



A Celebration of Asian Female Composers  
2022



## A Celebration of Asian Female Composers

*The Music She Writes* celebrates the diversity and significance of music by Asian Female Composers within the contemporary music landscape by featuring 25 diverse works across four virtual concerts. The concert series is also a part of the Eastman School of Music's Centennial Celebration, "100 Concerts to Celebrate 100 Years", and will be broadcasted on the Eastman School of Music's YouTube channel every other Friday at 7PM ET on April 1st, 15th, 29th, and May 13<sup>th</sup>. After the final concert, we invite you to join us for a Zoom Discussion/Mingle – all composers, performers and audience members are invited! <http://themusicshewrites.com>

Admission to all events is free.

Supported by the Eastman Departmental Diversity Initiative Grant.

Organized by Eastman School of Music alumni composer Ania Vu and pianist Eunmi Ko.

+ world premiere

\* recorded specifically for this festival



## Concert 1: Where There are Mountains, Snow, and Trees Friday, April 1, 2022 | 7PM ET

The Ice is Talking\*

Vivian Fung

Kevin von Kampen, percussion

The Sweep of Downy Flakes\*

Yi-Ning Lo

Zach Sheets, bass flute

I remember the trees...+

Yuting Tan

Quince Ensemble:  
Kayleigh Butcher, mezzo-soprano  
Amanda DeBoer Bartlett, soprano  
Liz Pearse, soprano  
Carrie Henneman Shaw, soprano

Komorebi: tree escape light

Miho Sasaki

- I. Filter
- II. Earth Bed
- III. Scatter

Katherine Weintraub, alto saxophone

A Shanshui Painting\*+

Đặng Hồng Anh

Zach Sheets, flute

Peony Garden

Chi Wang

Chi Wang, interactive electronic

### **The Ice is Talking**

I grew up in Edmonton, and every year my family would vacation in the Canadian Rockies. I would greatly look forward to seeing the mountains, the majesty of the giant silhouettes, the clean, crisp air, and the proximity to nature and wildlife. I was invited back to the Banff Centre last year and decided to visit the Columbia Icefields as a bit of nostalgia for my childhood. That trip pained me deeply when I saw how much the glaciers had receded since the last time I was there, about 20 years ago. “The Ice Is Talking” is a work that is an emotional reaction to that experience.

Scored for a solo percussionist and electronics, it features the percussionist as the protagonist “playing” on a block of ice. At the start, it is a celebration of the elements, taking in the beauty of a blade gliding through ice, the taps and swishes of ice being shaped into virtuosic rhythmic patterns that speak through interjections by the performer. As the piece progresses, the piece becomes more and more violent, and the instruments reflect the rage and intensity of the protagonist, with a power drill, ice picks and stabbing motions reflecting the realization of human’s ill effects on the natural landscape. It ends with dramatic flair in the hope of raising awareness to the world around us. – Vivian Fung

### **The Sweep of Downy Flakes**

The Sweep of Downy Flakes is inspired by Robert Frost’s poem Stopping by Woods on a Snowy Evening. The piece was composed during the first snow of the 2020 winter, when every snowflake was exquisitely shaped and glittered with translucent whiteness. That night, the ambient sounds were consumed by the flakes, sparking omnipresent serenity and purity. The tone quality of the bass flute genuinely captures the essence of such atmosphere. The constant downward motives portray the breeze sweeping the snow, and the airy quality of the instrument creates an elegant, harmonious and light ambience where the snowflakes drift freely. – Yi-Ning Lo

### **I remember the trees...**

I wrote the poem for this piece in quarantine, when I was back home in Singapore due to the COVID-19 pandemic. The poem was originally written for a poetry class that I was taking, where I was encouraged to spend thirty minutes staring at a scene in a state of observation and reverie before beginning to write. I remember the trees... was written after looking out of the window at the garden across the street from my home in Singapore. As I spent most of my growing up years there, many memories associated with this garden came pouring back to me, as I stood at the window watching the trees.

I remember the trees in the garden.

The trees with the thick trunks  
that shielded me from my opponents  
in a game of hide-and-seek.

The trees with the rough bark  
that we climbed to pluck the jackfruit  
when it has ripened and is sweet.

The trees from which the inchworms hung,  
hidden in plain sight,  
silently waiting  
to startle anyone who comes too close.

The trees that rustled their leaves,  
cracked their twiggy knuckles,



and bent in the gusty wind,  
billowing like the sails of the sailboats  
on the rocky waves of the sea,  
warning us of imminent storms.

The trees that enveloped me  
in the scent  
of wet earth and petrichor,  
as I walked home after rain.

– Yuting Tan

### **Komorebi: tree escape light**

Komorebi in Japanese refers to “sunshine filtering through leaves” in English. It represents the beauty of nature in the forest where you see the contrast between light and dark. Komorebi changes its shape and pattern throughout the day by clouds, winds, birds and animals and sometimes it stays still. The piece consists of three-movements:

- I. Filter
- II. II. Earth Bed
- III. III. Scatter

### **A Shanshui Painting**

In my house where I grew up, there were many beautiful antiques and shanshui paintings that have nurtured my love and fascination for visual art, calligraphy, and poetry. Shan-shui (“mountain-water”) is a style of traditional Chinese painting using a brush and ink, depicting sceneries of nature, usually of mountains, rivers, and waterfalls. My piece is an emotional response to a shanshui painting, written in the form of variations. – Đặng Hồng Anh

### **Peony Garden**

Peony Garden is a real-time interactive composition of approximately twelve minutes for four suspended Nintendo Wii Remote controllers, OSCulator, custom software created in Max, and Kyma. Peony Garden is inspired by the Chinese traditional Kunqu Opera The Peony Pavilion by Tang Xianzu, the greatest poet playwright of the Ming dynasty. In Peony Garden, I attempt to create a data-driven musical adaptation of the masterpiece of traditional Chinese Kunqu opera, Peony Pavilion, with aspects of textual and poetic narrative, period instruments, and love and death dramatics.

The physical positions of the four suspended Wiimote controllers were inspired by Bianzhong – an ancient Chinese musical instrument consisting of a set of bronze bells. During the time of the establishment of Kunqu Opera practice, the Bianzhong was newly added to the ensemble of Kunqu Opera. The four suspended Wiimote controllers abstractly represent the Bianzhong within the data-driven instrumental form and serve as a front-end for data generation and control, starting and stopping individual musical events, progressing from section to section, and providing on-going control of musical parameters. My repurposing of Wiimote controllers in a form where they are suspended in a fashion similar to the bells of a Bianzhong creates a modern instrumental analog where ceremonial meanings of the Bianzhong are mapped onto the cultural meaning of a game controller and vice versa. – Chi Wang



## Concert 2: What is Lost and What Remains Friday, April 15, 2022 | 7PM ET

Cloud Intimacy

Wang Lu

International Contemporary Ensemble:  
Campbell MacDonald, clarinet  
Ryan Muncy, saxophone  
Maiya Papach, viola  
Daniel Lippel, guitar  
Jacob Greenberg, piano  
Nathan Davis, percussion

Elapsed

Akari Komura

Jacob McKay, violoncello

... does not remember the footprints of birds

Soomin Kim

Ji Su Jung, marimba

Situation I/Incidents

Anahita Abbasi

Vertixe Sonora:  
Pablo Coello, saxophone  
Isidro García, accordion  
Ailsa Lewin, violoncello  
Carlos Mendez, double bass  
Diego Ventoso, percussion  
David Duran, piano  
Ramón Souto, conductor

Memory\*

Chen Yi

Sini Virtanen, violin

A Flor Azul (Elsewhere)

Ching-Shan Chang

Short film by Guilherme Pedra

## Cloud Intimacy

We often live richer and more engaged online lives than real ones, and the distinction between them has blurred. Social networks allow us to meet and expand our circles and feel included while easily ignoring friends right next to us. Other apps give us the power to simply slide right or left on someone's photo to decide whether we like the person or not. Dating has become an outdated word for teenagers. Unbounded and uncommitted intimacy are new and legitimized ways of feeling. Online, everyone has a chance to construct a perfect social profile separate from the imperfections of reality to console their mind and boost their confidence.

*Cloud Intimacy* brings together the constant buzz of this frantic digital reality (endless notification sounds from messages and updates, the theatrics of "swiping") with the supposed intimacy and familiarity of ambient cafe sounds, as well as faint echoes from Wagner's Liebestod from *Tristan and Isolde*, that ultimate expression of unattainable love through mortality that feels so disconnected to the instant gratifications of our time. It's a musical commentary on absurd internet social phenomena and the reality of deeply felt loneliness and isolation. – Wang Lu

## Elapsed

*Elapsed* is a duet for solo cello with the fixed media electronics, which overlays a pre-recorded audio of the same piece played in reverse. This results in a palindrome-like structure where the two parts are moving across each other in time. The midpoint of the piece unfolds into a powerful unison moment for both the live performer and the track as they sonically mirror each other in reflection. The work explores various timbres of the solo instrument, which emerge in conversation with the transformed timbres of the same musical materials in the reverse track. *Elapsed* centers around the idea of sonic memory, misremembering, and re-emergence of the past, and challenges to listen to the time that flows in two directions sonically.

– Akari Komura

## **... does not remember the footprints of birds**

*... does not remember the footprints of birds* is vaguely about remembrance, and oblivion. Funny enough, I wrote this piece right before the pandemic, and forgot nearly everything about my process of writing the piece. I do remember, though, that I worked with a few small modules of ideas that acted in accordance with some sort of logic. Revisiting the piece after more than a year, I feel like the piece has very much taken its own meanings, and that the logic that brought this piece to life it's just a thing of the past. So I'll share an excerpt from a poem that the title is based on. It's from 문병, written by 박준 (Joon Park):

아무것에도  
익숙해지지 않아야  
울지 않을 수 있다

해서 수면은  
새의 발자국을  
기억하지 않는다

– Soomin Kim

### **Situation I / Incidents**

Situations are a series of moments with certain circumstances in which one is. In Situation I / Incidents, I am carefully observing, perceiving and subsequently identifying the different incidents and their qualities, as well as reflecting every situation around them as echoes and resonances. In our daily lives, we constantly face incidents, sometimes they are different elements from the same actions or episodes. They could also be events of seemingly minor importance, especially actions between which relationships become tense. Since every action has a reaction, there will be echoes and echoes after every incident.

– Anahita Abbasi

### **Memory**

Premiered by Chen Xi at the concert in memory of Prof. Lin Yaoji on June 10, 2010 at the China National Center for the Performing Arts Concert Hall, Beijing, China, Memory for violin solo was composed for the first annual memorial concert of my violin teacher Prof. Lin Yaoji in 2010. I wrote the note on the score: "Dear Professor Lin: I wish you could hear the tune in my Memory, which sounds like my painful cry out of your name in our Cantonese dialect. I expressed my deep sorrow in the music, to remember your fatherly mentorship. Your meaningful smile will always be with us encouragingly." – Chen Yi

### **A Flor Azul (Elsewhere)**

In Guilherme Pedra's debut short film, a young Brazilian artist named Luna has to cope with her brother's passing through painting, as she searches for healing, reconnection and elsewhere.



Concert 3: Old Made Anew  
Friday, April 29, 2022 | 7PM ET

Above the Fray

Nina Shekhar

JACK Quartet:  
Christopher Otto, violin  
Austin Wulliman, violin  
John Pickford Richards, viola  
Jay Campbell, violoncello

saturation temp!

Emily Koh

Eunmi Ko, piano

Zusammenflusses

Chihchun Chi-sun Lee

Robert McCormick, percussion  
Eunmi Ko, piano

Black\*

Juhi Bansal

Dieter Hennings, guitar

*from* A Song Collection – Six Songs about Death+  
2. Sonnet no. 66  
5. Sonnet no. 71

Yucong (Zoe) Wang

Sophie Thompson, soprano  
Brian Wong, piano

Reminiscences of *Yuan Xiao*

Jon Lin Chua

Ding Yi Music Company  
Quek Ling Kiong, conductor

Eunmi Ko, piano

### **Above the Fray**

From today’s orchestras to the Titanic, classical musicians respond to catastrophe in the most peculiar way – play some Bach tunes. As intensely, beautifully, devotedly, and ignorantly as possible. Because Bach must be our universal healer, our vaccine, our band-aid, our paycheck.

Above the Fray pokes fun at this phenomenon by warping and distorting Bach’s famous “Prelude” from Cello Suite no. 1, unraveling its passages into threads that transform, detune, and degrade at different rates for different performers over the course of the piece. Unlike Western art tradition which believes that classical music is a one-size-fits-all solution, this piece dares to ask what if we all are not the same? What if we each have infinitely unique identities that morph differently under different circumstances? What if our responses to a piece of art wildly differ from each other and change over the course of our lives? And what if art itself is not a static monolith, but rather something dynamic that we allow to breathe, reshape, decompose, and reincarnate into new lifeforms over time? – Nina Shekhar

### **saturation temp!**

saturation temp, short for saturation temperature, is the technical term for ‘boiling point’. In this piece, water is at the brink of boiling constantly, but instead of reaching its saturation temperature, that benchmark is moved again and again, and water is always at the brink of boiling, but never really boils. This is a commentary of current social standards, in which something ridiculous that should have caused major uproars and protests are swept under the rug in yet another news cycle of more crazy and unbelievable things. The benchmark for sanity has shifted and moved, and what used to be the breaking point in a previous timeline, is now just the absurd normal. – Emily Koh

### **Zusammenflusses**

Zusammenflusses was commissioned by National Theater Concert Hall in Taiwan, premiered by Mr. Min-Chin Kuo at his zheng recital in 2013. Using the characteristics of zheng and vibraphone, their similarity and contrasts are expressed through confluence. The revision for percussion and grand piano was completed in 2019 for French pianist Emmanuelle Maggesi and Taiwanese percussionist Yinhue Wang, and was premiered by Polish new music ensemble Kwartludium at the XXVII. Randfestspiele Zepernick, Germany and Festivalen För Svensk Konstmusik, SvenskMusikvår, Stockholm, Sweden. – Chihchun Chi-sun Lee

### **Black**

Black is a rhythmic and angular fantasy for guitar, drawing on elements from a variety of folk and classical guitar traditions. The piece combines percussive sounds, flamenco techniques, and a palette of colors in an exploration of the melodic and coloristic possibilities of the instrument. – Juhi Bansal

### **A Song Collection – Six Songs about Death**

Written from 2019 to 2021, “a Song Collection – Six Songs about Death” is set to poems about death by Shangyin Li, William Shakespeare, Paul Verlaine, Walt Whitman and a “fake Jorge Luis Borge”. When I wrote this collection, I aimed for my music to reflect the beauty of the lyrics as much as possible.

I want to dedicate this collection to all the people and animals who were in my life and who have passed away. I am immensely thankful to my friends Brian Wong and Sophie Thompson who have made valuable suggestions on my music and performed the collection remotely. – Zoe Yucong Wang

## **Reminiscences of *Yuan Xiao***

Inspired by the famous traditional nanyin piece *Yuan Xiao Shi Wu* (Lantern Festival) which relates the tragic love story of Chen San and Wu Niang, *Reminiscences of Yuan Xiao* was envisioned as an abstract re-creation of the original piece. *Reminiscences* draws upon not only the pitch material, melodic, and gestural features of the original piece, but also the heterophonic texture and the pacing characteristic of nanyin vocal music in general, as well as certain structural features of the tune. This re-creation of the original tune also attempts to engage with the meaning of the text at various points within the piece. The work as a whole represents a contemporary reinterpretation of an ancient piece. – Jon Lin Chua

## **Piano Sonata no. 1, “La Hammerklavier”\***

In Beethoven’s Op. 106 “Hammerklavier” Sonata, rather than hearing the distant, god-given genius of musical legend, I hear an individual confronting the full extent of his limitations. The music toils at the edge of its creator’s potential. Beethoven’s self-imposed challenges of maintaining structural integrity—despite an ever-expanding form, complex tonal syntax, and painstaking counterpoint—fight with the mad force of his musical subconscious. The result is a remarkable heightening of expression: tempestuous, tender, and wickedly comic. (Not surprisingly, Op. 106 is notoriously difficult to play; its wide leaps and dense material demand not only technical virtuosity, but the courage to face the possibility of a massive public failure.)

Despite many overt references, my “La Hammerklavier” sonata is not “about” Op. 106. I wanted to write music that expressed more abstract ideas—struggle, optimism, and beauty—using Beethoven’s “Hammerklavier” as a focusing lens.

My first movement is in sonata form. It distorts the famous opening leap of Beethoven’s sonata with a “wrong” chord that implies two different keys at once. The rhythms trip, as if mimicking a bad performance. Stylistically eclectic quotations—taken from all four of Beethoven’s movements—alter the affects of the original, often humorously. Following the example of the late sonatas, my sonata has a fugal development. A lighthearted coda follows the recapitulation.

The second movement, “Ricercare,” is mostly based on the Adagio third movement of Op. 106. The title “Ricercare” has both literal and historical meanings. My *ricercare* “searches” for the third movement (*ricercare* literally means “to search”), and it develops what it finds contrapuntally (*ricercare* movements traditionally unfold contrapuntally). I wanted the movement to capture the feeling of listening to Op. 106 in a dream, of not being able to remember it precisely. After much wandering, it eventually finds a theme by Beethoven—but it is a “wrong” one that combines two separate phrases from the original. Ten variations on this wrong theme follow. The seventh variation provides the only exact quotation in this movement—a slowly descending melody over Beethoven’s enchanted Neapolitan chord. The climactic final variation is a gigue (à la J.S. Bach) on top of the BECH (Bb-E-C-B) motive. It epitomizes the Bb-B struggle manifest in Op. 106, and throws a little nod to my friend Steve Beck, the wonderful pianist for whom this piece was written.

Piano Sonata No. 1, “La Hammerklavier,” was composed in the winter of 2015-2016. – Juri Seo



## Concert 4: Giving a Voice Friday, May 13, 2022 | 7PM ET

Fanfare in the Snowfall\*+

Serin Oh

Arda Cabaoglu, trumpet  
Amy Salsgiver, timpani

Trailer Park Etudes

SiHyun Uhm

Luisa Hidalgo, mezzo-soprano  
SiHyun Uhm, piano

Would the Miracle Ever Come?

Niloufar Nourbakhsh  
Pamela Martinez

Niloufar Nourbakhsh, piano, voice, tape machine  
Pamela Martinez, Moog synth & effects, voice, tape machine  
Naomi Moser, video

Tik-Tak

Ania Vu

TAK Ensemble:  
Charlotte Mundy, soprano  
Laura Cocks, flute  
Carlos Cordeiro, clarinet  
Marina Kifferstein, violin  
Ellery Trafford, percussion

Ololyga

Kamala Sankaram

Rose Hegele, soprano

The Zolle Suite (click <https://youtu.be/q0nlwAtzlOw> to watch)

Du Yun

Hai-ting Chinn, mezzo-soprano  
International Contemporary Ensemble  
Du Yun, narrator  
Acme Filmworks, Inc. Ron Diamond, producer, LA Opera



### **Fanfare in the Snowfall**

*Fanfare in the Snowfall* is based on the idea of the “impressive” winter weather in the city of Rochester, where the Eastman School of Music is located. Whenever I am reminded of the fact that I attended this school, I cannot but recall the heavy snow, snowstorm, and closed school in March! – Serin Oh

### **Trailer Park Etudes**

The piece was composed based on a poem, ‘Trailer Park Etudes’ written by CONOR O’CALLAGHAN. The poem consists of four small poems, ‘Stars’, ‘Rain’, ‘Wind’, and ‘Grass’. Right after finished reading this poem, I immediately decided to make music on such inspirations. I, as a composer, tried to capture each individual poem’s mood and lyrics expressed by beautiful soprano’s melody and piano responding to the vocal. The poems are actually sonnets – which are written following strict rules such as rhymes and a number of stanzas, and I used precise musical structures to imitate the poems’ structures. Please touch, smell, listen and feel the stars, rain, wind, grass in your heart as you listen to each movement.

– SiHyun Uhm

### **Would the Miracle Ever Come?**

The women who make up this collaboration come from very different worlds. I am an Iranian contemporary classical composer, and Pamela is a Mexican-American orchestral influenced songwriter from Texas based in NYC. This collaboration started with the goal of exploring answers to the BIG questions. Using a vintage toy reel-to-reel tape recorder, I recorded myself asking the questions that shape life: “What is love?” “What is your biggest fear?” “Would the miracle ever come?” and Pamela recorded her voice in response to my questions, giving guidance to a friend like a sister or a mother.

From these recordings, we built a soundscape of two different worlds like audio pen pals. Naomi Moser joined the collaboration to add a visual element. The footage includes scenes of Moser’s own mother in her youth, exploring answers from a different time and generation.

– Niloufar Nourbakhsh & Pamela Martinez

### **Tik-Tak**

Time moves on mercilessly — independent of, and indifferent to any of our human events and interactions. Any meaningful moment that we would like to hold on to... vanishes irrevocably, “as if nothing had happened”. This line opens and closes the poem. *Tik-Tak* reminds us of the relentless flow of time with the incessant sounds of a ticking clock. I chose to write the poem in Polish because the clock’s “tik-tak” contains the word “tak”, which has a number of meanings in this language — yes, such as, as if, as much — all of them being used in the poem. Finally, this word is also a bow to the ensemble it was written for: the TAK ensemble. – Ania Vu

### **Ololyga**

Inspired by Ann Carson’s essay *The Gender of Sound*, *Ololyga* explores aspects of the female voice associated with madness and witchcraft. The *ololyga* is a particular shriek uttered in the practice of ritual. Through extended range, dynamic shifts, and vocal techniques, the line between beauty and wildness is explored. – Kamala Sankaram

### **The Zolle Suite**

A dead woman wanders through the shadowy space between memory and reality, tracing the lines of her identity through the land she once walked—an immigrant in death as in life.

# Zoom Mingle

Friday, May 13, 2022 | 8PM ET

After the streaming of the concert, we invite all the composers, performers, and audience members to join us on Zoom at 8PM ET to connect, hang, and share thoughts and ask questions to the composers!

## Composers in order of appearance



JUNO Award-winning composer **Vivian Fung** has a unique talent for combining idiosyncratic textures and styles into large-scale works, reflecting her multicultural background. NPR calls her “one of today’s most eclectic composers.” Highlights of upcoming performances include the world premiere of two operatic scenes with librettist Royce Vavrek, part of Edmonton Opera’s [The Wild Rose Opera Project](#); a UK tour of new work with the Tangram Collective; the premiere of Fung’s fifth String Quartet in Canada; the French premiere of *Earworms*; and the UK premiere of *String Sinfonietta*. With a deep interest in exploring different cultures, Fung has traveled to Cambodia, Southwest China, North Vietnam, Spain, and Bali to connect with her roots and collect research for her compositions. Born in Edmonton, Canada, Fung received her doctorate from The Juilliard School, where her mentors included David Diamond and Robert Beaser. She recently received an “Outstanding Career Influencer” Award from Santa Clara University, where she serves on the composition faculty. <https://vivianfung.ca>



**Yi-Ning Lo**, born in 1995, is a composer and pianist from Taiwan. Throughout her career, she has found ample inspiration for both vocal and instrumental compositions from literature, ranging from western poems to ancient Chinese poetry and Japanese haikus. These vocal works include *Into a Woman’s Lunacy*, *About Solitude*, *Blackmud*, and *The Tune of Ru Meng Ling*. Her current project combines sounds, literature, and theatrical elements. In addition to vocal music, Lo has extensive experience writing for instrumental and electronic music. One of her ensemble works, *Woven Veins*, won the Christine Clark/Theodore Front Prize in 2019. This piece was later broadcast on the radio show “Music of our Mothers”, and honored in the fall journal issued by the International Alliance for Women in Music. Lo finds great enjoyment in composing pieces based on the topics of womanhood, dream, and memory. <https://www.yininglo.com>



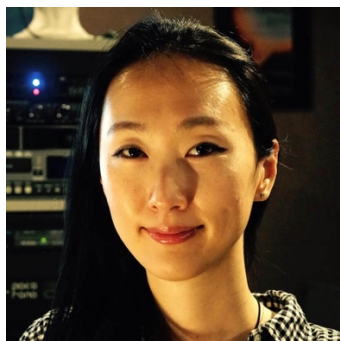
Singaporean composer **Yuting Tan** writes music that explores the interaction of different sounds to form unique harmonies and textures. Her music has been recognized with awards including First Prize in the Macht Orchestral Composition Competition (2018) and First Prize in the Virginia Carty DeLillo Composition Competition (2018) at the Peabody Conservatory. Past collaborations include performances by the Singapore Symphony Orchestra, Peabody Symphony Orchestra, National Sawdust Ensemble, Tacet(i) Ensemble, Aspen Contemporary Ensemble, Ensemble Dal Niente, Empyrean Ensemble, ~Nois, Alarm Will Sound, Now Hear This, Unassisted Fold, and Ensemble Sound initiative. Yuting also enjoys creating music in collaboration with other art forms. In 2019, she performed her original live score for the USA premiere screening of Chinese film pioneer Shouju Zhu’s 1925 film “Stormy Night” (Fengyu zhi ye). Yuting is currently pursuing a PhD in Music Composition at the University of Chicago on a full fellowship from the Division of the Humanities. <https://www.tanyuting.com>



A native of Japan, **Miho Sasaki**'s music has been commissioned and performed across the US and abroad, including Japan, South America, and Europe for various music festivals, universities and the Tokyo to New York concert series. She was invited to work in a five-year international commissioning project by pianist Susanne Kessel (Bonn, Germany) commemorating the 250<sup>th</sup> birthday of Beethoven: Sasaki's work, *Sanshisuimei* (山紫水明) is published by Editions Musica Ferrum (London). Her orchestral work, *Sacrosanct*, was commercially recorded by the Brno Philharmonic Orchestra (Czech Republic) in summer 2021, for release on Ablaze Records. In 2021-2022, Sasaki has been working on the large project, *Cycle of Five Pieces* supported by St. Paul's Faith, Justice and the Arts grant. As solo pianist, she has performed Michael Schelle's piano concerto with multiple orchestras, including in China. In spring 2022, she will be performing Stravinsky's Concerto for Piano and Wind Instruments in Indianapolis. <https://mihosasakimusic.site>



Born in Hanoi (Vietnam), **Đặng Hồng Anh** writes music that ranges from solo instrumental, chamber, and orchestral to solo vocal and choral music. In 1992, the Ministry of Culture of the Russian Federation copyrighted her *Suite in Four Movements for String Quartet*. In 2012 at the Hanoi Opera House, her portrait concert featured the Symphony Orchestra, the choir of the Vietnam National Opera Ballet, and the musicians from the Vietnam National Academy of Music. Her music has been performed at numerous festivals, including the Festival China ASEAN Music Week (2013) Asia-Europe New Music Festival (2014, 2016, 2018), the Vietnamese-American Music Festival (2015), the Arts Festival Autumn Melodies, and the Vietnam Connection Music Festival (2019). She received her bachelor's and master's degrees in composition from the Gnessin Russian Academy of Music in Moscow, studying with A. L. Larin. She currently lives in Paris.



**Chi Wang** is a composer and performer of electroacoustic music. Her research and compositional interests include sound design, data-driven instruments creation, musical composition, and performance. Chi's compositions have been performed internationally including presentations at the International Computer Music Conference, the Society for Electro-Acoustic Music in the United States, Musicacoustica–Beijing, the New York City Electroacoustic Music Festival, New Interface for Musical Expression International Conference, Kyma International Sound Symposium, International Confederation of Electro-Acoustic Music, Electronic Music Midwest Festival, Third Practice Festival, and Electroacoustic Barn Dance. Chi's composition was selected for inclusion on the music from SEAMUS CD Volume 28. She is the recipient for the Best Composition from the Americas at the 2018 International Computer Music Conference. Chi received her D.M.A. at the University of Oregon. Chi is currently an assistant professor of music (composition: electronic and computer music) at the Indiana University Jacobs School of Music.



Composer and pianist **Wang Lu** writes music that reflects a very natural identification with influences from urban environmental sounds, linguistic intonation and contours, traditional Chinese music, and freely improvised traditions, through the prism of contemporary instrumental techniques and new sonic possibilities. She is currently the David S. Josephson Assistant Professor of Music at Brown University. Wang Lu's works have been performed internationally, by ensembles including the Ensemble Modern, Ensemble Intercontemporain, Alarm Will Sound, Minnesota Orchestra, and International Contemporary Ensemble, among others. Wang Lu received the Berlin Prize in Music Composition (Spring 2019 residency) and was a 2014 Guggenheim Fellow. Her portrait albums *Urban Inventory*(2018), and *An Atlas of Time*(2020) were released to critical acclaim. <https://wanglucomposer.com>





**Akari Komura** is a Japanese composer-vocalist. She grew up in Tokyo, then moved abroad to spend her teenage-hood in Jakarta, Indonesia. From an early age, Akari has been involved in performing arts through playing the piano, singing, and dancing modern ballet. Akari's breadth of work spans chamber ensemble, multimedia/electronics, dance, and vocal music. Her works have been presented at the Atlantic Music Festival, Composers Conference, Montreal Contemporary Music Lab, Nief-Norf, Penn State New Music Festival, and soundSCAPE. She is a recipient of the EXCEL Enterprise Fund and Sonic Scenographies Research Grant (University of Michigan). She is an active artist-in-resident in the Socially Distant Art program. She holds a M.M. in Composition from the University of Michigan and a B.A. in Vocal Arts from the University of California, Irvine. Her major teachers include Evan Chambers, Roshanne Etezady, Stephen Rush, Frances Bennett, and Seth Houston. <https://akarikomura96.wixsite.com/akarikomuramusic>



Composer **Soomin Kim** loves to explore intimacy and familiarity through her music. Soomin received the 2019 and 2021 ASCAP Foundation Morton Gould Young Composer Awards respectively with her chamber works "conjunctions" and "THE EIGHTH SONG." In 2018, she was selected to write for the Cleveland Chamber Symphony as part of their Young & Emerging Composers Project. She was also the composer-in-residence with the Northern Ohio Youth Orchestra during their 2017-18 concert season, for whom she wrote a piece titled "The Blue Marble." Her work has been featured at the 2019 Bowdoin International Music Festival, the 2018 Norfolk New Music Workshop, and the 2018 soundSCAPE Festival, among many. Soomin is currently pursuing a master's degree in composition at the Yale School of Music.



**Anahita Abbasi** was born and raised in Iran. She is a recipient of the work-scholarship from Experimentalstudio des SWR in Freiburg, a 2015 Morton Gould ASCAP young composers award, and was nominated in 2017 at the Cairo Contemporary Festival as one of the "women composers of our time" alongside Kaija Saariaho. Her music has been commissioned and performed by Steven Schick, Vimbayi Kaziboni, Rebekah Heller, Ensemble Modern, International Contemporary Ensemble, Klangforum Wien musicians, Wavefield Ensemble, and San Francisco Symphony Youth Orchestra, among others, and has been performed in many festivals, including Mostly Mozart Festival, The Kitchen, Kennedy Center, Lincoln Center, Niefnorf, Roulette, National Sawdust, Mise-en Festival, Darmstadt Ferienkurse, and IRCAM – Manifeste Academy. She is a founding member of Schallfeld Ensemble in Graz, Austria and the Iranian Female Composers Association in NYC. She received her undergraduate degree from the University of Music and Performing Arts in Graz and is currently finishing her Ph.D. in composition with Rand Steiger at UCSD. <http://anahitaabbasi.com>



As a prolific composer who blends Chinese and Western traditions, transcending cultural and musical boundaries, Dr. **Chen Yi** is a Distinguished Professor at the University of Missouri-Kansas City Conservatory, a member of the American Academy of Arts and Sciences, and the American Academy of Arts and Letter. Her music is published by Theodore Presser, commissioned and performed worldwide by such ensembles as the Cleveland Orchestra, St. Paul Chamber Orchestra, BBC Symphony and Royal Philharmonic, the Seattle, Pacific, Singapore, China National, New Zealand symphonies, LA and China philharmonics, Stuttgart Chamber Orchestra and Sachsische Staatskapelle Dresden, Chanticleer, and Chamber Music Society of Lincoln Center; recorded on Bis, New Albion, New World, Teldec, Albany, Bridge, Naxos, BMOP/sound, and many labels. She has received BA and MA from Beijing Central Conservatory of Music, and DMA from Columbia University in NYC. Major composition teachers are Profs. Wu Zu-qiang, Chou Wen-chung and Mario Davidovsky.



**Ching-Shan Chang** is a Taiwanese composer based in LA who writes scores for various forms of multimedia and concert music. She holds a Bachelor's degree from Eastman School of Music and a Master's degree from New York University. One of the short films she scored titled *Elsewhere* was selected by Cannes Film Festival and she's currently an assistant composer of Hollywood composer Tom Holkenborg (Junkie XL). She has contributed additional music to movies such as *Sonic The Hedgehog 2* starring Jim Carrey. In between movies, she can be found composing trailers and commercial music. In her concert music world, she has been writing orchestral arrangements for various venues for a long-time collaborator, National Taiwan Symphony Orchestra, with which she also completed a musical titled *Once Upon An Island*. She also works on commissions of original music from orchestras such as *Images of Kaohsiung - "Cangue of Freedom"* which was premiered worldwide by the Evergreen Symphony Orchestra.

<https://www.chingshanchang.com>



**Nina Shekhar** explores the intersection of identity, vulnerability, love, and laughter to create bold and intensely personal works. Described as “tart and compelling” (NYT) and “surprises and delights aplenty” (LA Times), her music has been commissioned and performed by the LA Philharmonic, Albany Symphony, Los Angeles Chamber Orchestra, Civic Orchestra of Chicago, Eighth Blackbird, ICE, and JACK Quartet, among others. Her work has been featured by Carnegie Hall, Walt Disney Concert Hall, Library of Congress, and the National Sawdust. Nina is the recipient of the Rudolf Nissim Prize, two ASCAP Morton Gould Young Composer Awards, and the ASCAP Foundation Leonard Bernstein Award. She is a versatile performing artist as a flutist, pianist, and saxophonist. She is currently pursuing her PhD in Music Composition at Princeton University and completed her composition studies at USC and the University of Michigan. She was appointed as the 2021-23 Composer-in-Residence for Young Concert Artists. Nina is currently a Composer Teaching Artist Fellow for the Los Angeles Chamber. She is a first-generation Indian American and a native of Detroit, Michigan. <http://ninashekhar.com>



**Emily Koh** (b.1986) is a Singaporean composer based in Atlanta, Georgia whose music reimagines everyday experiences by sonically expounding tiny oft-forgotten details, and is characterized by inventive explorations of the intricacies of sound. Her work also explores binary states such as extremes x boundaries, distinguished x ignored, and activity x stagnation, through her unique Teochew and Peranakan Singaporean lens. An amateur multi-disciplinary artist herself, she enjoys collaborating with creatives of other specializations, especially when sound plays a central role in the project. Described as “the future of composing” (The Straits Times, Singapore), Emily is the recipient of awards such as the Copland House Residency Award, Young Artist Award (National Arts Council, Singapore), Yoshiro Irino Memorial Prize, ASCAP Morton Gould Young Composer Award, Prix D'Ete, and the Virginia Macagnoni Prize for Innovative Research. Her work is supported with commissions, grants and fellowships from the Opera America, MacDowell, the Barlow Endowment for Music Composition, New Music USA, American Composers' Orchestra, Women's Philharmonic Advocacy, and others. Emily is currently Associate Professor of Music Composition at the University of Georgia, USA. <https://emilykoh.net>





Taiwanese-American composer, **Chihchun Chi-Sun Lee's** works were described as “eye-opening, befittingly, complex, but rather arresting to hear” by Boston Globe, “exploring a variety of offbeat textures and unusual techniques” by Gramophone and “eastern techniques blended with sophisticated modern writing style” by “Amadeus” *Il mensile della grande musica*. Lee has received honors including winning the Brandenburg Symphony International Composition Competition in Germany and receiving a Guggenheim Fellowship, a Theodore Front Prize from IAWM, ISCM/League of Composers Competition, and an International Festival of Women Composers Composition Prize. She has received commissions from Boston Symphony Orchestra, Fromm Music Foundation at Harvard University, Barlow Endowment, the Taiwan National Culture and Arts Foundation, National Taiwan Symphony Orchestra, Taiwan Philharmonic, National Orchestra of Korea, and Taiwan National Chinese Orchestra, just to name a few. Her music has been performed at Carnegie Hall, the 2010 Winter Olympics in Vancouver, UNESCO International Rostrum of Composers, and various international festivals and broadcasts worldwide (over 35 countries).

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



“Radiant and transcendent”, the music of **Juhi Bansal** weaves together themes celebrating musical and cultural diversity, nature and the environment, and strong female role models. Her music draws upon elements as disparate as progressive metal, Hindustani music, spectralism, musical theatre and choral traditions to create deeply expressive, evocative sound-worlds. Recent projects include *Songs from the Deep*, a work for chamber orchestra inspired by the songs of humpback whales for the Oregon Mozart Players; *Waves of Change*, a digital experience on womanhood, identity and clash of cultures inspired by the story of the Bangladesh Girls Surf Club; and *Edge of a Dream*, an opera about Ada Lovelace, daughter of infamous poet Lord Byron and a 19th Century pioneer in computing commissioned by Los Angeles Opera. A conductor and pianist as well as composer, she frequently premieres the work of other composers and accompanies singers at the piano. [www.juhibansal.com](http://www.juhibansal.com)

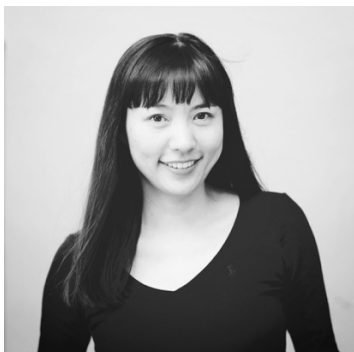


**Yucong (Zoe) Wang** is a composer, pianist, and classical music entrepreneur from China. She is currently serving as a collaborative piano faculty at the China Conservatory of Music since 2020, where she holds the Annual Outstanding Teaching award in 2021. Residing in Beijing, Yucong recently collaborated with violinist Hui Jin and performed the first Sicong Ma Music recital at Zhongshan Concert Hall in Beijing. She also recorded an album of Brahms's Viola Sonata in E-flat major, Schubert's Arpeggione Sonata with violist Born Lau. Yucong's music has won the first prize of the 8th International Antonin Dvorak Composition Competition, the first prize of the Busan Maru International Music Festival Competition, and finalist of the 2017 Underwood New Music Reading. Yucong holds degrees from the Eastman School of Music. In 2019, she began pursuing a double DMA degree in collaborative piano and composition at Eastman, where she holds the Brook Smith Fellowship, the Samuel Adler Scholarship, the graduate assistantship, and the teaching assistantship in composition/collaborative piano department. <https://www.zoeyucongwang.com>



An eclectic and multicultural composer, **Jon Lin Chua's** music has been premiered and performed in the United States, Singapore, Canada, South Korea, China, Taiwan, and Malaysia. In 2021, she was commissioned to compose a piece in honour of the 100<sup>th</sup> year anniversary of the Eastman School of Music, her alma mater, featuring the renowned American mezzo soprano Katherine Ciesinski as well as American violinist Renée Jolles, a concertmaster of the Grammy Award-winning conductorless Orpheus Chamber Orchestra. Jon Lin studied composition/music theory at Eastman, graduating with highest distinction as a Presser Scholar and a National Arts Council (Singapore) Scholar. She received First Prize and the Young Singaporean Composer award on the 2018 International Composition Competition for Chinese Chamber Music (Ding Yi Music Company) and is currently the composer-in-residence of the Toronto Chinese Orchestra as well as an adjunct lecturer at the Yong Siew Toh Conservatory of Music.

<https://jonlinchua.com>



**Juri Seo** is a Korean-American composer and pianist. She merges many of the fascinating aspects of music from the past century—in particular its expanded timbral palette and unorthodox approach to structure—with a deep love of functional tonality, counterpoint, and classical form. With its fast-changing tempi and dynamics, her music explores the serious and the humorous, the lyrical and the violent, the tranquil and the obsessive. She hopes to create music that loves, that makes a positive change in the world—however small—through the people who are willing to listen. Her composition honors include a Guggenheim Fellowship and a Koussevitzky Commission from the Library of Congress. She has received commissions from Fromm Foundation, Barlow Endowment, the Goethe Institut, and Tanglewood. She holds a doctorate in music from the University of Illinois at Urbana-Champaign and is currently Associate Professor of Music at Princeton University. [www.juriseomusic.com](http://www.juriseomusic.com)



**Serin Oh**, a composer and pianist, broadens her music from such influences as literature, painting, nature and scientific phenomenon. Her pieces have been performed at many festivals and concerts, including Eastman Composers Sinfonietta, Midwest Composers Symposium, USF Composition In Asia International Symposium & Festival, The Keyboard in the 21st Century Conference, Dot The Line New Music Festival, UNK New Music Festival, Cincinnati Song Initiative, Music by Women Festival, CMS Regional Conference, International Computer Music Conference, Seoul International Computer Music Festival, and Daegu International Computer Music Festival. She participated in SPLICE Institute & Festival, Oregon Bach Festival Composers Symposium, St. Petersburg International New Music Festival, and CCRMA summer workshops. She is a member of New Music Society, Veritas Musicae, and The Korean Society of Women Composers. In 2021, Oh holds her DMA in composition with cognate studies in computer music at the College-Conservatory of Music, University of Cincinnati. <https://www.serinoh.org/>



**SiHyun Uhm** is a composer, pianist, multimedia producer currently based in New York. She is a Composer Fellow with American Composers Orchestra, Really Spicy Opera, Nashville Symphony Composer Lab, Universal Artists Festival, Daegu MBC Orchestra, Intimacy of Creativity, Red Note Workshop, has received prizes from JMI, Korean Wind Ensemble, Pyeong Chang Olympic Celebration, Howard Hanson Orchestral Prize, Louis Lane Prize, Leopold Auer, Future Symphony, NY Composers' Circle, Next Notes, National YoungArts, Golden Key Festival, Avalon, and MTNA. She is currently attending The Juilliard School studying with Prof. Beaser and she recently graduated from the Eastman School of Music in NY, studying with Ricardo Zohn-Muldoon, David Liptak, Carlos Sanchez-Gutierrez, and Vincent Lenti. She graduated from Walnut Hill School for the Arts in MA, where she studied composition with Whitman Brown and piano with Mana Tokuno from New England Conservatory. SiHyun was born in Seoul, Korea, where she went to Yewon School. <https://www.sihyunuhm.org/>



Described as “stark” by WNPR and “darkly lyrical” by the New York Times, a winner of the Second International Hildegard commission award, a 2019 recipient of Opera America’s Discovery Grant, and a finalist for Beth Morrison Projects Next Generation competition, **Niloufar Nourbakhsh**’s music has been performed at numerous festivals and venues including Carnegie Hall, Lincoln Center, and the Kennedy Center. A founding member and co-director of Iranian Female Composers Association, Nourbakhsh is a strong advocate of music education and equal opportunities. She is currently an adjunct faculty at Molloy College and co-director of Peabody Conservatory Laptop Ensemble. Niloufar holds a doctoral degree from Stony Brook University and regularly performs with her Ensemble Decipher. <https://niloufarnourbakhsh.com>





**Pamela Martinez** is a composer, reiki master, educator, multi-instrumentalist and a musician in healing who creates music and immersive experiences under the moniker Teletextile. Martinez brings to life music-centered rituals with her group Teletextile that explore our connections with our inner voices and to each other through a mixture of performance and spiritual practice. Her recent directing and performing credits include Teletextile: Connected and *Whisperlodge*. The New York Times dubbed *Whisperlodge* “an unusual mix of theater and therapy” and has been featured in BuzzFeed, The Atlantic, Netflix, Vice and more with acclaim. Her “Bjork-like” sound (The Boston Globe) moves from vocal layering and “electronic wizardry” (Metronome Magazine) to “dense, stormy guitar, piano and electronics” (Time Out New York). Martinez has toured extensively in the US, Europe, the UK and Asia. Martinez holds a Bachelor’s degree in Music Education from Berklee College of Music. [www.teletextile.org](http://www.teletextile.org)



Polish of Vietnamese descent composer and pianist, **Ania Vu** (née Vũ Đăng Minh Anh) writes music that explores the interplay between the sound properties and meanings of the words, musical energy related to form, and varied notions of time. As the winner of the Boston New Music Initiative’s 9th Annual Commissioning Competition (2021) and prize-recipient of the Megalopolis Saxophone Orchestra’s Call for Scores (2020), she has worked with leading new music ensembles and musicians, including the Daedalus and Mivos string quartets, Sō Percussion, the TAK, International Contemporary, and Kamratōn Ensembles, and the MANA and Iridium Saxophone Quartets. She has received recognition and fellowships from the American Opera Project, Tanglewood, the I-Park Foundation, and ASCAP. Ania is currently a Ph.D. candidate on a Benjamin Franklin Fellowship at the University of Pennsylvania and a Composer Fellow at the American Opera Project’s Composers & the Voice. She received her B.M. in composition and theory from the Eastman School of Music. <http://ania.vu>



Praised as “one of the most exciting opera composers in the country” (*Washington Post*), composer **Kamala Sankaram** moves freely between the worlds of experimental music and contemporary opera. Recent commissions include works for the Glimmerglass Festival, Washington National Opera, the PROTOTYPE Festival, and Creative Time, among others. She is known for her operas fusing Indian classical music with the operatic form and for her work pushing the boundaries of the operatic form. As a performer, Kamala has been hailed as “an impassioned soprano with blazing high notes” (*Wall Street Journal*). A frequent collaborator with Anthony Braxton, she has premiered his operas Trillium E and Trillium J, as well as appearing on his 12-hour recording *GTM (Syntax)* 2017. Dr. Sankaram holds a PhD from the New School and is currently a member of the composition faculty at SUNY Purchase. <https://www.kamalasankaram.com>



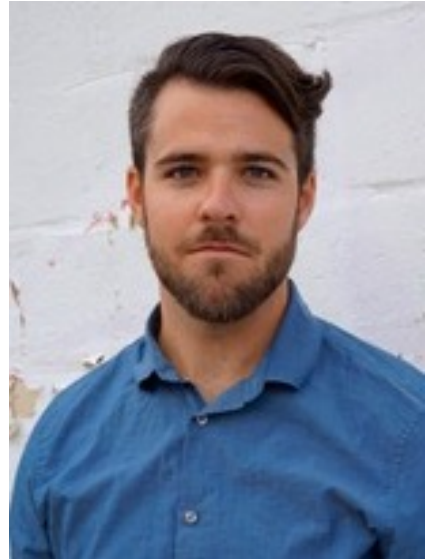
**Du Yun**, born and raised in Shanghai, China, and currently based in New York City, works at the intersection of opera, orchestral, theatre, cabaret, musical, oral tradition, public performances, electronics, visual arts, and noise. Her body of work is championed by some of today’s finest performing groups and organizations around the world. Du Yun’s second opera, *Angel’s Bone*, won the 2017 Pulitzer Prize in Music. She was nominated for a Grammy Award in the Best Classical Composition category for her work *Air Glow*. A community champion, Du Yun was a founding member of the International Contemporary Ensemble; served as the Artistic Director of MATA Festival; conceived the Pan Asia Sounding Festival (National Sawdust); and founded FutureTradition, a global initiative that illuminates the provenance lineages of folk art and uses these structures to build cross-regional collaborations from the ground up. As an avid performer and bandleader (Ok Miss), her onstage persona has been described by the New York Times as “an indie pop diva with an avant-garde edge.” Du Yun is Professor of Composition at the Peabody Institute, and Distinguished Visiting Professor at the Shanghai Conservatory of Music. Her concert music is published worldwide by G.Schirmer. <https://channelduyun.com>



## Performers in order of appearance

**Kevin von Kampen** is a percussionist based in Tampa, FL. He is currently on the faculty at the University of South Florida where he heads up the percussion studio. He holds a BME degree from the University of Nebraska - Lincoln, a MM degree from the University of South Florida, and is completing his DMA at the University of Cincinnati College – Conservatory of Music. He appears on *Baljinder Sekhon: Places and Times* released by Innova Recordings, *Plot: Music for Unspecified Instrumentation* and *Plugged and Unplugged: The Music of Ciro Scotto* both released by Ravello Records, and *Patterns: Chamber Works* released by Navona Records. Kevin is also active in commercial music, performing with artists such as “Weird Al” Yankovic, Michael V Bolton, Irish Tenors, and Michael Amante, and with touring shows such as “In Dreams” – Roy Orbison Hologram Tour, Video Games Live, 4U: A Symphonic Celebration of Prince, Cirque Musica, and Rocktopia.

<https://kvonkampenmusic.com>



**Zach Sheets** (b. 1991) enjoys a multi-faceted career as a composer/performer, and as an advocate for funding in the performing arts and arts education. As an active freelancer, he has performed in a wide variety of festivals, ensembles, and concert series. Recent performing engagements include with the Boston Ballet, Oklahoma City Philharmonic, Ensemble Signal, New World Symphony, Callithumpian Consort, Phoenix Chamber Orchestra, the Talea Ensemble, Albany Symphony, Portland Symphony, and more. Current roles include flutist for the [Switch~ Ensemble]; Principal Flute, Lyndon Paul Lorusso Chair, of the Cape Symphony Orchestra; one half of flute & piano Duo Axis; and Senior Director of Major & Institutional Giving for Community Music Center of Boston. <https://www.zachsheetsmusic.com>



Singing with the precision and flexibility of modern chamber musicians, **Quince Ensemble**, an all-female vocal quartet, is changing the paradigm of contemporary vocal music. Described as "the Anonymous 4 of new music" by Opera News, Quince continually pushes the boundaries of vocal ensemble literature. As dedicated advocates of new music, Quince regularly commissions new works for voices, providing wider exposure for the music of living composers. In 2019, they launched the Quince New Music Commissioning Fund, a fund to grow the repertoire for women and treble voices. Quince has released four studio albums, *Realign the Time*, *Hushers*, *Motherland*, and David Lang's *love fail*, all available on iTunes, CD Baby, Spotify, Bandcamp, and Amazon. Quince has been featured on many festivals and series like KODY Festival in Lublin, Poland in collaboration with David Lang and Beth Morrison Projects, the Philip Glass: Music with Friends concert at Issue Project Room, to name a few. During the 2021-22 season, they can be seen with The Chicago Symphony Orchestra/MUSICNOW, University of Chicago Presents, University of Florida, University of Miami, Frost School, and more! <https://www.quince-ensemble.com>



**Katherine Weintraub** is a decorated performer, passionate educator, and champions the standard repertoire of the saxophone in addition to contemporary music and creative transcriptions of borrowed works. She holds her BM and MM from the University of Michigan and her DMA from the Eastman School of Music. She's the winner of the the University of Michigan's Graduate Concerto Competition in 2011, first-prize winner at the International William C. Byrd Young Artist Competition, a national finalist in the MTNA Young Artist Competition, the winner of the Eastman School of Music Concerto Competition, and the first-prize winner of the International Saxophone Symposium and Competition (ISSAC) in Columbus, Georgia. Dr. Weintraub has performed at notable venues such as the Shanghai Grand Theater, the National Center of the Performing Arts in Beijing, China; Walt Disney Concert Hall in Los Angeles, and the Kennedy Center in Washington, D.C. She has her own private studio and has been appointed the Adjunct Professor of Saxophone at Southeastern University in Lakeland, Florida. Dr. Weintraub is a Selmer artist and performs exclusively on Selmer-Paris saxophones.

<https://www.katherineweintraub.com>



Described as “America’s foremost new-music group” (The New Yorker), the **International Contemporary Ensemble** has become a leading force in new music throughout the last 20 years, having premiered over 1,000 works and having been a vehicle for the workshop and performance of thousands of works by student composers across the U.S. A recipient of the American Music Center’s Trailblazer Award and the Chamber Music America/ASCAP Award for Adventurous Programming, ICE was also named Musical America’s Ensemble of the Year in 2014. The group has served as artists-in-residence at Lincoln Center’s Mostly Mozart Festival (2008-2020), Ojai Music Festival (2015-17), and the Museum of Contemporary Art Chicago (2010-2015). In addition, the Ensemble has presented and performed at festivals in the U.S. such as Big Ears Festival and Opera Omaha’s ONE Festival, GMEM-Centre National de Création Musicale (CNCM) de Marseille, Vértice at Cultura UNAM, Warsaw Autumn, International Summer Courses for New Music in Darmstadt, and Cité de la Musique in Paris. <https://iceorg.org>



A believer in music as a vehicle for social change, cellist **Jacob MacKay** is involved with diverse teaching and performance projects that bring classical music to new audiences, highlight cultural challenges in our society, and spotlight underrepresented communities. In 2016, he graduated Summa Cum Laude from Brandeis University with degrees in Environmental Studies and Cello Performance. He was awarded a four-year Leonard Bernstein Music Fellowship, and was a recipient of the Coffey Award for “excellence in the performance of music” and the Fisher Prize for “extraordinary achievement in the creative arts.” In 2019, Jacob received a master’s degree in Cello Performance from Rice University’s Shepherd School of Music, having studied with Norman Fischer. Jacob is currently the Resident Cellist and Education Director at the Newport String Project, a section cellist in the New Bedford Symphony Orchestra, and on the faculty at St. George’s School, Salve Regina University, and the Rhode Island Philharmonic Music School.





Percussion soloist **Ji Su Jung** has a distinctive voice that is instantly recognizable for its lyricism and sincerity. Jung has performed concertos with the Baltimore Symphony Orchestra, Colorado Music Festival, Aspen Festival Orchestra, Houston Symphony, the Romanian Symphony Orchestra, Grand Rapids Symphony and the Windsor Symphony in Canada. Her appearance at the Kennedy Center in Washington, D.C resulted in an unexpected invitation to join the faculty at The Peabody Institute of Johns Hopkins University. Jung was the first percussionist in 26 years to win the First Prize at the 2018 Ima Hogg Competition of the Houston Symphony where she garnered the Audience Choice Award. She has presented master classes at the Curtis Institute of Music, New York University, The Shepherd School of Music at Rice University, and the Beijing Conservatory in China. <https://www.jisujung.com>



Flexible collective that integrates prominent soloist of contemporary music in Galicia and Portugal, **Vertixe Sonora Ensemble** favors an open space for reflection, discussion and exchange in the field of contemporary music. It is composed of sound and visual artists, jazz musicians, classical performers and theater people and dance with a common desire to develop musical ideas with a global artistic perspective. It emerges to promote the production of music of today, maintain a stable structure of commissions and invigorate the contemporary sound spectrum from the peninsular vertex in a meaningful way at the international level. Some of the composers who have collaborated with the ensemble are Ramón Souto, Santiago Díez Fischer, Germán Alonso, Takuto Fukuda, Michelle Lou, Miguel Matamoro, Abel Paul, and Stefan Prins. <https://vertixesonora.gal/en>



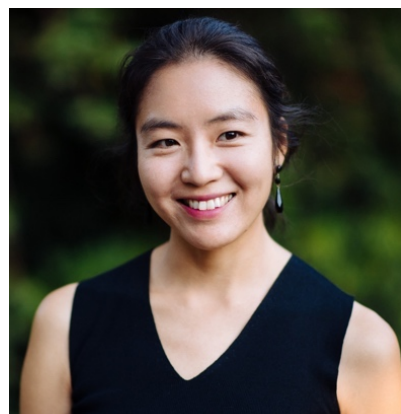
Praised for her “expressive tone,” violinist **Sini Virtanen** concertizes through Asia, Europe, and the United States. As a champion of new music, Virtanen is a co-founder/director of new music ensemble *Strings and Hammers* with pianist Eunmi Ko and double bassist Julia Keller. She was featured as a guest artist at the 2016 Madrid Contemporary Music Festival, Ossia, Eastman Virtuosi, Tyler Time! at the Union College, Weill Recital Hall, Eastman Hatch Recital Hall, and USF New Music Festival with her long-time collaborators Eunmi Ko and Julia Keller. Virtanen earned her BM degree from Sibelius Academy, studying with Päivyt Meller. She received her MM and DMA degrees from Eastman School of Music under the guidance of Mikhail Kopelman. Virtanen resides and teaches in Finland as a lecturer of violin at Sibelius Institute (Hämeenlinna) and performs as a member of Trio Ramification and other ensembles. Virtanen can be heard on Centaur Records (Musical Landscapes of Hilary Tann) and Ravello Records (Strings & Hammers).



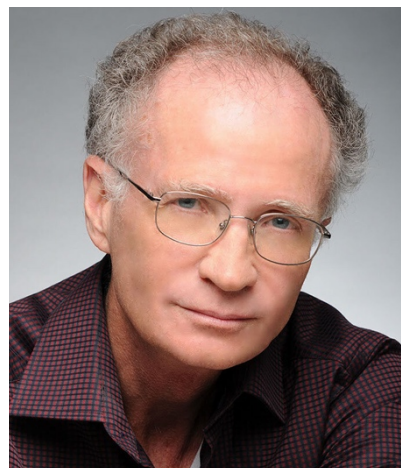
Hailed by The New York Times as “our leading new-music foursome”, the **JACK Quartet** is one of the most acclaimed, renowned, and respected groups performing today. JACK has maintained an unwavering commitment to their mission of performing and commissioning new works, giving voice to underheard composers, and cultivating an ever-greater sense of openness toward contemporary classical music. The quartet was selected as Musical America’s 2018 “Ensemble of the Year”, named to WQXR’s “19 for 19 Artists to Watch”, and awarded an Avery Fisher Career Grant. Recent engagements during the 2020/21 season included performances at the Miller Theatre, National Sawdust, Library of Congress, and Walker Arts Center, as well as a project with Elliott Reed at the MoMA PS1 entitled This Longing Vessel, and Beautiful Trouble, a digital billboard truck performance with Natacha Diels. <https://jackquartet.com>



Hailed as “exceedingly interesting” (New York Concert Review) and “kaleidoscopic” (San Francisco Classical Voice), pianist **Eunmi Ko** concertizes as a recitalist and chamber musician throughout Asia, Europe, and the Americas. As a sought-after collaborator and champion of new music, she works with contemporary composers, ensembles, and performers from around the world. Ko teaches at the University of South Florida as Associate Professor of Piano. Her past positions include co-advisor of USF New Music Consortium (2016-2021), artist faculty on the Rebecca Penneys Piano Festival (2013-2018), and the assistant director of Women in Music Festival at Eastman (2011). Ko is the co-founder and President of the Contemporary Art Music Project (CAMP) and the international new music festival Dot The Line in Korea. Ko holds a BM degree from Seoul National University and graduate degrees (MM and DMA) from the Eastman School of Music. [www.eunmiko.com](http://www.eunmiko.com)



**Robert McCormick** is currently Professor of Music at the University of South Florida in Tampa and founder/director of the McCormick Percussion Group. He served as principal percussionist/assistant timpanist with the Florida Orchestra for 20 seasons. He is a former member of the Harry Partch Ensemble and often performs and records with high profile artists of all genres. In 2010, he conducted the premiere performance of Chan Hae Lee’s Korean folk opera Simcheongga at the National Center of Performing Arts in Seoul. In March 2014 McCormick performed the world premiere of Baljinder Sekhon’s Double Percussion Concerto at Carnegie Hall with percussionist Lee Hinkle. McCormick was the 2006 recipient of the Florida Music Educator of the Year Award; the 2007 Grand Prize in the Keystone Percussion Composition Award; the 2010 University Distinguished Teacher Award; and the 2015 Percussive Arts Society Lifetime Achievement in Education Award. He has also received several Global Music Awards for his albums, many of which are published on the Ravello Records label and distributed by Naxos. McCormick proudly endorses Encore Mallets, Grover Pro Percussion, and Zildjian Cymbals. <https://www.mccormickpercussiongroup.com>



The musical endeavors of **Dieter Hennings Yeomans** span from new music on guitar to early music for lute, baroque guitar, and theorbo and can be heard on the Nonesuch, Bridge, Parma, Nre Branch, and Innova recording labels. Mr. Hennings has been a soloist with Canada’s New Music Concerts Ensemble, Tito Sccipa Orchestra of Lecce, Italy, Eastman BroadBand Ensemble, Eastman School Symphony Orchestra, Orquesta Sinfónica de la Universidad de Guanajuato, Orquesta Filarmónica de Sonora, the University of Arizona Philharmonia, the Orquesta Filarmónica de Monterrey among many others. Mr. Hennings has won first prize in several prestigious competitions including the 2008 Aaron Brock International Guitar Competition (Toronto), 2005 Eastman Guitar Concerto Competition, the 2002 Villa de Petrér, Alicante (Spain) International Young Artists Competition, the 2001 Portland International Guitar Competition, among others. Mr. Hennings is an active proponent of new music, particularly that of Latin America. He is Associate Professor of Music at the University of Kentucky and curates the UK International Guitar Series, which has brought to Lexington some of the finest guitarists in the world.



Soprano **Sophie Thompson** is a versatile performer known for her honest performances and comedic roles in opera, operetta, and classic musical theatre. Sophie is often praised for her clear diction, “pure soprano, and immaculate [musical] articulation.” Stage credits include Mabel in *The Pirates of Penzance*, Aline in *The Sorcerer*, Phoebe in *A Gentleman's Guide to Love and Murder*, Trio in *Trouble in Tahiti*, Eliza in *Dark Sisters*, Jessie in *Mahagonny Songspiel*, Bubikopf in *Der Kaiser von Atlantis*, and Pamina in *Die Zauberflöte*. She was a Semifinalist and Audience Favorite Winner in the 2022 American Traditions Vocal Competition and was a Semifinalist in the 2020 Lotte Lenya Competition. Sophie performed Britten's *Les Illuminations* as winner of the 2019 Eastman Concerto Competition and a German Lieder recital as winner of the 2019 Jessie Kneisel Lieder Competition. Sophie holds a Master of Music from the Eastman School of Music and a BFA from Carnegie Mellon University.

<https://www.sophiethompsonsoprano.com>



**Brian Wong** is an active solo and collaborative pianist in New York City. Currently employed at The Juilliard School and Manhattan School of Music as staff pianist, Brian has been the pianist for the residencies of Lawrence Brownlee, Denyce Graves, Barbara Hannigan, Simon Estes, Matthew Horner, Isabel Leonard and Malcolm Martineau. Highlights of the 2021-2022 season include performances at Alice Tully Hall, The Juilliard School and Carnegie Hall. Brian is the recipient of multiple scholarships including P. & A. Shaffer Scholarship and Irene Diamond Fellowship at The Juilliard School. Prior to Juilliard, Brian was awarded the Jean Barr Scholarship and Hong Kong Scholarship for Excellence Scheme to fully support his studies at the Eastman School of Music. In addition to being a fellow at LA SongFest and Aspen Music Festival, Brian holds degrees from The Juilliard School, Eastman School of Music and The Chinese University of Hong Kong. He was awarded the title 'Hong Kong Scholar' by the HKSAR Government in 2017.



*“Best known for putting contemporary spin on classic chamber orchestra music alongside more traditional performance” – The Straits Times, 2013*

Established in 2007, **Ding Yi** is Singapore's most prodigious Chinese chamber ensemble and the pioneer of the two major local Chinese music events, the Ding Yi Chinese Chamber Music Festival and the composition competition and symposium – Composium. The ensemble has captivated audiences with its distinctive approach to music-making and dedication to showcasing a vast repertoire that ranges from traditional Chinese music to contemporary interpretations and cross-genre works, and collaborated with prominent Chinese musicians including Min Huifen, Lu Chunling, Gong Yi and Feng Shaoxian in many concerts, receiving accolades from critics and audiences alike. Ding Yi's mission is to advocate and promote its unique Singaporean identity and sound – Ding Yi Chinese chamber music by producing iconic programmes locally and overseas, proudly flying our Singapore flag high, leaving footprints in many important international music festivals. Ding Yi is also a proud recipient of the third Chinese Cultural Contribution Award in 2019 and National Arts Council Major Company Scheme since 2016. [www.dingyimusic.com](http://www.dingyimusic.com)





**Arda Cabaoglu**, D.M.A. (ESM '16) is an artist, scholar, performer, educator of music, residing both in New York City and Istanbul, completed his doctoral studies at Eastman School of Music, previously studied at Malmö Academy of Music in Sweden, and Istanbul Technical University (MIAM) in Istanbul. Cabaoglu's mentors include Håkan Hardenberger, James Thompson, Bo Nilsson, Olle Sjöberg, and Erden Bilgen. Award-winning performer, appeared in numerous world premieres by composers such as Theo Chandler, Jonathan Dawe, Maxwell Dulaney, Turgut Erçetin, Dave Headlam, Evan Henry, Ibrahim Maalouf, Paul Moravec, Leif Segerstam, Daniel Pesca, Nathan Prillaman, David Riebe, Phil Taylor, Jeff Tyzik, and many more. As a pioneer in the genre of long durational musical performance art, Arda Cabaoglu's piece titled: "Forced Misophonia: BLAST BLOW PULSE" in SSM Contemporary Art Museum in Istanbul, where he performed his long durational work for 4.5 weeks and 8 hours a day, considered to be the longest musical performance in the world performed by a musical instrumentalist, as a part of AKIS/FLUX curated by Marina Abramović Institute, Hudson, NY.

<https://www.ardacabaoglu.com>



**Amy Salsgiver** is an Istanbul-based percussionist, composer, and educator. She is an active performer in classical and contemporary music, performing with Borusan Istanbul Philharmonic Orchestra, new music group Hezarfen Ensemble, [sa.nc.na](http://sa.nc.na) percussion group, and as a free-improviser. Amy is a faculty member at the Centre for Advanced Studies in Music at Istanbul Technical University (MIAM), where she teaches classes in percussion, chamber music, improvisation, and composition. She holds degrees from Manhattan School of Music, Royal College of Music London, and Istanbul Technical University's Center for Advanced Musical Research (MIAM). Currently Amy is pursuing a PhD in composition, with a focus on the utilization of improvisational techniques. Amy endorses the MalletKAT.

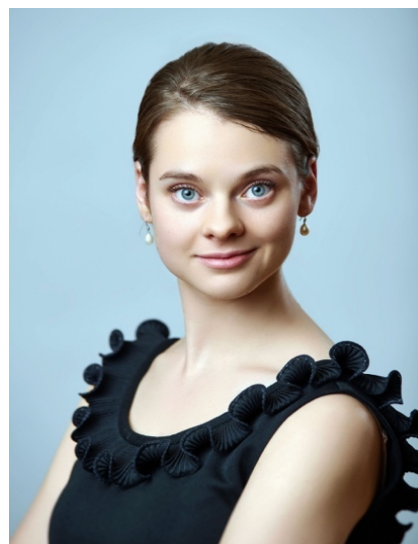
<http://amysalsgiver.weebly.com>



Regarded as "one of the most prominent ensembles in the United States practicing truly experimental music" (I Care If You Listen), **TAK Ensemble** delivers energetic performances "that combine crystalline clarity with the disorienting turbulence of a sonic vortex." (WIRE Magazine). Dedicated to the commissioning of new works and direct collaboration with composers and other artists, TAK promotes ambitious programming at the highest level, fostering engagement within and outside of the music community. TAK has conducted residencies at institutions such as Harvard University, Stanford University, Columbia University, University of Pennsylvania, Oberlin Conservatory, The Delian Academy of New Music, University of Pittsburgh, among many others. Upcoming projects include large-scale commissioned works from Michelle Lou, Eric Wubbels, Tyshawn Sorey, Seth Cluett, and Natacha Diels. TAK's next release on TAK editions—Love, Crystal and Stone—will be released in April 2022 as a book in collaboration with composer Ashkan Behzadi, visual artist Mehrdad Jafari, scholar Saharnaz Samaeinejad, and design-house Sonnenzimmer. <https://takensemble.com>



**Rose Hegele** is a Boston-based soprano who explores the extremes of human vocal and artistic expression in 20<sup>th</sup> and 21<sup>st</sup> century music. Specializing in contemporary opera, chamber music, and choral singing, Ms. Hegele sings to create a healing space to allow humans to embrace their complexity and humanity. Recent highlights include performing the role of “Linda Lampton” in workshops for Tod Machover’s opera VALIS and a solo recital on Illuminate Women’s Music’s 2021 virtual concert series. Dedicated to service and education through artistry, Ms. Hegele presented at the Frost School of Music in March 2022, and was previously invited to Clark University in 2019 and 2020. A collaborative tour de force, Ms. Hegele is committed to working with others in diverse musical environments. She is a founding member of Peridot Duo and Into the Light Ensemble, and sings with Nightingale Vocal Ensemble, Vox Futura, and the Tanglewood Festival Chorus. <https://www.rosehegele.com>



American Mezzo-soprano **Hai-Ting Chinn** performs in a wide range of styles and venues, from Purcell to Pierrot Lunaire, Cherubino to The King & I, J.S. Bach to P.D.Q. Bach. She has performed with New York City Opera, The Wooster Group, Philip Glass/Robert Wilson, OperaOmnia, American Symphony Orchestra; on the stages of Carnegie Hall, the Mann Center in Philadelphia, and London’s West End. As an Artist in Residence at HERE arts center, Hai-Ting created and performed Science Fair: An Opera With Experiments, a staged solo show of science set to music. Hai-Ting was featured in the revival and tour of Phillip Glass’s Einstein on the Beach, performed at venues around the world from 2011–2014, and sang the role of Belle in Glass’s La Belle et la Bête, also on tour. An ardent advocate of new vocal repertoire, she has premiered new works by Conrad Cummings, Yoav Gal, Renée Favand-See, Amy Beth Kirsten, Tarik O’Regan, Ellen Reid, Matthew Schickele, Stefan Weisman, and Du Yun, and she was featured in the 2017 Resonant Bodies Festival, a singer-centered celebration of new music in New York. Of mixed Chinese and Jewish ancestry, Hai-Ting is a native of Northern California and currently resides in New York City. She holds degrees from the Eastman and Yale Schools of Music. <http://www.hai-ting.com>







# THE MUSIC SHE WRITES

**A Celebration of Asian  
Female Composers**

**Virtual Concert Series  
Fridays, 7PM ET**

**APRIL 1**

**WHERE THERE ARE MOUNTAINS,  
SNOW, AND TREES**

**APRIL 15**

**WHAT IS LOST AND WHAT REMAINS**

**APRIL 29**

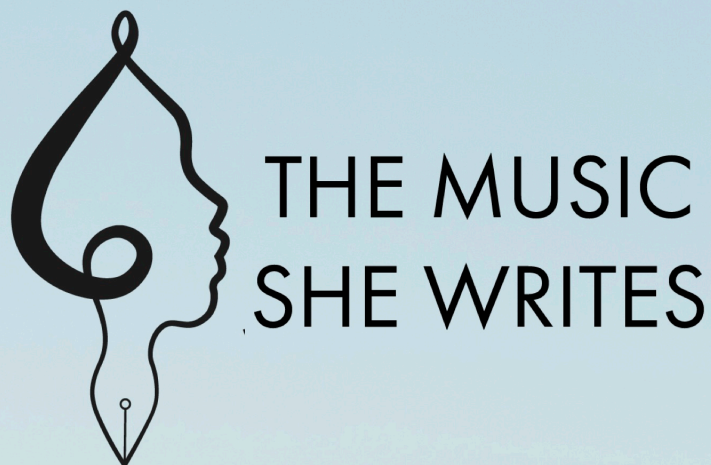
**OLD MADE ANEW**

**MAY 13**

**GIVING A VOICE**

organized by Ania Vu & Eunmi Ko  
supported by the Eastman Departmental Diversity Initiative  
[themusicshewrites.com](http://themusicshewrites.com)





**A Celebration of Asian Female Composers**

**WHERE THERE ARE MOUNTAINS,  
SNOW, AND TREES**

**APRIL 1  
2022  
7PM ET**

music by  
Vivian Fung  
Yi-Ning Lo  
Yuting Tan  
Miho Sasaki  
Hong Anh Dang  
Chi Wang

Virtual Concert Series  
organized by Ania Vu & Eunmi Ko  
supported by the Eastman Departmental Diversity Initiative  
[themusicshewrites.com](http://themusicshewrites.com)





# THE MUSIC SHE WRITES

A Celebration of Asian Female Composers

## WHAT IS LOST AND WHAT REMAINS

**APRIL 15**  
**2022**  
**7PM ET**

music by  
Wang Lu  
Akari Komura  
Soomin Kim  
Anahita Abbasi  
Chen Yi  
Ching-Shan Chang

Virtual Concert Series  
organized by Ania Vu & Eunmi Ko  
supported by the Eastman Departmental Diversity Initiative  
[themusicshewrites.com](http://themusicshewrites.com)





# THE MUSIC SHE WRITES

**A Celebration of Asian Female Composers**

**OLD MADE ANEW**

**APRIL 29**  
**2022**  
**7PM ET**

music by  
Nina Shekhar  
Emily Koh  
Chihchun Chi-sun Lee  
Juhi Bansal  
Zoe Yucong Wang  
Jon Lin Chua  
Juri Seo

Virtual Concert Series  
organized by Ania Vu & Eunmi Ko  
supported by the Eastman Departmental Diversity Initiative  
[themusicshewrites.com](http://themusicshewrites.com)





# THE MUSIC SHE WRITES

**A Celebration of Asian Female Composers**

## **GIVING A VOICE**

**MAY 13** music by  
**2022** Serin Oh  
**7PM ET** SiHyun Uhm  
Niloufar Nourbakhsh  
Pamela Martinez  
Ania Vu  
Kamala Sankaram  
Du Yun

Virtual Concert Series  
organized by Ania Vu & Eunmi Ko  
supported by the Eastman Departmental Diversity Initiative  
[themusicshewrites.com](http://themusicshewrites.com)





# THE MUSIC SHE WRITES

A Celebration of Asian Female Composers

**MAY 13, 2022**

**8 - 8:30PM ET**

**POST-CONCERT  
ZOOM MINGLE**

composers, performers,  
and audience members  
invited to join!

organized by Ania Vu & Eunmi Ko  
[themusicshewrites.com](http://themusicshewrites.com)

