Surf Drum & Bugle Corps, founded a high school concert percussion ensemble, and collaborated with non-profit programs to provide after school lessons and clinics to children in Lancaster City. He is extremely fortunate to have worked with some talented students that have gone on to enroll in successful undergraduate programs. He has also become the first instrumental music instructor for the Bishop Seabury Academy, helping to establish the program alongside the school's award-winning choral program.

DanLei Yang
Staff

Danlei Yang, born in Chengdu, China, is currently pursuing a Doctoral of Musical Arts degree in Piano Performance under Dr. Scott McBride Smith at KU, where she is a graduate teaching assistant giving private piano lessons and group classes. Prior to studying at KU, she was awarded a full scholarship for her Bachelor of Music degree study with Dr. Tamás Ungár at Texas Christian University in Fort Worth, Texas. She holds a Master of Music degree in piano performance at the University of Illinois at Urbana-Champaign where she was awarded with a full-tuition waiver and joined the Piano Laboratory Program as a piano instructor.

During her years at TCU, she studied Piano Pedagogy with Dr. Ann Gipson where she started her teaching experience and became a member of Music Teachers National Association. As a musician, Ms. Yang has performed

internationally as a soloist and ensemble member, including the performances at Semper Music International Festival in Italy in 2018, the tango ensemble concert in China in 2019, and KU ACMI concert in 2021.

As an educator, Ms. Yang devoted her passion in teaching. Her teaching philosophy is to work with the students patiently and be supportive to motivate them in their musical path.

XiaoHui Yan
Staff

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.

Peiyao Yu
Website Director

Peiyao Yu began playing the piano at the age of five. 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 China, USA and Europe. In terms of being a collaborative pianist, Peiyao was selected twice into the chamber music series held in Bloomfield township public library which were broadcasted on local TV. She also took part in the recital series featuring the premier of new art songs created by KU composers. She was selected to participate in Shanghai International Piano Festival & Institute in China and Music Festival Perugia in Italy. Peiyao was the first prize winner at International Music Competitions in 2021 for Best Schumann Performance and Best Prokofiev Performance. Her Vessel Duo was a laureate at Charleston International Music Competition. In addition, she was also the recipient of the Yamaha Music Scholarship and won Yangtze River Piano cup Youth Piano Competition in 2015.

Peiyao is now pursuing her Doctoral degree of piano performance at the University of Kansas under the guidance of Dr. Jack Winerock and Dr. Michael Kirkendoll. She also 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. In addition, she had performed in many prestigious masterclasses including Boris Slutsky, Robert McDonald, Gila Goldstein and Jerome Lowenthal and more. When not devoted into music, Peiyao enjoys detective stories, great food and crocheting.

Friday, April 8th

Time	Place	Event
12 PM – 12:45 PM	Swarthout Recital Hall lobby	Registration
1 PM – 2:15 PM	Swarthout Recital Hall	Welcome address DEIB panel Concert, Kansas Virtuosi
2:30 PM – 4 PM	Swarthout Recital Hall	Lecture Recital Series, I Dr. WeiShu Tsai & Dr. MengJung Tsai & Dr. Yi-Yang Chen Dr. Yoshiko Arahata James Carl Osorio & Lina Yoo Min Lee
3:30 PM – 4:30 PM	Murphy Hall 440, classroom	Composition Seminar Dr. Ke-Chia Chen John Frantzen Dr. Ingrid Stölzel
4:15 PM – 5:15 PM	Swarthout Recital Hall	Concert Series I Dr. Xenia Deviatkina-Loh XinShuang Jin Denise Finnegan-Hill/Tiffany Ta RongLu Tang Dr. WeiShu Tsai/Dr. MengJung Meg Tsai
	Murphy 328, choir room	Lecture Recital Series, II James Carl Osorio Lina Yoo Min Lee
	First Presbyterian Church 2415 Clinton Parkway, Lawrence, KS 66047	Lecture Recital Series, III Yu Tracy Qian
5:30 PM – 6:30 PM	Dinner	Burge Hall
7 PM – 8 PM	Swarthout Recital Hall	Opening Concert Panel: Dr. Ke-Chia Chen and John Frantzen 2022 ACMI Commission World Premiere Zhengyingyue Huang and Dr. Yi-Yang Chen
8 PM – 9 PM	Swarthout Recital Hall	Composers Concert I Shirunyu Li Meiquiao Wang Zekai Liu Dr. Andrew Shi WinXin Li WenBin Lu Christine Pan Qianni Lin

Saturday, April 9th

Time	Place	Event
9:30 AM – 10:45 AM	Swarthout Recital Hall	Concert Series II Dr. Amber Yiu-Hsuan Liao Oboe Duo Agosto, Charles Huang & Ling-Fei Kang Mingfu Han Tian Xu-Watson Dr. Kowoon Lee
	Murphy 238, seminar room	Paper session I Su Xin Dr. Yunn-Shan Ma
11 AM – 1 PM	Swarthout Recital Hall	Keynote Address Dr. Chen Yi Pre-Concert talk Dr. Chen Yi Dr. Ke-Chia Chen Dr. Ingrid Stölzel Performances by: Su Xin and Ohio State University choir Dr. Xenia Deviatkina-Loh Mingfu Han Yetong Tang & Dr. Shichao Zhang Dr. Shichao Zhang
1 PM – 3 PM	Lunch	
3 PM – 5 PM	Swarthout Recital Hall	Lecture Recital Series, IV Dr. Xenia-Deviatkina-Loh Dr. Alan Woo Dr. Joyce Wang Xu Han
3 PM – 3:30 PM	Murphy 238, seminar room	8-Minute Presentations James Alexander Xu Han Judge: Akiko Takeyama
3:30 PM – 5:50 PM	Murphy 238, seminar room	Paper session II Dr. Yoon Joo Hwang Dr. Stephen Long Eden Miller
5 PM – 5:30 PM	Coffee break	
5:30 – 6:30 PM	Swarthout Recital Hall	Composers Concert II Xuesi Xu HyeKyung Lee ZiHan Wu Liu YiZhang YiFan Guo
6:30 PM – 7 PM	Coffee break	
7 PM – 8 PM	Swarthout Recital Hall	Closing Concert Announcement: 8-Minute Presentation Winner Performance by Interwoven

Welcome address

Friday, April 8th
1 PM – 2 PM
Swarthout Recital Hall

Zhengyingyue Huang, KU ACMI President
Dr. Yi-Yang Chen, KU ACMI Faculty Advisor

Diversity, Equity, Inclusion, and Belonging Panel

Moderator: Zhengyingyue Huang

Panelists:

Dr. Akiko Takeyama, KU Director for the Center for East Asian Studies
Dr. Margaret Marco, KU School of Music Associate Dean of DEIB
Mytrice Allen, DEIB Event & Engagement Coordinator
Sean Wang, Director of the Intercultural Music Initiative at the Long School of Bard College

Kansas Virtuosi Showcase

Bốn Bức Tranh (Four Pictures)

1. *Andante*
2. *Allegro scherzando*

Do Hong Quan

Dr. Margaret Marco, oboe
Luke Helker, percussion

Two Folk Songs from Xinjiang, China

- I. *Swallow*
- II. *Pamir, My Beautiful Hometown*

Qiufeng Zheng
Adapted by Wu Zuqiang

Zhengyingyue Huang, soprano
Danlei Yang, piano

In Memoriam: Japan, March 11, 2011

- I. *Twisting Path*
- II. *Oblivion*

Dr. Yi-Yang Chen

Dr. Yi-Yang Chen

Bốn Bức Tranh (Four Pictures) Do Hong Quan was born in 1956 into a family of musical traditions. His father, Mr. Do Nhuan, was a famous musician and composer of Vietnam and the former General Secretary of the Association of Vietnamese Musicians.

Do Hong Quan began his studies on piano at the age of 6 at the Vietnam National Conservatory and completed the 11-year piano course. In 1976 he was sent to study composition and conducting at the Moscow State Conservatory in Russia and graduated with honors in 1981 (Red Diploma). In 1991 and 1992 he studied composition and conducting at the Paris National Conservatory.

Beginning his professional career in Hanoi in 1986, Do Hong Quan has served as Head of the Department of the Vietnam Opera-Ballet Theatre, Vice-Director of the Hanoi Youth Theatre, Conductor of the Hanoi Conservatory Symphonic Orchestras, and is currently the Dean of the Composition Faculty at the Hanoi Conservatory.

His most well-known works are Variations for Piano, Four Pictures for Oboe (or Flute), Piano and Percussion, Rhapsodie Vietnam for Grand Symphonic Orchestra, Concerto for Violin and Orchestra, and the ballet The Mists, which won the State Musical Prize. He has also conducted the symphony orchestras of the Moscow State Film Studio, the Tashkent State Opera House (Uzbekistan), and the Grand State Symphonic Orchestra of Vietnam.

Do Hong Quan — Bon buc tranh (Four Pictures)

A piece by one of the leading Vietnamese composers (chairman, composition department, Hanoi Conservatory). Two contrasting movements based on the sounds of Vietnamese folk music with contemporary harmonies for oboe and percussion. The percussionists play tam-tam (including improvised cadenza), tom-toms, cowbell and bass drum.

Two Folk Songs from Xinjiang, China "Swallow " is a folk song adapted from the Kazakh ethnic group in 1954 by the Chinese composer Wu Zuqiang. Wu Zuqiang was born in 1927. In 1953, he was selected to study at the Tchaikovsky Conservatory in Moscow, where he studied music and composition. This is a Chinese solo score with piano accompaniment, adapted from Xinjiang Kazakh folk songs. It was first sung by Guo Shuzhen in Moscow in 1954, and then the score was published in Moscow, 1956. "Swallow" is a Kazakh folk song that has been circulating in Xinjiang for a long time. The lyrics praise a girl and express his love and admiration for her. This song expresses the faint sadness and melancholy in the atmosphere of missing the lover and has a strong artistic appeal.

"Pamir, My Beautiful Hometown" composed by Chinese contemporary composer Qiufeng Zheng in 1979, from song cycle "Four Seasons In My Country". This work is divided into four movements, representing the scenery of the four seasons. "Pamir, My Beautiful Hometown" represents the scenery of southwest China in autumn. By using Tajiks folk song elements, this song described the people who live in Pamir enjoy their cheerful and lively life.

In Memoriam: Japan, March 11, 2011 "Visual news footage of the Japanese earthquake, tsunami, and nuclear power plant disaster compelled the work "In Memorium: Japan, March 11, 2011." I want to press my sorrow in my composition. The opening clusters from the lowest register representing the "roar" of the earthquake -- things went quiet immediately. mankind, animals, and birds are gone in silence. The work uses several unorthodox piano sound devices, including key-struck hand-dampened strings, and glissando sweeps across open strings, in evoking Far Eastern musical sounds. I also want to dedicate this piece to victims of COVID-19 and those who have lost their loved ones. We won't be defeated. There is still hope for humanity. Each setback gives us more strength to rebuild a better society, compassion for others, and openness."

Lecture Recital Series I

Friday, April 8th
2:30 PM – 4 PM
Swarthout Recital Hall

Chair: Zhengyingyue Huang

Abstracts

“A Blossoming Tree: A Study and Interpretative Guide to the Songs of Nan-Chang Chien on Selected Poems of Muren His”

Dr. Wei Shu Tsai
Louisiana Tech University
Assistant Professor of Voice

Dr. MengJung Tsai
Grambling State University
Lecturer of Voice

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

Chinese language is becoming an increasingly important in business and culture studies around the world. Taiwanese musicians are also trying to introduce more Chinese music and art songs to the western world. This lecture-recital contributes to this trend by introducing contemporary Chinese art songs from Taiwan to the KU ACMI members and audiences, in order to further increase the base of materials available to western musicians to appreciate and engage with art from the Chinese culture. This lecture-recital will present 3 art songs composed by leading Taiwanese contemporary composer, Nan-Chang Chien. Chien has been praised for integrating the Taiwanese Mandarin spoken intonation into his lyrical and expressive vocal melodies; as well as his musical transformation between text painting and the idea of Zen. These songs has become standard Chinese repertoire selections in the music schools of Taiwan, and massively be sung in recitals, concerts, auditions, and competitions. This lecture-recital also provides the foundation and model for further exploration and research into Chinese art song literature by scholars in the west, supported with the references of musical facts, synopsis of the poems, word-for-word translation, IPA transcription, poetic translation, and interpretive and performance guides, singers and pianists will have an overall understanding, and detailed directions for learning the Chinese language and Chinese art songs.

禪意 (A Touch of Zen)

一棵開花的樹 (A Blossoming Tree)

戲子 (Artiste)

Nan-Chang Chien (b. 1948)

“Learning Music from Japan through Pedagogical Piano Pieces”

Dr. Yoshiko Arahata
Alfred University
Visiting Assistant Professor of Piano

In the western classical piano scenes, Japanese compositions rarely appear on the recital programs, other than advanced concert pieces by composers such as Toru Takemitsu, Toshio Hosokawa, and composers known through films and popular music such as Joe Hisaishi and Ryuichi Sakamoto. But there are also many beautiful and pedagogical piano pieces written by composers from Japan that many piano students in Japan learn in their piano training. Piano collections by Akira Miyoshi, Akira Yuyama, and Shinichiro Ikebe are some of the most widely known and frequently performed pieces in the Japanese classical piano scenes. Meanwhile, these

composers are equally established and known for their symphonies, chamber music, choir pieces, as well as film music. Exploring the soundscapes of the sea, clouds, cosmos, forest, as well as sweets, selected intermediate level pieces from piano collections, “A Diary of the Sea,” “Confections: A Piano Sweet,” and more will be presented from the viewpoint of the pedagogical and cultural connections. These sophisticated pedagogical pieces can serve as a great gateway for learning music from Japan for not only pianists and piano educators alike, but also for intermediate and advanced piano students of any age.

**“The Use of Folk Music and Representation of Korean Secular Life in
Unhoe Park’s Korean Folk Suite for Piano Four-Hands”**

James Carl Osorio
University of Wisconsin-Madison

Lina Yoo Min Lee
University of Wisconsin-Madison

Enriching one’s knowledge of different cultures has become more imperative and necessary in this post-pandemic era. As the world becomes more multicultural, performers and composers have started inquiring about their own identities through music. The blending of different musical cultures has been employed by composers from the twentieth century and is still a practice done today. One of these composers is Unhoe Park (1930-2010) whose music polymerizes Korean and Western traditions creating a connection between the East and West. A lesser-known Korean composer than Isang Yun or Unsuk Chin, Park is still considered as the Korean Charles Ives due to his compositional style similar to the said American modernist composer. Furthermore, Park’s body of work involves a sincere depiction of Korean secular life through quotation of folk music and the evocation of Korean traditional instruments. This lecture-recital aims to present Unhoe Park’s Korean Folk Suite for Piano Four-Hands and examine how the composer incorporates Korean folk music and the images of archaic Korean life in his piano writing.

Composition Seminar

Friday, April 8th
3:30 PM – 4:30 PM
Murphy Hall 440

Dr. Ke-Chia Chen
Curtis Institute of Music
ACMI 2022 Commissioned Composer

John Frantzen
ACMI 2022 Guest Composer

Dr. Ingrid Stölzel
University of Kansas
Associate Professor of Composition

Concert Series I

Friday, April 8th
4:15 PM – 5:15 PM
Swarthout Recital Hall

Undecided
The Song Su Star Map

Manaka Matsumoto
Liza Lim

Dr. Xenia Deviatkina-Loh, violin
University of California, Los Angeles

The Four Noble Ones

Yue Sun

XinShuang Jin, piano
Florida State University

Rito Village (Day)

Denise Finnegan-Hill, clarinet

Kenta Nagata/Hajime Wakai/Toru Minegishi/Koji Kondo
Tiffany Ta, piano
University of Kansas

遗失的日记 *Missing Diary*

Dr. XiaoHan Wang

Ronglu Tang, piano
University of Cincinnati

- I. 上美的花 (The Fairest Flower)
- II. 出外人 (The Vagabond)
- III. 點心擔 (Snack Peddler Song)
- IV. 阿母的頭髮 (Mother's Hair)
- V. 永遠的故鄉 (Eternal Hometown)
- VI. 信望愛 (Faith, Hope and Love)

Tyzen Hsiao

Dr. MJ Meg Tsai, soprano
Grambling State University
Lecturer of Voice

Dr. WeiShu Tsai, baritone
Louisiana Tech University
Assistant Professor of Voice

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

The Four Noble Ones (2018): Chinese-born composer Yue Sun obtained her doctoral degree in music composition at Florida State University. As an active composer, Sun seeks inspiration from different cultures and strives to mix them seamlessly into a fascinating sound-world for both performers and audiences. The Four Nobles Ones, also called The Four Gentlemen, in Chinese art refer to four plants; the Plum, the Orchid, the Bamboo, and the Chrysanthemum. The term matches the four plant with junzi, or gentlemen in Confucianism. The plum tree is renowned for bursting into a riot of blossoms in the dead of winter. The orchard represents the beauty and grace. The stalk of the bamboo is hollow, which came to symbolize tolerance and open-mindedness. The chrysanthemum blooms in the cold autumn air and foretells the coming of winter, which symbolized the virtue to withstand all adversities. The solo piano piece The Four Nobles Ones (2018) is in four parts refer to the four characters, as the plum, orchid, bamboo, and chrysanthemum order. As a female composer, Yun Sun composes this piece for women, to honor their braveness, elegance, tolerance and tenacity.

Rito Village (Day) The Legend of Zelda franchise is one of the most popular video game franchises in the world. Nintendo released the first game in the series, conceived by Japanese game designers Shigeru Miyamoto and Takashi Tezuka, in 1986. The franchise now comprises 27 games (including remakes) and has spanned almost four decades. Breath of the Wild (2017) is currently the newest game although a sequel is set to be released later this year. “Rito Village (Day)” is the music that plays in the village of the Rito bird people. The melody was introduced in The Wind Waker (2002) with the score composed by Kenta Nagata, Hajime Wakai, Toru Minegishi, and Koji Kondo. That iteration of the theme (called: “Dragon Roost Island”) is a fittingly lively and upbeat representation of the island dwelling birds. In Breath of the Wild, the music was reimaged by composer Wakai along with Manaka Kataoka and Yasuaki Iwata. Wakai expressed the desire to create ambient music for this version of the Zelda franchise, to better express the wide-open spaces in the game. The gentle timbre of the clarinet conjures up scenic views from the high treetops where the Rito dwell and the rising swells in the piano seem to represent the Rito soaring into the air. In performing a portion of the score for Breath of the Wild we celebrate not only the legacy of these Japanese composers: but all those involved in creating the epic franchise beloved by gamers across the globe.

遗失的日记 ‘Missing diary’ (2006) Dr. XiaoHan Wang is a Chinese composer and pianist who won the second prize of Palatino National Composition competition in 2007 with his work ‘遗失的日记’(Missing Diary).The composer grew up with the influence of Peking opera, therefor he recalls his childhood memories by using the elements of Peking opera to compose the ‘Missing Diary’ . The music consists of three movements. The first movement introduces two themes based on the facial masks of Peking opera, the following movement presents variations on Chinese folk song ‘Xiao Bai Cai’, and the third movement represents the theme from the first movement. The ending recalls the composer’s memory of BeiJing Hutongs (typical Beijing narrow streets).

Tyzen Hsiao (1938-2015) was a Taiwanese composer of the neo-Romantic school. Many of his works set poems written in Taiwanese Hokkien, the mother tongue of the majority of the island’s residents at the time. His compositions stand as a musical manifestation of the Taiwanese literature movement that revitalized the island’s literary and performing arts in the 1970s and 1980s. Hsiao’s rich tonal style earned him an international reputation as “Taiwan’s Rachmaninoff”. His compositions include works for solo instruments and chamber ensembles, many works for solo voice, and large-scale pieces for orchestras and choirs with soloists. Hsiao’s art songs have become standard repertory in Taiwan. His fusion of Taiwanese and international music traditions has influences a number of Taiwanese composers. Enthusiasm of his music runs particularly strong where Hsiao has served in the past as a teacher. Hsiao’s compositions have been the subject of graduate research in many institutions in Taiwan, and the United States.

Lecture Recital Series II

Friday, April 8th
4:15 PM – 5:15 PM
Murphy Hall 328, choir room

Chair: Danlei Yang

Abstracts

“Conversing Piano Pedagogy with Socially Responsible Repertoire: Pedagogical Analysis of Guhit-Tugtugin (Musical Sketches) by Augusto Espino”

James Carl Osorio
University of Wisconsin-Madison

The global societal change in 2020 has served as a catalyst for the growing awareness on the lack of representation of BIPOC, women, and living composers in piano pedagogy. The author believes that teachers have the responsibility to bridge these gaps and enrich their student’s musical horizons by exposing them to different musical traditions and languages. However, due to the huge divide between these forces, it can be challenging for teachers to carefully select repertoire appropriate for their students. This paper aims to provide an informative source on Guhit-tugtugin, a collection of pieces for intermediate-level students based on Philippine folksongs, arranged by living Filipino composer Augusto Espino. The author follows the paradigm from previous research in this field and explores the pedagogical elements, such as the technical and musical aspects, of each piece. The author also assesses the difficulty level of each piece using the ten-category system formulated by Jane Magrath and provides suggestions on how to address these elements in teaching. The analysis shows that these pieces are short yet rich in musical content making them highly accessible and appealing to an intermediate-level student. The author also proves that these pieces are valuable both as teaching and performing materials because it represents a composer and a musical language outside the Western canon that deserves wider circulation in the piano pedagogy community.

“Small Noise and Great Noise: Selective Solo Piano Works by Hyo-Shin Na”

Lina Yoo Min Lee
University of Wisconsin-Madison

This lecture-recital will feature a performance and discussion of two late works for solo piano, Small Noise (2018) and Great Noise (2019) by renowned Korean composer Hyo-shin Na. Twice awarded the Korean National Composers Prize and well-known for her works featuring Korean traditional instruments, Hyo-shin Na is a prolific, award-winning composer who deserves a place in the keyboard repertory. As a Korean woman, her works reflect her intersectional cultural and social identities, creating an amalgam of musical influences that define her personal style.

Many contemporary composers seek out new compositional techniques by creating new rules, systems and forms. In contrast, Hyo-shin Na’s music aims to co-exist and interact with nature. While it is true that some of her works embrace the sounds of instruments and techniques of Korean traditional music, that has never been her primary inspiration for composition. According to the composer, she first observes sounds in nature, then looks for instruments and techniques that can describe or evoke that sound most eloquently.

This lecture-recital will feature a performance of two late works for solo piano, Small Noise (2018) and Great Noise (2019). A performance guide will provide further insight into the interpretation and performance of these works through the performer’s lens, along with performance of relevant excerpts. A qualitative analysis

of interviews with the composer will provide deeper understanding of her compositional inspirations and processes, as well as offer interpretive insights for the performer of her works. By relating these works to Hyoshin Na's other output for piano, participants will become aware of her compositions for all level of study.

Lecture Recital Series III

Friday, April 8th
4:15 PM – 4:45 PM
First Presbyterian Church
2415 Clinton Parkway, Lawrence, KS 66047

Abstract

“Blossoms on a Moonlit River in Spring”

Yu Tracy Qian
The Ohio State University

'Blossoms on a Moonlit River in Spring' (春江花月夜) is famous Chinese folk music. It was one of the ancient programmatic music. The melody was named differently and was arranged for different instruments within the following hundreds of years. It was originally scored for the Pipa, a traditional Chinese string instrument, by Ju Shiling in the 18th century. The music primarily had seven sections. Each was given a poetic title. The narrative titles portray peaceful pictures of fishermen boating on the lake after a whole day's work. The music was arranged and extended to ten sections by the Pipa player Li Fangyuan. One of the most distinguishing features of the music is that each section will start with new musical elements but all end with the same phrase.

There are several transcriptions and arrangements, for example, for a small ensemble featured by traditional Chinese string and wood instruments, Guzhengs, Hong Kous, woodwind ensembles, guitars, pianos, Etc. There is no organ arrangement yet. How a western instrument portrays the oriental picture is what drove me to create this original organ arrangement. A sophisticated arrangement should show the uniqueness of the instruments. In my organ arrangement, I will not only show the artistry of this piece but also the extraordinary tone colors the organ exclusively has.

Opening Concert

Friday, April 8th
7 PM – 8 PM
Swarthout Recital Hall

Concert Talk

Dr. Ke-Chia Chen, Curtis Institute of Music
John Frantzen, composer

Concert

Four Frost Songs John Frantzen

- I. *The Pasture*
- II. *October*
- III. *The Vantage Point*
- IV. *To the Thawing Wind*

Frost Songs Dr. Ke-Chia Chen

- I. Now Close the Window
- II. Storm Fear
- III. To the Thawing Wind
- IV. *The Vantage Point (world premiere)*

Commissioned by Center of East Asian Studies and KU Asian Classical Music Initiative

Zhengyingyue Huang, soprano
Dr. Yi-Yang Chen, piano

Poems by Robert Frost

The Pasture

I'm going out to clean the pasture spring;
I'll only stop to rake the leaves away
(And wait to watch the water clear, I may):
I sha'n't be gone long.—You come too.

I'm going out to fetch the little calf
That's standing by the mother. It's so young,
It totters when she licks it with her tongue.
I sha'n't be gone long.—You come too.

October

O hushed October morning mild,
Thy leaves have ripened to the fall;
To-morrow's wind, if it be wild,
Should waste them all.
The crows above the forest call;
To-morrow they may form and go.
O hushed October morning mild,
Begin the hours of this day slow,
Make the day seem to us less brief.
Hearts not averse to being beguiled,
Beguile us in the way you know;

Release one leaf at break of day;
At noon release another leaf;
One from our trees, one far away;
Retard the sun with gentle mist;
Enchant the land with amethyst.
Slow, slow!
For the grapes' sake, if they were all,
Whose leaves already are burnt with frost,
Whose clustered fruit must else be lost—
For the grapes' sake along the wall.

If tired of trees I seek again mankind,
Well I know where to hie me—in the dawn,
To a slope where the cattle keep the lawn.
There amid lolling juniper reclined,
Myself unseen, I see in white defined
Far off the homes of men, and farther still,
The graves of men on an opposing hill,
Living or dead, whichever are to mind.

To The Thawing Wind

Come with rain, O loud Southwester!
Bring the singer, bring the nester;
Give the buried flower a dream;
Make the settled snow bank steam;
Find the brown beneath the white;
But whate'er you do tonight,
Bathe my window, make it flow,
Melt it as the ices go;
Melt the glass and leave the sticks
Like a hermit's crucifix;
Burst into my narrow stall;
Swing the picture on the wall;
Run the rattling pages o'er;
Scatter poems on the floor;
Turn the poet out of door.

Storm Fear

When the wind works against us in the dark,
And pelts with snow
The lower chamber window on the east,
(Storm Fear, continued)
And whispers with a sort of stifled bark,
The beast,
"Come out! Come out!"—
It costs no inward struggle not to go,
Ah, no!
I count our strength,
Two and a child,
Those of us not asleep subdued to mark
How the cold creeps as the fire dies at length,—
How drifts are piled,
Dooryard and road ungraded,
Till even the comforting barn grows far away
And my heart owns a doubt
Whether 'tis in us to arise with day
And save ourselves unaided.

The Vantage Point

And if by noon I had too much of these,
I have but to turn on my arm, and lo,
The sun-burned hillside sets my face aglow,
My breathing shakes the bluet like a breeze,
I smell the earth, I smell the bruised plant,
I look into the crater of the ant.

Now Close The Windows

Now close the windows and hush all the fields;
If the trees must, let them silently toss;
No bird is singing now, and if there is.
Be it my loss.
It will be long ere the marshes resume,
It will be long ere the earliest bird:
So close the windows and not hear the wind,
But see all wind-stirred.

Composers Concert I

Friday, April 8th
8 PM – 9 PM
Swarthout Recital Hall

Piano Trio

Dr. Xenia Deviatkina-Loh, violin
University of California, Los Angeles

James Alexander, cello
University of Kansas

Shirunyu Li
YingFei Li, piano
George Mason University

Phantom Dance

Josiah Cordes, cello
University of Kansas

Zekai Liu
Qi Xu, piano
Juilliard School of Music

Loneliness of Love

DaiLin Zeng, piano
Eastman School of Music

Meiquiao Wang

Melodramatic Disorder

YingFei Li, piano
George Mason University

Dr. Andrew Shi

Dung Chen

NingXin (Yoyo) Su, tubax
University of Iowa

WinXin Li

Two Preludes

ZhaoYuan Qin, piano

WinBin Lyu

A Green Jaded Winter

Josiah Cordes, cello
University of Kansas

Christine Pan

Fluorescent

Matt Anderson, vibraphone
University of Kansas

Christine Pan

Asymmetry

Pablo Sanchez, flute
University of Kansas

Qianni Lin

Piano Trio

Dr. Xenia Deviatkina-Loh, violin
University of California, Los Angeles

James Alexander, cello
University of Kansas

Meiqiao Wang
Dailin Zeng, piano
Eastman School of Music

Phantom Dance Composed in 2018, “Phantom Dance” is a duo for Cello and Piano. It is inspired from Tibetan dance music, especially the seventh piece in Bright Sheng’s “7 tunes heard in China”. The music seeks to utilize the pentatonic scale while shifting the keys constantly. The music is in ternary ABA form, where the A section is the melody subject and the B section mimics the rhythmic drums. The middle section has a melodic solo for both the piano and the cello combined with rhythmic emphasis on the accompanying instrument. It is a short dance music combined with hints of Chinese culture that are hidden inside the melody. The music was commissioned for the 2018 Walnut Hill School for the Arts Composition Departmental Recital.

Loneliness of Love This piano piece was composed in March, 2020. At the beginning of the pandemic, the mood was very complicated at that time, but there was an unknown feeling about the future, so this piece was created. At that time, I had to stay at home every day and didn't know when the world would return to normal. At home, only my piano and cello accompanied me, that is, at that time, I began to think about life again, and music accompanied me through this most difficult isolation day.

Melodramatic Disorder The original inspiration for Melodramatic Disorder is a crazy ex-girlfriend. (Imagine someone whose unpredictability even makes one question their own sanity for trying to date them!) Indeed the piece closely retraces the story of a turbulent relationship. Opening A section describes the initial whirlwind romance which ended as a minor disagreement escalates into a major argument, resulting in a self-righteous break-up. Developmental section B represents the break-up period, full of negative emotions such as sadness, confusion, anger, heartbreak, resolve, and regret. The relationship is unexpectedly rekindled in recapitulation section C, followed by moments of nostalgia of the main original motif as the music eventually fades away, again mirroring the relationship’s actual story arc. Of special note, every measure of the piece is written in quintuple meter which was quite challenging yet amusing. Hopefully the audience can feel that the piece sounds more cohesive and flows smoother than what would be expected of the 5/4 time signature, despite the frequent alternating up and down arpeggios. Rhythmically the frequent switches between triplets and 16th notes, and the liberal use of tuplets and cross-rhythms are all intended to create a sense of controlled chaos. Also, to portray complex emotions there are many alternations between major and minor chords in lieu of using too many chromatic or extended chords: clarity at specific moments yet confusion overall. The title of the piece, Melodramatic Disorder, is reflective of the piece as an emotional rollercoaster ride exploring numerous varied feelings condensed into four minutes of piano music.

Dung Chen is inspired by the Tibetan instrument “Dung Chen” (Tibetan horn, དུང་ཆེན།). This three-meter-long horn produces deep and powerful bass sound used in Tibetan Buddhist and Mongolian Buddhist ceremonies. Due to its length, it is capable of producing very rich overtones. When used as a pair or in a group, the slight playing differences between musicians often resulted in beating tones. In this piece, Wenxin Li uses trills, different vibratos, and an array of distinctive overtone glissandos to disseminate and represent these complex sounds. She advises the listener to “Imagine you are listening to it inside a huge snowy mountain.”

Two Preludes were written in 2019 and 2020 separately. Both movements were applied and developed by the pentatonic scale. The first movement, conjures a folk tone-like, complex sound world by way of the combination of the high and low register from the piano. The second movement, majestic in tone and tempo, is fast dance music that highlights the pentatonic scale, creates a sonority between the tone cluster and the melody.

A Green Jaded Winter for solo cello was inspired by my family's immigration to Australia at the end of 2004, when I was just six years old. I remember sitting on our luggage cart as my parents wheeled my brother and me through the gates of the Shanghai international terminal and watching my tearful grandma slowly disappear behind the gates. The work synergises Western and Eastern musical aesthetics to embody a personal journey of accepting my cultural identity as Chinese-Australian. The sonorities of the cello weave through moments of gut-wrenching tension and delicate resolution. It sonically paints my fear-ridden childhood through to my turbulent adolescence, when I was insecure and deeply troubled by the colour of my skin and the language that I spoke at home. With this piece, I hope to encapsulate my ongoing journey of self-acceptance, laughter and tears, self-discrimination and self-celebration.

Florescent is a solo vibraphone work inspired by beautiful works of the young famous photographer, Brandon Woelfel. His images often capture the essence and vibrant character of its subjects paired often with bokeh and fairy lights and glowing colours of the city in the background. The motif and general melodic material of the vibraphone also aims to imitate a similar magic. It highlights the uniqueness of city-siders even if they share the similar routines of an urban life. The middle section embraces a reflective moment, pausing, appreciating; before one re-immerses themselves back into hustle and bustle of daily life.

Paper Session I

Saturday, April 9th
9:30 AM – 10:50 AM
Murphy Hall 238, seminar room

Chair: XiaoHui Yan

Abstracts

“A Cultural Bridge Forged with a Transnational Language: From the Path of Beauty by Chen Yi”

Su Xin
The Ohio State University

I offer an analysis of this seven-movement song cycle for mixed choir and string quartet by Chen Yi. The analysis focuses on the seven Chinese leading art forms embodied by the music, on the padding words sung, and on the music itself. A brief overview of the book *The Path of Beauty* by Chinese philosopher Li Zehou that partially inspired the composition is provided. The paper also includes performance practice suggested by the author.

“Infusing Taiwanese Elements in the Western Compositional Canvas: A Rhetorical Analysis of ‘Bacchanale’ from the Orchestral Suite *Recollection* by Chih-Yuan Kuo”

Dr. Yunn-Shan Ma
Rochester Institute of Technology
Assistant Professor

December 5th, 2021 marked the centennial celebration of Taiwanese composer Chih-yuan Kuo (1921-2013). Kuo has been described as “a pioneer of Taiwanese music” and was the recipient of the annual Executive Yuan National Cultural Award of lifetime achievement in 2006. Kuo pursued his musical education mostly in Japan but was the first composer whose career remained tied to the small island of Taiwan. Lacking the opportunity to visit western countries, Kuo nevertheless acquainted himself with and absorbed the music and compositional techniques of western composers, studying nationalism, impressionism, and neo-classicism. His output includes art songs, choral works, chamber music, and solo instrumental works. He also contributed to music for the general public, producing pop songs, children’s songs, and catchy tunes for TV advertisements. He was one of the first Taiwanese composers with large-scale orchestral works melding elements of Taiwanese culture with the twentieth century.

This paper will present a detailed analysis of the first movement “Bacchanale” of Kuo’s orchestra suite *Recollection*, with emphasis on an examination of Kuo’s compositional aim to provide strong affirmation of his geographical memories and nationalist musical identity. The frequent changes in Kuo’s life—especially experiencing war—and his ultimate choice of identity are undoubtedly evidenced in his music: the interwoven layers and complex usage of various modes of Chinese and Japanese pentatonic scales, motivic cells quoting the Taiwanese popular folk tune *Seasons’ On*, and the western double harmonic minor scale, all underpinning a western musical canvas with key signatures and key-centered notes, and all put at the service of representing historical events in his music.

In our current environment of spotlighting diversity and equity, it is both timely and relevant to revisit works of composers that might not otherwise have opportunities for exposure or performance in western culture. The orchestral suite *Recollection* by Chih-Yuan Kuo is one such example, reflecting an ingenious construction incorporating identifiable nationalist undertones.

Concert Series II

Saturday, April 9th
9:30 AM – 10:45 AM
Swarthout Recital Hall

Crystalline II
Crystalline III

Karen Tanaka

Dr. Amber Yiu-Hsuan Liao
Borough of Manhattan Community College
Assistant Professor of Piano

Portrait

Charles Huang, oboe

Oboe Duo Agosto

David MacBride
Ling-Fei Kang, oboe

Duo Ye

Mingfu Han, piano
Temple University

Chen Yi

The Stream Flows
I. q = 54

Tian Xu-Watson, violin
Columbus Symphony Orchestra

Bright Sheng

Pendulum

Charles Huang, oboe

Oboe Duo Agosto

Kyong Mee Choi
Ling-Fei Kang, oboe

Techno Etudes

Dr. Kowoon Lee, piano
Cottey College
Adjunct Assistant Professor of Music

Karen Tanaka

Crystalline II and III are part of the Crystalline series by Japanese composer Karen Tanaka, completed in 1996 and 2000 respectively. The series was composed over the span of three decades and reflected her stylistic development throughout her career. According to the composer, the series is inspired by the idea to “project the image of crystals in sounds and space,” featuring the “glassy, solid, yet transparent sound” in the high register of the piano, enhanced by the constant use of the sustaining pedal.

Portrait David Macbride, born to a Scottish father and a Chinese mother, composed Portrait later in his career. He acknowledged his heritage more frequently during that time period, with the work's melodic writing and rhythm containing elements of Chinese folk song. The composer's interpretation of space, visually on stage and in the music, was a theme he more often explored throughout his life.

The title is based on the visual presentation and the musical conversation between the instruments. The performers look at each other, as opposed to facing the audience. Through facial and musical interaction, each player sees a "portrait" of themselves in the other. The piece begins with the parts imitating and interacting with each other, and achieving unity in the end.

"**Duo Ye**" is a form of age-old traditional song and dance of the Dong minority. It is the only form of song and dance in the Dong culture and art. "Duo Ye" is a circle formed by the Dong family in a celebration, and the leader sing a short melody and the rest of the people respond with dance steps and songs. Dr. Chen Yi wrote this piece after she traveled to Guangxi Province and learned about the folk customs of the Dong and Yao nationalities.

The Stream Flows The first part of the “The Stream Flows” is based on a well-known Chinese folk song from the southern part of China. The freshness and the richness of the tune deeply touched me when I first heard it. Since then I have used it as basic materials in several of my works. Here I hope that the resemblance of the timbre and the tone quality of a female folk singer is evoked by the solo violin.

THE STREAM FLOWS

The rising moon shines brightly,
It reminds me of my love in the mountains.
Like the moon, you walk in the sky,
As the crystal stream flows down the mountain.
A clear breeze blow up the hill,
My love, do you hear I am calling you?

—Bright Sheng

Pendulum As the title suggests, Pendulum depicts a journey - how a physical or social phenomenon swings through extreme cases. The piece tries to show that there is only one object creating this motion even though, at times, the two opposite ends seem to attract more attention on the surface. Different characters of the oboe and English horn are utilized to portray the opposite ends, while similarities between the two will be used to depict oneness. The electronic part plays an essential role in augmenting the differences and similarities of both instruments. The sound sources come from oboe and English horn as well as various found objects.

Japanese woman composer Karen Tanaka studied with Tristan Murail in France and with Luciano Berio in Italy, and the dual influence of French spectralism and European modernism often shows in her music. Tanaka's piano etudes for solo piano, *Techno Etudes* (2000) was commissioned by the Dutch-Japanese woman pianist Tomoko Mukaiyama. The piece was originally planned to be synchronized with a pre-recorded tape of techno music chosen by Mukaiyama, but they realized that a solo piano work without a tape part would be more substantial after several discussions. However, Tanaka retained the idea of techno in this set of 3 etudes. “Techno” refers to the genre of electronic dance music. According to her program notes, the idea of the whole piece can be summarized with the three key words: techno, rhythm, and speed. Each etude has a distinctive rhythmic figuration that repeats throughout the etude at a constant speed, showing a style reminiscent of minimalism.

Techno Etudes Japanese woman composer Karen Tanaka studied with Tristan Murail in France and with Luciano Berio in Italy, and the dual influence of French spectralism and European modernism often shows in her music. Tanaka's piano etudes for solo piano, *Techno Etudes* (2000) was commissioned by the Dutch-Japanese woman pianist Tomoko Mukaiyama. The piece was originally planned to be synchronized with a pre-recorded tape of techno music chosen by Mukaiyama, but they realized that a solo piano work without a tape part would be more substantial after several discussions. However, Tanaka retained the idea of techno in this set of 3 etudes. "Techno" refers to the genre of electronic dance music. According to her program notes, the idea of the whole piece can be summarized with the three key words: techno, rhythm, and speed. Each etude has a distinctive rhythmic figuration that repeats throughout the etude at a constant speed, showing a style reminiscent of minimalism.

Keynote Address

Saturday, April 9th
11 AM – 1 PM
Swarthout Recital Hall

“Sharing Chinese Culture with Audiences in Music Creation”

Dr. Chen Yi
University of Missouri, Kansas City

Pre-concert talk

Dr. Chen Yi and Dr. Ke-Chia Chen
Moderated by Dr. Ingrid Stölzel

Concert featuring works by Chen Yi

From the Path of Beauty
Su Xin, conductor
The Ohio State University Recital Chamber Choir
Interwoven Chamber Ensemble

Memory
Dr. Xenia Deviatkina-Loh, violin
University of California, Los Angeles

Duo Ye
Mingfu Han, piano
Temple University

China West Suite
Yetong Tang, piano
Dr. Shichao Zhang, piano
Northwestern University

Bamboo Song
Dr. Shichao Zhang, piano
Northwestern University

Lecture Recital Series IV

Saturday, April 9th
3 PM – 5 PM
Swarthout Recital Hall

Chair: Luke Helker

Abstracts

“Underscoring Chinese Historical Etches Through Contemporary Violin Vernacular”

Dr. Xenia Deviatkina-Loh
University of California, Los Angeles

In both Liza Lim’s *The Su Song Star Map* and Shih Hui Chen’s *Returning Souls: Four Short Pieces on Three Formosan Amis Legends for Solo Violin*, the violin adopts the role of interpreter for Imperial Chinese discoveries and Taiwanese folklores. Thematically, the two are ostensibly contrasting; one discusses a scientific finding, while the other focuses on legendary tales. However, at its core, their concept is comparable — Lim composed her piece around the astronomical sketches of Chinese polymathic scientist, and Shih used Indigenous Taiwanese legends of genesis as the abstraction for her composition. This discussion will both investigate the various techniques Lim and Shih exercised in their violin writing to illustrate the scientific and folk findings, and compare how the violin is wielded to both juxtapose such dichotomous contexts and demonstrate how homogenous in tenet the two compositions are.

Lim’s compositional idiosyncrasies push canonical boundaries in sound and in violin performance technique. In *The Su Song Star Map*, she exercises a multitude of extended techniques to illuminate an astronomical map that was constructed in the 11th century. Not only does Lim bridge the Eastern and Western worlds through her compositional style, and by using Western notation to portray Eastern history, she also binds two eras together, by using extended performance techniques mainly practised after the 20th century to musically render a finding of nearly a millennium ago. Lim’s *The Su Song Star Map* is a representation of a piece of music that is seemingly too jarring and non conventional for tradition, yet is inherently rational and primordial in context and ideology

The sound relationship Lim balances with two supposedly opposing concepts in her composition is also an allegory for the relationship *The Su Song Star Map* has with Shih’s *Returning Souls*. In theory, *Returning Souls* is quite antithetical to *The Su Song Star Map*. The performance techniques used are more conventional. She does not break any sound barriers. Shih, in *Returning Souls*, uses a melody taken from an improvised song by a tribal leader as the cornerstone of her piece. More so, the context of the piece is legendary whilst *The Su Song Star Map* is scientific. Yet, at its most intrinsic level, *Returning Souls* is quite comparable to *The Su Song Star Map*. Both composers use and integrate Western violin performance technique to highlight Eastern history and stories. Whilst coming from distinct compositional styles, both composers are narrating the same tale, taking the violinist and audiences back into historical Eastern practices. Both composers are artistically discussing natural sciences.

This discussion will primarily focus on two matters. It will delve into how Lim and Shih utilise the violin to delineate Chinese historical scientific findings and Indigenous Taiwanese genesis based folklore. This investigation into Eastern history will also highlight both the polarity between traditional and modern techniques, and the affinity these seemingly contrasting pieces in context and style have with each other.

“Understanding Emily Koh’s Piano Works through the Lens of Existentialism

Dr. Alan Woo
University of Georgia
Lecturer in Piano

Si fallor, sum and reitario’ are two piano works by Singaporean composer Emily Koh (b. 1986). Composed a decade apart, each piece focuses on a separate concept. Si fallor, sum refers to a philosophical statement of St. Augustine of Hippo, “If I am mistaken, I am,” while reitario’ is, in the composer’s words, “an inward reflection and meditation of the acts of repetition, reiteration, reprise, and re-enactment.” While the two works accentuate timbre, sound, and space through a variety of methods, they are united in their inspiration of existentialist themes. In this presentation, I will discuss how Koh’s philosophical approach translates musically into her compositional techniques.

“Melodies of China—Folk Songs Arranged for Piano”

Xu Han
Florida State University

This lecture-recital program includes two piano solo pieces inspired by Peking Opera and a piano suite inspired by Chinese folk tunes. I would love to share these melodies with the world, the melodies that brought my heart back to childhood and are still very dear to me. I'll introduce the pieces through the geographic connection which linked them together. I'll also address the aesthetic of traditional Chinese music in two streams: formal music and folk songs.

1. Qigang Chen: Instantes d'un Opera de Pekin
2. Zhao Zhang: Melodies of China (Selected works)
 - 1) Jasmine
 - 2) Kangding Love Song
 - 3) Mayeela
 - 4) Flowing Stream
 - 5) Yellow River Boatman's Song
 - 6) Jingpo Folk Song Malan Folk Song
 - 7) The Starts
 - 8) Alamuhan
 - 9) Forest Meditation
 - 10) Malan Folk Song
3. Wanghua Chu: Impromptu

“DialAn Emotionalect: Lamentation”

Dr. Joyce Wang

Hanyang University

Former Professor at Institute of Music, UCSI University

Inspired by the music of Charles Ives and George Crumb, Sue Jean Park focuses on acoustic and electroacoustic compositions in the last decade that illustrate the musical language from both the East and the West. Placing her native sound of Korean traditional instruments as the focal point, Park sets her most recent personal journey into this new work, *Lamentation* (2022), as an opportunity to share her perspectives of her Korean identity through grief. The grieving process that we all countered brings much more than just weary sensation but emotions that define what it means to be human. This 8-minute work for piano and electroacoustic paints a vivid personal journey of losing her grandmother as Park captures both inner and outer voice through timbre and colors. The work represents a musical expression that stewards the stories of her bravest and the most vulnerable and heartbreaking moments with her loved ones in distance. Park believes that story telling is the way of coping and is the most natural way to build an everlasting connection. This lecture recital brings the fruit of intimate dialogue between the composer and the performer, which will include the framework, the interpretation and the performance practices, and a complete performance (*premiere) of the work.

8-Minute Presentations and Paper Session II

Saturday, April 9th
3 PM – 5 PM
Murphy Hall 238, seminar room

Chair: Tiffany Ta
8-Minute Presentations Adjudicator: Dr. Akiko Takeyama, University of Kansas

Abstracts

“Cello Performance in the Music of PQ Phan, Vân-Ánh Võ, and Nhật Minh Nguyễn”

James Alexander
University of Kansas

The musical history of Vietnam is indebted to the country’s fifty-four different ethnic groups as well as influences from countries near and far outside its current borders. Traditional Vietnamese music has changed immensely throughout centuries of existence. A specific kind of Vietnamese music, influenced by colonialism and war, is represented in the traditions created by Vietnamese musicians living outside of Vietnam. The music created by these musicians draws from traditional and contemporary styles of both Western and Vietnamese music. Their respective training and lives in Vietnam and the US have led to their different musical approaches. My research focuses on their approach to composition, their goals, their intended listening experience, and my suggested guidance for potential performers of their music. My goal is to describe this integration using three pieces that use cello written by PQ Phan, Vân-Ánh Võ, and Nhat Minh Nguyen. Each of these composers was born in Vietnam and now lives in America. My document explores how the compositions of these three composers combine specific elements of Vietnamese traditional music with specific techniques of Western classical music.

“Melodies of China—A Journey of Chinese Folk Music”

Xu Han
Florida State University

As we all know China has extensive land and rich resources in many ways. The span of landscape, long-standing history of the civilization, and abundant of traditional Chinese culture and splendid minority traditional cultures, etc. all these provide a fecund land for various styles of music to root and grow in China. My presentation will focus on introducing some well-known folk songs to the western world, to evoke some childhood melodies of one who grew up in Chinese culture, and to inspire more musicians to take the traditional culture as a seed and spread them around the world. Chinese composer Zhao Zhang was drawn attention to the beautiful traditional folk tunes, and he arranged those memorable tunes in his book 'Melodies of China'. Personally, I found those folk tunes are like hiding gems, I wish my presentation could use the pieces that Zhao Zhang arranged to will open a window, and show more people the beauty of Chinese minority cultures. For 8 min presentation: Selected works from Zhao Zhang: Melodies of China 1)Jasmine 2)Kangding Love Song 3)Mayeela 4)Flowing Stream 5)Forest Meditation 6)Malan Folk Song

“Music in Postwar North Korean”

Dr. Yoon Joo Hwang
University of Central Florida
Assistant Professor of Bassoon

Music plays an important role in different cultural ideologies and political systems. The global Cold War between the USSR and the United States led to the division of the Korean peninsula into the two Koreas separated by the 38th parallel. Beyond the division of the nation, the musical cultures of both North and South Korea were reformed under two different political ideologies. On the other side of Korea beyond the DMZ, the Democratic People’s Republic of Korea (North Korea) developed their own musical culture with their political core ideology, Juche ideology and played a crucial in their society. Music shapes people’s national identities and gives them a better understanding of their society, and we can grasp what kind of society there was through music. I am interested in how North Korean music can be helpful to navigate to understand North Korea society despite of limited sources of North Korea to South Korean people. In this paper, I will explore how we can understand North Korean society in a musical culture perspective. By examining selected examples of their music and performance, one can insights into North Korean society. It attempts to provide a better understanding of North Korea’s music culture.

“The International Emergence of Japanese Women Composers of the Post-Takemitsu Generations”

Stephen Long
The Ohio State University

One of the most interesting phenomena of Japanese music of the last 30 years is the increased local and international recognition of women composers whose significance has been recognized through prestigious Japanese prizes, significant commissions, performances, international promotional organizations, and recordings. After a brief discussion of the cultural factors leading to this emergence, the focus of this paper will be on five composers, various selected works, and stylistic characteristics that contribute to the distinctive compositional profiles of these composers. Musical excerpts from CDs of their works will be played to provide an opportunity for the audience to sample their work.

The progress towards greater recognition of Japanese women composers began in the 1980s and developed considerable momentum in the new century, after a long dominance of male composers on the compositional scene. This was due to a confluence of cultural factors including the native promotional agency, Association of Women Composers; international organizations such as the Music from Japan in New York City; greater number of women entering and winning composition competitions in Japan; studies abroad resulting in stronger international connections and career accomplishments, including commissions and performances, residencies at international festivals, and appointments at foreign universities; recordings on local and international labels, leading to more widespread press coverage; and the creation of personal websites.

Karen Tanaka, Misato Mochizuki, Keiko Harada, Mari Takano, and Makiko Kinoshita have all benefited from the cross-fertilization of musical studies in Japan and in Europe. This has led to an absorption of various Western techniques and stylistic resources, but some composers have retained links to their Japanese heritage through the continued use of native instruments, inspiration from nature, and a delicate, colorful use of timbre characteristic of previous generations. A discussion of these composers and selected works reveals differences and similarities in compositional approaches and aesthetics. However, the overarching conclusion of this examination reveals that women composers have contributed significantly to the seamless blending of eastern and western traditions with great subtlety and sophistication, and in some cases with an all-encompassing cosmopolitanism and experimentation involving multi-media.

“Examining Exotic Elements in The Legend of Zelda Breath of the Wild”

Eden Miller
University of Kansas

The Legend of Zelda is one of Nintendo’s longest standing and influential video game series. The soundtracks to the games in the series are often filled with heroic and epic scores which are evocative of the adventurous nature of the individual story lines. The music from this series contains a great deal of stylistic characterization as it pertains to in game characters and races.

This paper examines two races and their visual and musical characterization in the light of exoticism. Specifically, this paper explores the establishment of a “Western” self in the form of the Hylian race, and an “Exotic” other in the form of the Gerudo people in *The Legend of Zelda Ocarina of Time* (1998) and *The Legend of Zelda Breath of the Wild* (2017). Composers Koji Kondo, Hajime Wakai, Manaka Kataoka, and Yasuaki Iwata deliberately brought in exotic elements when depicting the Gerudo race to further assist the player in identifying with Link, the “western” protagonist. Further, this paper argues that the extent of the exoticization changes between the two games which were released nearly 20 years apart. Societal changes throughout the years, as well as the basic premises for each game indicate significant alterations in the way that exoticist elements were applied to both the visual and musical elements of these games. This is apparent in the distinct shift in-game text regarding the Gerudo people and in the application of some exotic elements to the music of the Hylians as well.

Composers Concert II

Saturday, April 9th
5:30 – 6:30 PM
Swarthout Recital Hall

<i>Birds in a Cage II</i> Luke Helker, Percussion Sean Charles, Percussion University of Kansas	Xinye He, Piano HaoWen Lin, Piano	Xuesi Xu
<i>Rhapsody of Hmong</i> Zihan Wu, piano Eastman School Of Music		Zihan Wu
<i>Remaining</i> Yoon Joo Hwang, bassoon University of Central Florida Assistant Professor of Bassoon	Shen-Hui Yen, Piano University of Kansas	HyeKyung Lee
<i>Tales of Yangzhou</i> Dr. Xenia Deviatkina-Loh, Violin University of California, Los Angeles		Liu YiZhang
<i>Tempestuous Flow</i> Peiyao Yu, piano University of Kansas		Liu YiZhang
<i>Moon in the Water</i> Dr. Xenia Deviatkina-Loh, Violin University of California, Los Angeles		YiFan Guo
<i>As Water</i> Xu Qi Juilliard School of Music		YiFan Guo

Birds in a Cage II Life in a cage is a death sentence for birds. Birds are born to be fly and be with others of their kind in a natural environment. Birds can sing beautifully. But if people imprison them into an ugly small cage, can they sing anymore?

Rhapsody of Hmong The work is inspired by the traditional music of Chinese traditional ethnic Hmong, and it is specific to their instrument Qeej. I intended to express the continuative and narrative features of Qeej music in a pianistic way. To be more specific, the interaction between folk-like tunes with the free and rhythmic section imply to the communication between Hmong People and nature since, as one of the most ancient ethnicities, they have a strong belief in nature. Thus, this piece presents my imagination of Hmong that is evoked by the tune of Qeej, which and the gradual development structurally and musically suggest the story of the long migration history of Hmong. Besides, the contrast of modern and primitive is also implied in the music, presenting my thought of ancient Hmong as a 21st-century "pedestrian."

Remaining Music repertoire for the 20th and 21st centuries traverses the boundaries between cultures. HyeKyung Lee (Associate Professor of Composition, Chair of Music, Denison University)'s "Remaining" was commissioned by Yoon Joo Hwang in 2021, completed in 2022. HyeKyung noted, "Whenever I look back my romantic relationships in the past, I am in agony. All the things I should have done or could have done differently sneak in and I become agitated all over again, even when some of them are several decades ago. Memories are selectively vivid and the ones with regrets stays stronger. The piece expresses inner emotions, struggles, and questions through the wistful melody over static but constantly moving 16th notes-harmony along with the repeated notes, falling uneven arpeggios, and ascending scales. No matter how deeply you reflect, you always end up with the same questions." Yoon Joo Hwang (Assistant Professor of Bassoon, University of Central Florida) and Shen Hui Yen (DMA in Piano Performance, Kansas University) will be premiered HyeKyung Lee's piece.

Tales of Yangzhou Based on an ancient Chinese poem The Yangzhou Adagio, Tales of Yangzhou is inspired by the brilliance of Jiang Kui, a poet who weaves grandiose spirit and sorrowful emotions in the poem. The poem tells of a great misery in Yangzhou city after an invasion by the Jin dynasty, and of the poet's deep anguish and patriotism. Composed in 2019, Tale of Yangzhou is a blend of ancient Chinese tones found in Song Dynasty (AD.1127-1279) and modern composition techniques. It retells an ancient story in neoteric style through a violin.

Tempestuous Flow Based on inspiration of Ravel's Le Tombeau de Couperin, Tempestuous Flow is an companion work to the Prélude in Ravel's piano suite. As a composition for "Ravel Reimagined Project" between University of Missouri-Kansas City Composition and Piano departments, Liu Yizhang explored new development possibilities of pre-existing materials by adopting Ravel's repeated motion in the background as the main motivic element in this piano work, revealing Liu Yizhang's admiration to Ravel.

Moon in the Water The perception of most people is that there is a simple binary distinction between fiction and reality - that something is either real or unreal. This piece you are about to hear is inspired by the idea that this distinction is not so clear. Reality and fiction are interdependent, and beauty can be found in that grey space in between the two. This concept has been found in Chinese classical literature for centuries, and I was particularly inspired by the Qing dynasty novel Dream of the Red Chamber, which explores this idea. Musically, I use normal pitch vs harmonic pitch, actual rhythm vs beating rhythm, sustained sound vs deadened sound, and other seemingly contrary elements to represent this idea. Besides fiction and reality, beauty plays the role of the ego in the Freudian model of the psyche - the organized, realistic part that mediates between the desires of the id and the super-ego. In this piece the beauty is the music itself, and it is delicate and organized.

Closing Concert

Saturday, April 9th
7 PM – 8 PM
Swarthout Recital Hall

Announcement

Winner of 8-Minute Presentation Competition

Concert

Interwoven Chamber Ensemble

Haru no Umi (“The Sea in Spring”) for Koto and Violin (1929) Michio Miyagi (1894-1956)

Wildlife Suite for Erhu and String Trio Tianhua Liu (1895-1932) and Yaoxing Chen (b. 1941)
Arranged by Peilin Wu and Keiko Tokunaga

Four Dialogues for String Quartet (2007) James Ra (b. 1974)

1. Allegretto con moto
2. Grave
3. Largo
4. Allegro vivace
- 5.

Woljeongsa for String Quartet (2015) Nathan Schram (b. 1987)

– Intermission –

Koto Concerto: *Genji* (2010) Daron Hagen (b. 1961)

1. Cicada Shell
2. Falling Flowers
3. Maiden on the Bridge
4. Floating Bridge of Dreams
5. Vanished into the Clouds

Ana Kim, cello
Yoko Reikano Kimura, koto
Andy Lin, erhu and viola
Keiko Tokunaga, violin and viola
Sean Wang, violin

INTERWOVEN, based in New York City, is an intercultural chamber ensemble whose mission is to bring together the sounds from different places and times. The ensemble name derives from the idea that music-making is like creating a tapestry, woven together with threads that represent and celebrate diverse origins, traditions, and materials.

Biographies

Guest Artists

Chen Yi

ACMI 2022 Keynote Speaker

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 Stoeger 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.

Ke-Chia Chen **ACMI 2022 Commissioned Composer**

Ke-Chia Chen's compositions have been performed by leading orchestras, chamber ensembles, and soloists throughout the world. She has fused her inspirations from Western and Asian classical traditions into a unique personal voice that speaks directly to listeners of either heritage. A recent highlight includes a performance of her viola concerto, *The Desires*, by the Philadelphia Orchestra in January 2022.

Her music has been programmed by presenters and organizations including Carnegie Hall, the Philadelphia Orchestra, the Indianapolis Symphony Orchestra, Florida's Naples Philharmonic, the Taiwan Philharmonic, Philadelphia's WHYY radio, and the Delaware Symphony Orchestra's Miles of Manuscript music series.

Among those commissioning works from Chen are the Philadelphia Orchestra, the Taiwan Philharmonic, the Taipei Wind Orchestra & Symphonic Band, Curtis Institute of Music, Network for New Music, New Asia Chamber Music Society, and Taipei Percussion.

Collaborating with Yannick Nézet-Séguin and the Philadelphia Orchestra on several projects, Chen orchestrated the music for their 2015 Papal Mass and 69th UN General Assembly session performances. Other notable collaborators include Teddy Abrams, music director of the Louisville Orchestra; Joshua Gersen, former assistant conductor of the New York Philharmonic and music director of the New York Youth Symphony; Lio Kuokman, resident conductor of

the Hong Kong Philharmonic Orchestra; Radu Paponiu, associate conductor of the Naples Philharmonic; Chamber Music Society of Lincoln Center violinists Ida Kavafian and Bella Hristova; violist and Juilliard faculty member Toby Appel; Jennifer Montone, principal horn of the Philadelphia Orchestra; and musicians from the Marlboro Festival, Philadelphia Orchestra, Minnesota Orchestra, and the Pittsburgh Symphony Orchestra.

Chen's Broken Crystal, a winner of the Indianapolis Symphony Orchestra's prestigious Marilyn K. Glick Young Composer Award, was hailed by the Indianapolis Star as a work "orchestrated with lavish self-confidence and resourcefulness" which "made a coherent whole out of its pattern of abrupt contrasts, crowned by a broad, stunningly accented 'maestoso' episode." The work was selected in 2015 as a finalist in the Detroit Symphony Orchestra's Elaine Lebenbon Memorial Award competition. Chen's The Silent Flame was awarded first prize in the 2016 International Horn Society Composition Contest.

Chen has been engaged as Artist-in-residence with the Copland House Residency Award, Ucross Foundation, Ensemble 212, Concerts on the Slope, Colorado College Summer Music Festival, Music at Angel Fire Chamber Music Festival, and has held composer fellowships at the Aspen, Pacific, and Bowdoin Music Festivals.

Ke-Chia Chen is on the Musical Studies faculty at the Curtis Institute of Music. She holds degrees from Curtis and Manhattan School of Music, and a Ph.D. from the University of Pennsylvania.

John Frantzen
ACMI 2022 Guest Composer

John Frantzen's dynamic and distinctive style has earned high praise from audiences throughout the United States and abroad. Performed at esteemed venues such as Carnegie Hall, the Lincoln Memorial, Jordan Hall, China's Shanxi Television Station Concert Hall and the Smithsonian National Portrait Gallery. Frantzen's commission highlights include the Quad City Symphony Orchestra, Smithsonian National Portrait Gallery, Manhattan School of Music, Oakwood Chamber Players, New York City's Corpus Christi Choir, South Shore Conservatory, University of Central Florida, and the Nashua Chamber Orchestra. Under the direction of Yannick Nézet-Séguin, the Philadelphia Orchestra commissioned John to co-orchestrate and arrange the music for their performance with the 400-member Papal Choir during the Papal Mass on Benjamin Parkway. Multi-media art exhibitions at the Smithsonian National Portrait Gallery, Figge Art Museum, State Historical Museum of Iowa, and the Dubuque Museum of Art featured his music and sound design. Frantzen has been awarded artist residencies at the Millay Colony for the Arts, the Brush Creek Foundation for the Arts, and the Kimmel Harding Nelson Center for the Arts.

Frantzen's honors and awards include prizes in the 2nd International Frank Ticheli Composition Competition, the Penfield Music Commission Project, eighteen ASCAP Plus Awards, special mention in the Ridgewood Symphony Fanfare Competition, and finalist in the G. Schirmer Young American's Band Competition. The American Composer Forum, the Iowa Arts Council and the National Endowment for the Arts awarded grants for several of his multi-media projects. His orchestra work Beyond a Wild Dream has been featured five times on Performance Today, America's most popular classical music program. Published by Manhattan Beach Music, Theodore Presser, Murphy Music Press and ECS Publishing he currently resides in metropolitan Chicago where he operates his music production company Frantzen MusicPress.

Special Contributors

Mytrice Allen

Mytrice graduated with her A.A. in Foreign Languages and her B.S. in Public Administration. Recently, she has enrolled in Emporia State University's Master of Science in Instructional Design and Technology, where she hopes to enhance her skills with online learning management systems and the creation of impactful training, classes, and workshops.

After leaving Vanderbilt University in Nashville, where she worked as a Program Coordinator in the Provost's Office for Inclusive Excellence, she joined the University of Kansas' English department and moved over to the DEIB team for almost a year later. She also is the current chair of the KU Faculty-Staff Council on Disability Inclusion. Mytrice is passionate about creating spaces that are welcoming for all and working on both creating and maintaining a culture of inclusion in academia. In her free time, she enjoys Live Action Role-Playing (LARP), playing video games, making tea, and spending time with her family. She has two adorable cats, Emma & Sophia, and a sweet baby, Eleanora.

Dr. Margaret Marco

The Kansas City Star describes Margaret Marco's oboe playing as "wistful and utterly engaging," while the Dubuque Telegraph Herald reports "Marco's deft and lilting expression ...was often reminiscent of a soprano's operatic aria."

Dr. Marco is Professor of Oboe at the [University of Kansas School of Music](#) and principal oboist of the [Kansas City Chamber Orchestra](#). She began her professional career as the principal oboist of the Orquesta Sinfónica de Maracaibo in Venezuela. Since then, her many solo, chamber and orchestral performances have taken her to a variety of prestigious international venues in locations such as Japan, Costa Rica, England, Canada, the Czech Republic, Spain, Italy and China where she performed and presented master classes at the distinguished Central Conservatory and China Conservatory in Beijing. Other festivals and concert appearances include the Festival of New American Music in Sacramento, California; the Conservatorio de Música in Puerto Rico; New Frontiers Music Festival in Laramie, Wyoming; the Sunflower Music Festival in Topeka, KS; Encuentro de Oboes y Fagotes, in Costa Rica and many International Double Reed Society (IDRS) Conferences. She served as Chair of the prestigious IDRS Fernand Gillet-Hugo Fox Oboe Competition from 2009-2017 and holds degrees from Northwestern University, The University of Iowa and the University of Illinois in Champaign-Urbana.

A strong advocate for new music for her instrument, Dr. Marco has received grants from the National Endowment for the Arts, the Mid-America Arts Alliance, Mu Phi Epsilon and the University of Kansas to perform and record new chamber works by American composers. She can be heard with the KU Wind Ensemble performing Copland's *Quiet City* on the [NAXOS](#) label and on NAVONA Records performing *Gorgeous Nothings* by [Ingrid Stölzel](#) and *Bells and Grass* by [Juliana Hall](#). Other recordings include her solo CD, *Hidden Gems: Oboe Sonatas of the French Baroque*, *Still Life: New Music for Oboe, Oboe d'amore and English horn*, *Allégresse; music for flute, oboe and piano* and *Fresh Ink*. She is heard frequently performing on Kansas Public Radio. In 2016 she commissioned the *A Siege Of Herons*, a concerto for oboe d'amore and strings by Forrest Pierce, which she premiered with the Kansas City Chamber Orchestra. Dr. Marco is a F. Loreé Oboe Artist.

Dr. Marco is very grateful for the instruction and mentoring she received from her amazing oboe teachers [Ray Still](#), [Grover Schiltz](#), [Dan Stolper](#), [Mark Weiger](#), [Dean Sayles](#) and [Nancy Ambrose King](#).

Dr. Ingrid Stölzel

Composer Ingrid Stölzel has been described as having “a gift for melody” (*San Francisco Classical Voice*) and “evoking a sense of longing” that creates “a reflective and serene soundscape that makes you want to curl up on your windowsill to re-listen on a rainy day.” (*I Care If You Listen*)

Stölzel’s compositions have been commissioned by leading soloists and ensembles, and performed in concert halls and festivals worldwide, including Carnegie Hall, Merkin Concert Hall, Kennedy Center, Seoul Arts Center, the Thailand International Composition Festival, Festival Osmose (Belgium), Vox Feminae Festival (Israel), Dot the Line Festival (South Korea), Ritornello Chamber Music Festival (Canada), Festival of New Music at Florida State (USA), Beijing Modern Music Festival (China), Festival of New American Music (USA), and SoundOn Festival of Modern Music (USA). Her music has been recognized in numerous competitions, among them recently the Suzanne and Lee Ettelson Composer’s Award, Red Note Composition Competition, the Robert Avalon International Competition for Composers, and the Kaleidoscope Chamber Orchestra Competition. Recordings of her music can be found on various commercial releases including her portrait album “The Gorgeous Nothings” which features her chamber and vocal chamber music.

Stölzel was born and raised in Germany and has resided in the United States since 1991. She holds a DMA in composition from the University of Missouri, Conservatory of Music and Dance in Kansas City and a Master of Music in composition from the Hartt School of Music in Hartford, CT. Before joining the University of Kansas School of Music, she served as Director of the International Center for Music at Park University.

Dr. Akiko Takeyama

Akiko Takeyama is an associate professor of Women, Gender, and Sexuality Studies at the University of Kansas. Her research and teaching interests lie in changing gender, sexuality, and class dynamics in the context of neoliberal globalization. Her first book, *Staged Seduction: Selling Dreams in a Tokyo Host Club* (2016 Stanford University Press), theorizes the commercialization of feelings, emotions, and intimate relationships among socially marginalized population —the youth and the female— in contemporary Japan’s service-centered economy. Her book was shortlisted for 2017 Michelle Rosaldo Book Prize, Association of Feminist Anthropology in American Anthropological Association.

Her second book project, entitled “Japan’s Adult Video Industry: Gender, Technology, and Labor in the Age of Internet and the Content Business,” explores the interrelation among politico-legal systems, information technology, and the global economy. Specifically, she intends to bring human affect —hope, fear, and a sense of vulnerability— to the center of an analysis of 21st century capitalism, complicating such legal categories as human rights and individual consent especially when sexual and economic exploitation are carried out in the name of individual freedom of choice. Her research will shed light on the complex set of social, economic, and legal contexts wherein consent and coercion, pleasure and danger, and hopes and disparity coexist intimately.

Sean Wang

Taiwanese-American violinist Sean Wang 王雍翔 is a versatile musician whose career includes professional activities as a conductor, violist, and musicologist. *American Record Guide* has called him “a brilliant violinist” whose “quality [of] playing is exceedingly high.” A well-versed musician in multiple genres of Western art music, he is also a proponent of intercultural music, broadly defined as music in which Western and non-Western elements integrate.

As a violinist, he has performed extensively as a recitalist and chamber musician at prominent venues in North America, Europe, and Asia, including Carnegie Hall and Lincoln Center. On the podium, he has led orchestras of the Juilliard School, Longy School of Bard College, and Stanford University in symphonic and opera performances. As a musicologist, he has published book reviews, presented at national and international conferences, and worked as a music critic. He has been on faculty at the Longy School of Bard College (over the years as Chair of

Strings Department, Director of Longy Conservatory Orchestra, and Director of Intercultural Music Initiative), Vanderbilt University, University of Houston, and University of Connecticut, as well as Cremona Academy (Italy), Sewanee Music Festival, Texas Music Festival, among others. On the administrative front, in 2014 he founded the New York Intercultural Music Society, which commissioned, recorded, and performed new music written for both Western and non-Western instruments; in 2013-14 he served as Interim Director of Bach Society Houston, an early music performing organization and presenter with a sixteen-member choir, for which he formed Bach Orchestra Houston as the organization's second in-house ensemble. He holds degrees from Curtis Institute of Music (BM, violin), The Juilliard School (MM, conducting), and Stanford University (PhD, musicology and humanities). His principal teachers were Rafael Druian, Otto-Werner Mueller, Jacques-Louis Monod, and William Mahrt.

Biographies

Researchers

James Alexander

James is a DMA candidate in cello performance at the University of Kansas with a cognate in orchestral conducting. His research is based on cello performance in the concert music of Vietnam and deals with the relationship between traditional and concert music aesthetics. As a part of the interdisciplinary Amorphous Collective, he seeks to understand and explore the various intersections of music. He will attend Walden Creative Musicians Retreat and New Music on the Point as a performer and composer this summer.

Yoshiko Arahata

Praised for “playing with a vibrancy not often heard” (Rochester CITY Newspaper), Yoshiko Arahata enjoys a multifaceted career as an internationally active pianist, educator, improviser, and composer. Her solo engagements have taken her to stages throughout the US, Asia, and Europe and she has made concerto appearances with orchestras and contemporary ensembles. A sought-after collaborator and chamber musician, she has performed with the renowned violinist Charles Castleman, musicians from Toronto Symphony Orchestra and Rochester Philharmonic, percussionist Joshua Graham on “Music after 2000” Midwest tour, Ensemble-in-Residence in Texas with Elgin trio, and at the Garth Newel Chamber Music Festival. Currently, Arahata is Visiting Assistant Professor of Music (Piano) and Director of Jazz Ensemble at Alfred University. She is also a Faculty of Piano and Collaborative Piano at the Hochstein School of Music and Nazareth College. Arahata holds piano performance degrees from the Eastman School of Music (B.M., D.M.A.) and Northwestern University (M.M.).

Xenia Deviatkina-Loh

Award winning violinist Dr. Xenia Deviatkina-Loh has performed as soloist and recitalist in various venues across Australia, New Zealand, the UK, the US, and China. She also frequently performs with major ensembles and concert series around LA. As of 2021, she is a member of ECHOI — MEC’s ensemble-in-residence. In 2019, Dr. Deviatkina-Loh released her debut album under SHEVA Contemporary. A dedicated pedagogue, she is currently a Teaching Artist at the Beckman YOLA Center. Most recently, she was invited to serve as an Artist and Adjudicator for the International Grand Music Festival in Indonesia. Dr. Deviatkina-Loh received her Bachelors of Music Performance degree at the Sydney Conservatorium of Music, her Masters of Arts degree at the Royal Academy of Music, London, and her Doctor of Musical Arts degree at UCLA.

Xu Han

Xu Han comes from Zhengzhou, China, and graduated from the University of Rochester Eastman School of Music with a master's degree in piano performance in Fall 2020. She is currently a doctoral student at Florida State University College of Music. Ms. Han has held recitals in multiple concert halls in China and US. In March 2021, she won the Rockwood Graduate Piano Competition at Florida State University. In December 2021, she has been selected to perform at the 70th Wideman Piano Competition in Shreveport, Louisiana. She studied with Prof. Alexander Kobrin in Rochester and now in Florida State University with Prof. Stijn De Cock.

Yoon Joo Hwang

Dr. Yoon Joo Hwang, Assistant Professor of Bassoon at the University of Central Florida, has taught and performed throughout the U.S., Asia and Europe. She has been invited to present master classes and to give lectures at Columbia University, UCLA, UC Berkeley, UC Irvine, UC Santa Barbara, University of Florida, Yonsei University, Ewha Womans University, Sookmyung Women’s University, Hanyang University, Central Conservatory of Music in Beijing, Shanghai Orchestra Academy and Shenzhen Arts School. Dr. Hwang has a diverse research portfolio and has been invited to present scholarly research papers at meetings of the Association for Asian Studies, the College Music Society, the International Double Reed Society and the Society for Ethnomusicology. Dr. Hwang was appointed to serve as a Vice President of Korean Relations of the Asian

Double Reed Association, an organization devoted to bringing together double reed performers and teachers from throughout Asia.

Lina Yoo Min Lee

Award-winning Pianist Lina Yoo Min Lee enjoys a versatile career as a soloist, chamber musician and educator across the world, mostly in the United States, Spain and her native country, Korea. She has been captivating audiences with her personal and insightful expressionist style. She has appeared in venues such as Alice Tully Hall at Lincoln Center, Weill Recital Hall at Carnegie Hall, and Ceramic Palace Hall in Korea, and Conservatorio superior de música "Joaquín Rodrigo" and Madrid Royal Conservatory in Spain.

Lina earned both B.M. and M.M. in Piano Performance and Pedagogy from the Peabody Institute of the Johns Hopkins University as a pupil of Yong Hi Moon under Lucy Brown Memorial Piano Scholarship, Lydia and Richard Gillespie Endowed Scholarship and Yeojung Annual Piano Scholarship. She is currently a DMA candidate with a full scholarship in Piano Performance and Pedagogy at University of Wisconsin-Madison under the tutelage of Jessica Johnson.

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 recently nominated a new Japanese opera for the internationally prestigious Grawemeyer Award in Music Composition.

Yunn-Shan Ma

Yunn-Shan Ma is an assistant professor of the Department of Performing Arts at the Rochester Institute of Technology. With a passion for orchestral, operatic, choral, and contemporary repertoire, Ma has guest conducted select performances across Europe, Asia, and North America. Both on and off stage, Ma is committed to bringing new light to existing musical works. She is equally eager to present orchestral live performances in an interdisciplinary manner, incorporating new media, visual content, and special themes to interact with musicians and audiences. At the Rochester Institution of Technology, Ma has collaborated with specialists from the fields of AR/VR, Audio Engineering, Film and Ma received her Doctorate of Musical Arts from the Eastman School of Music following conducting, piano, and violin performance education at the National Taiwan Normal University.

Eden Miller

Eden Miller is a Minnesota flutist and musicologist with a bachelor's degree in music performance and a minor in French Studies from the University of Minnesota Duluth. She graduated with her M.M. in flute performance from the University of Wyoming in 2020, and now attends the University of Kansas, pursuing a Ph.D. in musicology. She is an avid performer and researcher and enjoys sharing her music through teaching. Her primary research interests include Baroque and early Classical music, as well as video game music. Eden has played in masterclasses for Alina Windell, Immanuel Davis, Greg Milliren, Mimi Stillman, and Christopher Lee. Her principal teachers include Dr. Nicole Riner (University of Wyoming), Dr. Paula Gudmundson (University of Minnesota Duluth) and Roma Duncan (Minnesota Orchestra--Piccoloist).

James Carl Osorio

James Carl Osorio is a pianist, music director, and social justice advocate currently based in the United States. A sought-after dance pianist in Chicago, he has served as a pianist for Joffrey Academy of Dance, Visceral Dance Center, and worked as the music director at various theater companies in New York and Chicago. A firm advocate for social justice, he has co-headed cabaret productions that feature artists of color around the

Chicago area and has performed in prestigious venues such as the Carnegie Hall, Harpa Concert Hall, and Ganz Hall.

Hailing from the Philippines, he completed his bachelor's degree in piano performance at Chicago College of Performing Arts. He is currently a graduate student at University of Wisconsin-Madison pursuing master's degrees in piano and historical musicology. He is under the tutelage of Martha Fischer and serves as a Teaching Assistant under the supervision of Dr. Jessica Johnson.

Yu Tracy Qian

As a doctoral candidate of the piano performance major at The Ohio State University, Yu has always been interested in exploring collaborations and relationships between different instrumental settings. During the past three years working as a part-time organist, she has been transcribing, arranging, and performing numerous keyboard music on the organ. As an artist with solid backgrounds of piano performance, oriental music, and a spontaneous perception on the organ tune colors, Yu has come up with several cross-cultural and interdisciplinary projects. *Blossoms on a Moonlit River in Spring*, arrangement for organ, is of the projects completed and performed by Yu.

MJ Meg Tsai

Praised for her "most genuine performing" by Birmingham Post (UK), MJ Meg Tsai is a soprano originally from Taipei, Taiwan and currently based in Ruston, Louisiana. Tsai was most recently seen as Annina in *La Traviata* with National Taiwan Symphony Orchestra, Lola in *Cavalleria rusticana* with the Louisiana Opera, Narrator in *The Hiding Tree* with Spotlight on Opera. Tsai holds her degrees of Doctor of Musical Arts from University of North Texas, Master of Music and Post Graduate Diploma from Birmingham City University Royal Birmingham Conservatoire, UK, and a Certificate in Television Director of Performing Arts from Taiwan Ministry of Culture. Tsai is currently teaching at Grambling State University, and she is also an active member of the National Association of Teachers of Singing in both DFW and Louisiana Chapters. She will be singing Pamina in Mozart's *Magic Flute* with Music Ministry Conservatory in Dallas in June, 2022.

WeiShu Tsai

Taiwanese baritone, WeiShu Tsai has been described for his singing as well as his stage presence as "technical mastery and high-energy, contagious charisma". His repertoire is large and diverse, ranging from the seventeenth century to the present. Tsai has appeared in various international opera and concert productions with acclaimed orchestras and opera companies, including The Dallas opera, Alamo City Opera, The Louisiana Opera, Taiwan Philharmonic, National Taiwan Symphony Orchestra, National Chinese Orchestra Taiwan, Taipei Symphony Orchestra, Monroe Symphony Orchestra, Flower Mound Symphony Orchestra. With an extensive and rich teaching experiences, Tsai is the Assistant Professor of Music and the Voice Area Coordinator at Louisiana Tech University School of Music, and served as a Teaching Fellow at the University of North Texas College of Music while completing his Doctor of Musical Arts degree in Voice Performance.

Joyce Wang

Dr. Joyce Wang, a Belizean pianist and a music educator, does in-person and remote music teaching, conducts masterclasses and collaborates with various composers and ensembles. The most recent works include the publication on the pedagogical perspectives of solo piano works by Barbara Kolb and the premier works of two prominent Taiwanese composers, Tsung Jen Hsieh and Yi Chen Chen. Her international performances consist of solo and mostly collaborative performances in festivals, conferences, symposium and various musical productions. The most recent performance was the Art Song Cycles of Faure and Vaughan Williams at the National Kaohsiung Center of the Arts at Taiwan. Dr. Wang made several appearances as a performer, presenter, adjudicator, conference panel/committee, at various collegiate institutions, such as Universitas Pelita Harapan, Indonesia; Mahidol University, Thailand; National Taichung University of Education, Taiwan. After completing her Doctor of Music from the School of Music, West Virginia University, Dr. Wang has been appointed as the Program Coordinator of the Undergraduate Studies Provost Office at West Virginia University, USA and served as an Assistant Professor of Piano at the Institute of Music, Kuala Lumpur, Malaysia.

Alan Woo

Alan Woo currently serves as Lecturer in Piano at the University of Georgia. Prior to his current appointment, he taught at Elizabeth City State University and the Peabody Institute. Woo is a graduate of The Juilliard School and Peabody Conservatory, where he completed degrees in piano performance under Robert McDonald and Yong Hi Moon. He made his Lincoln Center debut with the Juilliard Orchestra under Yannick Nézet-Séguin and has since made concerto appearances with the Houston and Fort Worth Symphonies. Woo has performed solo recitals throughout the United States, Europe and Asia, and in series such as the Brooklyn Chamber Music Society and La Jolla Music Society's SummerFest as chamber musician.

Su Xin

Originally from Xiamen, China, Xin shares her passion, energy, and love through music-making; she enjoys making music with ensembles of varied forces. As a conductor, Xin is currently directing the Choral Art Society at Ohio Wesleyan University and serving as the assistant conductor for University Choir at the Ohio State University. She also founded the a cappella group Ohio Afternoon in which she holds the position of Music Director, composes and arranges music, and produces audio. In the past, Xin has served as the Artistic Director of Clintonville Community Choir in season 2020-2021; she has conducted the Chinese Folk Music Orchestra at the Ohio State in the 2018 season.

Biographies

Composers

Yifan Guo

The Chinese composer, conductor and multi-media artist Yifan Guo was born in Guangzhou in 1995. He is the recipient of the Prix Marion Tournon Branly and Carl Schachter Award. His compositional language is inspired by humanity, society, nature, architecture, literature, and western classical music. Guo holds a bachelor's degree from Mannes School of Music with academic honor and a master's degree from the New England Conservatory of Music. He is currently a visiting scholar at the University of California San Diego. His primary composition mentors include Huang Ruo, Stratis Minakakis and John Maillia, and he also had lessons with Kaija Saariaho, Jean-Baptiste Barrière, François Paris, Allain Gaussin, and Chaya Czernowin; conducting mentors include Daye Lin and David Hayes. Mr. Guo has performed and collaborated with JACK Quartet, Arditti Quartet, Quatuor Diotima, Ensemble l'itinéraire, PinkNoise Ensemble, Alinéa Ensemble, Ensemble Paramaribo, Guangzhou Symphony Orchestra, International Chamber Orchestra of America, Mannes Chorus, soprano Tony Arnold, violin virtuoso Alexandra Greffin-Klein and many others. His music has been performed at venues such as David Geffen Hall of Lincoln Center, Carnegie Hall, National Sawdust, Jordan Hall, Château de Fontainebleau, Le Domaine Forget de Charlevoix, Guangzhou Xinghai Concert Hall, and the Guangzhou Opera House. As a contemporary music advocator and music theorist, Mr. Guo has given lectures in composition at South China Normal University, the Middle School Affiliated to Xinghai Conservatory and Guangzhou DaoHe Institute.

HyeKyung Lee

An active composer/pianist, HyeKyung Lee has written works for diverse genres and media, from toy piano to concertos, and from electronic music to works for children's choir. She has received the 2021 commission from the Ohio Music Teachers Association and 2017 Bonnie McElveen Hunter Commission for the Eastern Music Festival Orchestra and Maestro Gerard Schwarz. HyeKyung Lee's music has been described as "virtuosic fantasy where continuous rhythmic motion smoothly joined contrasting moods and effectively propelled from one section to another".... show[ing] a penchant for colorful timbres, expressive lines, and lively rhythmic interaction of instruments." Other commissions include Columbus Children's Choir and Columbus Symphony Youth String Orchestra, the Renée B. Fisher Piano Competition, and the Meg Quigley Vivaldi Bassoon Competition. As a pianist, she performs works by other composers as well as her own. One highlight has been a performance of the Hindemith Sonata for Clarinet and Piano with Stanley Drucker at the Great Latin American Clarinet Congress in Lima, Peru, in 2012. Lee was born in 1959 in Seoul, Korea and attended Seoul Arts School (Yewon, Yego), and studied at Yonsei University in Seoul, the Czech-American Summer Music Institute in Prague, and the University of Texas at Austin, where she earned her MM, DMA in composition, and a piano performance certificate. She is Associate Professor of Music at Denison University in Granville, Ohio.

Shirunyu Li

Shirunyu Li is a classical concert music composer and educator based in Southern California. She was born and raised in China and study abroad since 2016. Her music reflects a very natural identification with influences from traditional Chinese music, urban environmental sounds, linguistic intonation and contours, and freely improvised traditions, through the prism of contemporary instrumental techniques and new sonic possibilities.

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, Jean-Francois Charles and Sivan Cohen Elias. Li's music has been featured in a variety of festivals, including Aspen Music Festival, Composers Conference, RED NOTE New Music Festival, SCI National Conference, National Student Electronic Music Event, Midwest Graduate Music Consortium, and FSC New Music Festival. 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.

Yizhang Liu

As a composer who crosses cultural barriers through combining Chinese and Western musical traditions, Liu Yizhang has been acclaimed as “clearly an accomplished composer” by the King’s Singers. Liu Yizhang’s musical style mixes traditional Chinese elements with Western compositional techniques. His music is widely performed internationally in countries including USA, UK, Germany, Italy, Brazil, and China. His piano work, *Tempestuous Flow*, published by RMN Music and added to the Sound and Music Archive of the British Library. Famous ensembles he has collaborated with includes The Brazilian National Orchestra, JACK Quartet and others. Prizes Liu Yizhang has received including 2022 Golden Key Composition Competition, 2021 RMN Classical Call for Piano Works, the King’s Singers New Music amongst many others. Liu Yizhang started pursuing his DMA in Composition at the UMKC Conservatory in Fall 2020. His principal composition teachers have included Professors Stephen Hartke, Chen Yi, Zhou Long, Yotam Haber and others.

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 Manne School of Music. Qianni began studying piano at the age of 4 and began studying composition at the age of 13. Currently, she studies with Dr. Robert Carl. Her electronic piece *Ripple* has been performed on the National Student Electronic Music Event at University of North Texas in 2018; and performed on Electronic Music Midwest Festival at Kansas City Community College on September 2019. Her string quartet *Rebound*, commissioned by the Beo String Quartet, has been performed at the Charlotte New Music Festival in 2018. Her choral piece *Epitafio para un Poeta* has been performed by the C4 choir in The Church of St. Luke in the Fields in New York City in same year. 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 will be perform in the museum on April 2022.

Zekai Liu

Zekai Liu held his first piano recital at the age of 9, and he had since then frequently performed in Europe, Asia, and North America in the past decade. He has performed with multiple orchestras including the German Broadcasting Orchestra, Shenzhen Symphony Orchestra, Zhejiang Philharmonic Orchestra, and Hunan Philharmonic Orchestra. Zekai Liu started studying composition in 2016. He has composed various genres of music including solo works, chamber music, film music, and orchestral music. He won the 2011 Seattle International Piano Festival, the Asia International Music Composition Competition in 2019 and San Francisco New Concept Film Festival Music Composition in 2017. He has performed his composition in more than 20 revenues with orchestras. Zekai was admitted into Eastman School of Music majoring in Piano Performance and he studies in Prof. Marina Lomazov’s studio. He also started majoring in Music Theory in 2021.

Wenbin Lyu

Wenbin Lyu (b. 1994) is a US-based Chinese composer. The composition written by Lyu combines contemporary western technique with ancient oriental culture. Lyu’s music has been performed at Tanglewood, ICMC, NYCEMF, NSEME, CCRMA, 1:2:1, Arts Letters & Numbers, Collage Composers Colloquium, NCPA Young Composer Programme, among others; performed by Beijing Symphony Orchestra, Tianjin Symphony Orchestra, NEC Philharmonia, CCM Philharmonia, CCM Concert Orchestra, and Transient Canvas. His recent highlights include a composition fellowship from Tanglewood Music Center, winner of ASCAP Morton Gould Young Composer Award, Donald Martino Award for Excellence in Composition, CCM Orchestral Composition Competition, NEC Honor Competition, China National Scholarship. Lyu is the composer in residence of HAcappella where based in Harvard University since 2018.

Lyu received degrees from China Conservatory of Music, NEC and CCM (2023). Lyu's teachers include Michael Gandolfi, Kati Agócs, Mara Helmuth, and Wanchun Shi. His compositions are published by NYXmusic (ASCAP).

Christine Pan

Christine Pan is an upcoming composer commended for her versatility. She has composed for physics professors and engineers to dancers and orchestras, often with a strong feeling of musical dramaturgy and demonstrates a poetic sense of musical trajectory. Pan takes pride in meticulously researching non-Western cultures to ethically draw inspiration for her works. Her music has been played by the Goldner Quartet, Ensemble Offspring, and other renowned industry musicians. In 2022, Pan will be continuing her composer residency for Filipinx play Salt Baby, produced by Asian-Australian led theatre company Ka-Ilective and working with acclaimed harpist Kate Moloney on a solo work to be produced, recorded and published by the ABC. Her new chamber work will also be premiered at the Fairbanks Summer Festival in Alaska in July. Pan will also be taking residency with Groundswell AU at Camden hospital writing music for palliative care patients and hospital staff.

Andrew Shi

Andrew Shi is a 38-year-old amateur pianist and composer from California. I studied piano from ages 5 to 17. I stopped when I went to UCLA majoring in economics and then went on to dental school and I'm currently a full time practicing dentist. Whilst I passed all levels of the Music Teachers' Association of California's Certificate of Merit program by 2000, it was mostly due to the sheer amount of time spent and not due to any innate musical passion or talents. I did not truly appreciate piano music back then as a child and as a teenager. In 2018, upon buying a piano meant for my son, I started playing again and rediscovered a more mature sense of appreciation for piano music. I have also dabbled in composing my own pieces the past few years and absolutely love it! I enjoy composing even more than playing.

Meiqiao (Melanie) Wang

Meiqiao (Melanie) Wang, born in Qingdao, China. 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. Now studying at Rutgers Conservatory of Music, where she is a Ph.D. student under Professor Robert Aldridge. Meiqiao has performed with the Dance department for many times, and served as the tutor of the Ear-training course at Rutgers University.

Zihan Wu

Zihan Wu, born in China, is currently based in Rochester, NY. She is a junior student studying at Eastman School of music in Composition and Piano Performance double major. As a Chinese composer, her music is often influenced by the sensitive and organic quality of the Orient aesthetic, which presents in the rich texture and mysterious timbre and sonority. Her composition mentor includes Carlos Sanchez-Gutierrez, Ricardo Zohn-Muldoon, Robert Morris, David Liptak, and Matt Barber (electronic music). She studied piano with Vincent Lenti (2019-2021) and Douglas Humpherys (2021-present).

Her music journey began at a young age. She started to learn the piano at age 4 and learned composition at age 11. She previously graduated from Music Middle School Affiliated to Shanghai Conservatory of music with a full score in composition, where she studied composition and piano with Shao Qing and Xiangjun Yu. Her music has been performed in Shanghai, Beijing, Ukraine, New York, and Rochester. She was the recipient of 2021 "Wanye" Cup Composition Competition for Contemporary Piano Works (Excellence Award), 2019 Beijing International Composition Workshop (first prize winner as the youngest contestant), 2018 Yinzong Cup National Composition Competition for percussion music (3rd Prize), 2019 Louis Lane Prize, and 2020 Bernard Roger Memorial Prizes of Eastman Departmental Prize. She has worked with several ensembles including the

Ensemble Court-Circuit, New York Philharmonic members, KLK New Music Ensemble (members of Lviv Philharmonic).

As a pianist, her repertoire ranges from Baroque to the contemporary era. She was the first prize winner of the 2017 Singapore International Youth Piano Competition of three different categories. She is especially interested in performing new music. She frequently performs in the Eastman Musica Nova Ensemble and Ossia New Music Ensemble and is dedicated to the premiere of faculty members' and her peers' works.

Xuesi Xu

Born in Shanghai, China, Xuesi Xu holds a B.M. from Shanghai Conservatory of Music and an M.M from the University of Illinois at Urbana-Champaign, where he studied composition with Heinrich Taube, Reynold Tharp, and Stephen Taylor, and electronic music with Eli Fieldsteel and Carla Scarlatti. He is currently pursuing a D.M. in composition at Florida State University, studying composition with Mark Wingate, and Liliya Ugay. He has received numerous awards, including the 2018-19 American Prize Finalist Honorable mention, the 2013 Chinese Instruments Composition Competition in Music Universities and Colleges, and the 3rd Rivers Awards Composition Competition. His music was performed by leading ensembles, such as Arditti Quartet, icarus Quartet, Divergent Quintet, Kamratōn ensemble, Slee Sinfonietta, and orchestras like University of Illinois Philharmonic Orchestra and Shanghai Opera House Orchestra, and soloist percussionist Simone Beneventi.

Tian Xu-Watson

Tian Xu-Watson, a Chinese-born violinist, started her violin study at the age of four, with her father who was a professional Er-hu player. In her youth, Mrs. Xu-Watson has won top prizes in national violin competitions in China. A seeker of 'east meets west', Mrs. Xu-Watson came to the US and earned her BM in both violin performance and Asian Studies from Bard College Conservatory of Music (NY). Then she further pursued her MM in violin performance at Eastman School of Music and graduated in 2015.

Biographies

Performers

Interwoven Chamber Ensemble

Ana Kim, cello
Wei-Yan Andy Lin, violin/viola
Yoko Reikano Kimura, koto/shamisen/voice
Keiko Tokunaga, violin
Sean Wang, violin/viola

Founded by a GRAMMY-winning violinist Keiko Tokunaga in 2021 as a reaction to the recent sociopolitical climate change surrounding the Asian, Asian American and Pacific Islander (AAAPI) community, INTERWOVEN is in its first season as an intercultural ensemble whose mission is to promote collaborations between traditional Asian music and Western classical music. Members of INTERWOVEN are seasoned musicians who have performed globally; they have appeared as soloists, recitalists and chamber musicians in major U.S. venues such as Carnegie Hall, Kennedy Center, Radio City Music Hall, and their equivalents in Europe, Asia, South America and Australia. As passionate advocates for the importance of music in social and personal developments, members of INTERWOVEN devote much of their time in teaching and outreach activities internationally. INTERWOVEN gave its debut performance in DiMenna Center for Classical Music in New York City in October of 2021, with the help of City Artist Corps Grants.

Oboe Duo Agosto

Ling-Fei Kang
Charles Huang

Based in CT, USA, Oboe Duo Agosto was created in 2009 by Ling-Fei Kang and Charles Huang. They have been promoting the oboe and English horn's sounds and versatility in venues worldwide, with their wide-ranging repertoire and advocacy of newly commissioned music. Residencies and appearances include the Hartford Women Composers Festival, Brazil Endowment for the Arts in NYC, The Banff Centre, National Chiayi University in Taiwan, Festival Eleazar de Carvalho in Brazil, and colleges and public schools across the country. Recent projects include their first commissioned pieces using electronics, and their debut album on Ravello Records, *Imaginary Birds*, featuring the music of Phil Salathé.

The Ohio State University Chamber Choir

Soprano

Sadiyah Babatunde
Leigha Schumaker
Lexi Moore

Alto

Elizabeth Arteta
Anabella Petronsi
Stephanie Ranallo

Tenor

Ariel Alvarado
Matthew Burns
Aria Cadeau
Colby Van Gorp

Bass

Nick Denino
Colin Knoth
Seiji Sawakami

Yi-Yang Chen

Yi-Yang Chen shot onto the international stage with back-to-back victories in the 2018 Sussex International Piano Competition and 2017 at the Washington International and the Waring International Piano Competitions, in addition to many other top prizes in the US and around the world. As a winner of the 2012 MTNA Young Artist Competition, Chen was awarded a Steinway piano and two concerts in Miami sponsored by the Chopin Foundation/USA. He has performed on four continents in acclaimed venues including Carnegie Hall, Lincoln Center in New York, Melbourne Recital Centre, National Concert Hall in Taipei, Banff Music Centre in Canada, and the Assembly Hall in Worthing, UK, with such orchestras as the Worthing Symphony Orchestra, Brevard Music Center Orchestra, Avanti Orchestra, Eastman Philharmonic Orchestra, National Chinese Orchestra, and the Thailand Philharmonic Orchestra. A native of Taipei, Taiwan, Chen holds degrees from The Eastman School of Music (DMA, BM) and The Juilliard School (MM). Currently, Chen is the Assistant Professor of Piano at the University of Kansas. Before joining KU, he has served on the faculty at East Tennessee State University, and was the Founder and Artistic Director of the Appalachian Music Festival & Competition.

Xenia Deviatkina-Loh

Award winning violinist Dr. Xenia Deviatkina-Loh has performed as soloist and recitalist in various venues across Australia, New Zealand, the UK, the US, and China. She also frequently performs with major ensembles and concert series around LA. As of 2021, she is a member of ECHOI — MEC's ensemble-in-residence. In 2019, Dr. Deviatkina-Loh released her debut album under SHEVA Contemporary. A dedicated pedagogue, she is currently a Teaching Artist at the Beckman YOLA Center. Most recently, she was invited to serve as an Artist and Adjudicator for the International Grand Music Festival in Indonesia. Dr. Deviatkina-Loh received her Bachelors of Music Performance degree at the Sydney Conservatorium of Music, her Masters of Arts degree at the Royal Academy of Music, London, and her Doctor of Musical Arts degree at UCLA.

Denise Finnegan-Hill

Denise Finnegan-Hill is a PhD student in musicology at the University of Kansas. She holds a Bachelor's degree in clarinet performance from Grand Valley State University and a Masters in Music History from the University of Nebraska-Lincoln. Her research interests include film music, opera, and 20th century music.

Mingfu Han

Mingfu Han is a native of Baoding, China. He has studied piano since he was four years old. A graduate of Tianjin Conservatory of Music. He has performed at venues such as Temple University Rock Hall, Tianjin Grand Theatre and Tianjin Auditorium. And attended Several charity concerts in Tianjin. He is currently studying with Dr. Joyce Lindorff at Temple University.

Zhengyingyue Huang

Chinese soprano Zhengyingyue (Elaine) Huang is currently pursuing her DMA in Voice Performance at The University of Kansas under Professor Joyce Castle. She 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 has also performed several roles in LAH-SOW Minneapolis Opera, Crittendon Opera Workshop, and the Landlocked Opera in the U. S. A. Her past roles include Baba in The Mediu, 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. Ms. 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. Ms. 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 KU Asian Classical Music Initiative in 2021, an academic music conference designed to bring awareness to the world of AAAP classical music composers through concerts and

conferences. Ms. Huang serves on the board of Asian Opera Alliance, KU School of Music DEIB committee, and Friends of the Lied Center.

Yoon Joo Hwang

Dr. Yoon Joo Hwang, Assistant Professor of Bassoon at the University of Central Florida, has taught and performed throughout the U.S., Asia and Europe. She has been invited to present master classes and to give lectures at Yonsei University, Ewha Womans University, Hanyang University, Sookmyung Women's University, Central Conservatory of Music in Beijing, Shanghai Orchestra Academy, Shenzhen Arts School, Columbia University, UC Berkeley, UCLA, UC Irvine, UC Santa Barbara, University of Florida, University of North Carolina School of the Arts and Missouri State University. Dr. Hwang has a diverse research portfolio and has been invited to present scholarly research papers at meetings of the College Music Society (CMS), the International Double Reed Society (IDRS), Association for Asian Studies, Society for Ethnomusicology, the Meg Quigley Bassoon Symposium and the National Association of College Wind and Percussion Instructors. She was invited to perform recitals at venues including the IDRS, the Florida Music Teachers Association, CMS and Carnegie Hall. Dr. Hwang was appointed to serve as Vice President (Korea) of the Asian Double Reed Association, an organization devoted to bringing together double reed performers and teachers from throughout Asia.

Xinshuang Jin

A native of China, Xinshuang Jin is an active soloist, accompanist, and chamber musician in both Asia and United States. Xinshuang Jin is currently pursuing her Doctor of Music in Piano Performance at Florida State University.

Kowoon Lee

Dr. Kowoon Lee debuted as a concerto soloist at age 16, and has since performed internationally with many orchestras and ensembles. As a strong advocate of new music, she has worked with many renowned living composers, such as Chen Yi, Gabriela Ortiz, James Mobberley, Juri Seo, Karan Tanaka, and Vera Ivanova, to name a few. Dr. Lee specializes in music by women composers. She co-founded Duo Century, a women's trumpet-piano duo, that promotes women composers' music. She presented her lecture-recital "21st Century Music for Solo Piano by Living East Asian Women Composers" at several international conferences. Her doctoral research project involved piano music written by women composers, and included an original research paper and a recording. She studied at University of Missouri-Kansas City, Indiana University, and Sookmyung Women's University. Dr. Lee now teaches at Cottey College, and serves as a committee member for the Puerto Rico Center for Collaborative Piano.

Yingfei Li

Yingfei Li was born in Changzhou, China and began piano studies at six. She got her bachelor's degree from both East China Normal University and Colorado State University through the 2+2 exchange program. After that, Yingfei studied in Boston University for one year and earned her master's degree in Piano Performance at Indiana University, Jacobs School of Music. Now, she is pursuing her doctoral degree at George Mason University and studying with Dr. Linda A. Monson. She is also selected as a graduate teaching assistant in collaborative piano and work with many undergraduate students as their accompanist.

Amber Yiu-Hsuan Liao

Pianist Amber Yiu-Hsuan Liao has appeared as a soloist in such venues as Lincoln Center, Weill Recital Hall at Carnegie Hall, the Chicago Cultural Center, and the National Concert Hall in Taiwan. She has been a champion of Asian female composers, promoting their works in her recital programs and presentations. Her article "Diversifying Concert Programming: Introducing Works for Solo Piano by Asian Female Composers" was published on The Piano Magazine: Clavier Companion in Autumn 2019. Ms. Liao began her musical training in Taiwan and continued her studies in the United States with Boris Slutsky and Arkady Aronov. She holds a Doctor of Musical Arts from the Manhattan School of Music and a Master of Music from the Peabody Institute. Amber Liao has served on the faculty of Montclair State University, Seton Hall University and Snow College before joining Borough of Manhattan Community College as a full-time faculty member in 2015.

Yo-Yo Su

Australian saxophonist Yo-yo Su is a DMA candidate (ABD) at the University of Iowa supported by the Iowa Performance Fellow with stipend while serving as the Teaching Assistant to Dr. Kenneth Tse. Alumni of the CRR Montpellier, CRR Versailles and the Conservatorium van Amsterdam, and the Netherlands String Quartet Academy, he has been a laureate of numerous national and international competitions, notably the 3MBS young performer of the year award, Dutch Classical Talent Award, Boris Papandopulo music competition and was a semi-finalist of the International Adolphe Sax competition, the International Jean-Marie Londeix Saxophone Competition and the Osaka International Chamber Music Competition. As a chamber musician, Yo-yo is a founding member of the Amsterdam based Ardemus Quartet and have appeared in concert halls such as the Concertgebouw Amsterdam, Konzerthaus Berlin, and Izumi hall in Osaka, Japan and has been invited to perform in festivals such as Schleswig-Holstein Festival, Grachtenfestival, and Westfallen Classics and have toured extensively Europe and Asia. In December 2018, Ardemus Quartet released their debut CD *Traces* on the Cobra Records label.

Tiffany Bão Kim Ta

Tiffany grew up in sunny California playing piano duets with her five sisters. She continued studying piano at California State University, Long Beach where she earned a B. M. in Piano Performance and fell in love with music theory. She is now working on an M. M. in Music Theory at the University of Kansas and passing on the love of theory to undergraduates as an instructor of music theory and aural skills. She also serves as the Vice President of the Midwest Music Research Collective, and is working on a thesis project which studies the melodic expectancy of individuals on the autism spectrum. Her research interests include music cognition, ethnomusicology, and disability studies. She hopes to ultimately synthesize her love for music research and social justice priorities in order to enact concrete, positive social change. In September, she will begin the PhD program in music theory at University of California, Santa Barbara.

RongLu Tang

RongLu Tang, was born on 6 November 1996 in China. As a pianist, she was distinguished by bringing an “expressive sound, unique personality and facile technique” to the most compelling music of today. RongLu Tang has performed solo and chamber music across Asia and United States. Her performance was highly praised by Matti Raekallio, Charis Dimaras and Nakamatsu John. Her recent performances including recital of solo; Chautauqua piano festival in New York; The piano and the Machine piano series in Manhattan School of Music. RongLu Tang was awarded the first prize of Memphis international piano festival and competition, the first prize of Fuchs chamber Competition in Manhattan School of music; the first prize in the music competition held by Russian embassy in Beijing and the fifth prize of national piano competition in GuLangYu, China...She received 2 years full scholarship from Chautauqua piano program, master class experiences with Jerome Lowenthal, Alexander Gavrylyuk, Jon Nakamatsu and Lisa Moore. RongLu Tang finished her BM in Manhattan School of Music with Dr. Marc Silverman from year of 2013-2017 and Master of Music with Professor Natalya Antonova in Eastman School of Music. Currently, RongLu Tang is working with Professor Awadagin Pratt for her Doctoral of Musical Arts program in Cincinnati Conservatory of Music and cognate in Business Foundation program in University of Cincinnati.

Yetong Tang

Originally from China, pianist Yetong Tang is currently pursuing the Doctor of Musical Arts degree in Piano Performance and Pedagogy at the Bienen School of Music of the Northwestern University, studying with Dr. James Giles and Dr. Marcia Bosits. She received her Master’s degree in Piano Performance from the Northwestern University, and the bachelor’s degree with Magna cum Laude in Piano Performance from the Ithaca College School of Music in New York State, studying with Dr. Dmitri Novgorodsky and Dr. Jennifer Hayghe. Yetong has performed solo recitals, duo piano recitals, and chamber music concerts in the United States, China, and Europe. She has judged competitions and given masterclasses extensively in China. She has won numerous competitions, and has been coached by prestigious musicians such as Boris Berman, Sara Davis Buechner, Kenneth Griffiths, Marc-André Hamelin, Douglas Humpherys, Paul Lewis, Robert McDonald, Jose Ramon Mendez, Logan Skelton, and Christian Tetzlaff. Yetong is the coordinator and associate faculty at the Amalfi Coast Music & Arts Festival in Italy.

Tian Xu-Watson

Tian Xu-Watson, a Chinese-born violinist, started her violin study at the age of four, with her father who was a professional Er-hu player. In her youth, Mrs. Xu-Watson has won top prizes in national violin competitions in China. A seeker of 'east meets west', Mrs. Xu-Watson came to the US and earned her BM in both violin performance and Asian Studies from Bard College Conservatory of Music (NY). Then she further pursued her MM in violin performance at Eastman School of Music and graduated in 2015.

Qi Xu

Qi Xu, 27, from Shenzhen, China, is currently pursuing doctoral program in the Juilliard School. During his undergraduate years at Columbia University, Qi explored other disciplines with the intention of facilitating his musical understanding. In particular, Qi was selected in 2014 as a Columbia-Oxbridge Scholar to study abroad for one year at Cambridge University where he read mathematics. With exposure to other disciplines, Qi specializes in approaching piano performance with reason and sentiments combined. As such, during his recital tour in Germany 2015 for example, he was hailed by the German press as "a storyteller and wild riders" (Rheinische Post) who stands in "between drama and charm" (Derwesten).

Shen Hui Yen

Shen-Hui Yen is a DMA student majoring in Piano Performance at the University of Kansas studying with Dr. Yi-Yang Chen. She received her master's degree in Piano Performance from the University of Kansas with Dr. Steven Spooner and a bachelor's degree from National Taiwan Normal University with Dr. Ming-Hui Lin. As a soloist and collaborator, Shen-Hui was invited to perform throughout Taiwan and America, such as Chopin Piano Concerto No.2 with CYSH Orchestra, and Richard Strauss art songs recital served as the vocal studio accompanist in Taiwan. She was selected to have a masterclass with Alexander Kobrin, John Perry, and Dina Yoffe. To advocate piano music and Taiwanese culture, she is the president of KU Piano Guild and the president of the KU Taiwanese student association.

Dailin Zeng

Dailin Zeng, originally from China, began to study the piano at the age of six. She came to the U.S. to continue studying piano at Walnut Hill School of Arts. She began to pursue the music career professionally at Eastman school of music. She has performed at Eastman School of Music Piano Series at Summit Presents, Kilbourn Hall at Eastman School of Music, Performing Center at Texas State University, Fletcher Recital Hall at East Carolina University, etc. In 2020, Dailin won the first prize of Ronald Sachs International Music Competition and presented a winner's concert in the following year at Beckwith Recital Hall. She has been an active chamber music player and invited to play in the honor chamber music concert in Keiter center. Dailin received a Bachelor degree from Eastman School of Music where she continues to pursue the Master of Music in piano performance.

Shichao Zhang

Shichao Zhang holds a Doctor of Musical Arts in Piano Performance and Literature with a minor in Chamber Music and Accompanying, at the Eastman School of Music, under the tutelage of Professor Douglas Humpherys and Professor Jean Barr. Originally from China, Zhang received his early training in Beijing, where he studied with Madam Yafen Zhu and Ms. Chen Zhang. Dr. Zhang is currently on the faculty at the Bienen School of Music at the Northwestern University, and is a Visiting Professor at the Helongjiang University of Technology in China. He is an Associate Faculty, Piano Program Coordinator, and Head of the Piano Pedagogy Seminar at the Amalfi Coast Music & Arts Festival in Italy. Zhang has won numerous prizes in competitions, and has performed solo recitals, chamber-music concerts, and concerto performances throughout China, the United States, and Europe. His playing has been praised as "Mr. Zhang has excellent technique and is a very probing musician..." "Shichao's performances reflect a great musicality, depth of interpretation, and technical expertise..." He has been a frequent adjudicator for many competitions, and has given masterclasses in China, the United States, and Spain. His students have been accepted by more than a dozen music schools and universities in the US.