

2022–2023 | 123rd Season

The Philadelphia Orchestra

Friday, January 6, at 7:30

Lunar New Year Concert: “Echoes of Ancient Tang Poems”

Lio Kuokman Conductor

Produced by

The Philadelphia Orchestra
Asian Performing Arts Council
Suzhou Culture and Arts Centre

iSING! Suzhou Artistic Director

Hao Jiang Tian

iSING! Suzhou Music Producer

Katherine Chu

This program runs approximately 1 hour, 30 minutes, and will be performed without an intermission.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM, and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit www.wrti.org to listen live or for more details.

SOLOISTS

Soprano

Holly Flack (United States)
Raquel Suarez Groen (Canada)
Milica Jovičić (Serbia)
Esther Maureen Kelly (United States)
Paula Malagón (Mexico)
Deborah Solange Martinez (Nicaragua)
Juliet Petrus (United States/Italy)

Mezzo-soprano

Melisa Bonetti (Dominican Republic/United States)

Tenor

Thomas Glenn (Canada)
Kyle Tomlin (United States)

Baritone

Valdis Jansons (Latvia)
Ihor Mostovoi (Ukraine/Canada)
José Rubio (United States)
Lewei Wang (China)

Bass

Wei Wu (China)

CHORUS

Sopranos

Hannah Goodman
Huijin Huang
Anna Langerman
Jo Wang
Yining Xie

Altos

Phoebe Haines
Doudou Wang
Jo Rongtao Wang

Tenors

Zheng Chen
Hao Jiang
Aaron Scarberry
Jiafei Sun
Donald Dong Wang
Bo Yin

Bass

Xiaohui Wang

Spring Festival Overture

Music Li Huanzhi

"Drink to Me"

iSING! Festival Special Commission

Poem Li Bai

Music Maishuo Luo (China)

Mezzo-soprano Melisa Bonetti

Baritones José Rubio and Ihor Mostovoi

Tutti

"Quiet Thoughts by Night"

Poem Li Bai

Music Sam Wu (Australia)

Bass Wei Wu

"Bamboo Shoots"

Poem Liu Yuxi

Music Tomàs Peire-Serrate (Spain)

Soprano Juliet Petrus

Ensemble Holly Flack
Raquel Suarez Groen

Milica Jovičić

Esther Maureen Kelly

Deborah Solange Martinez

Melisa Bonetti

Phoebe Haines

Thomas Glenn

Aaron Scarberry

Valdis Jansons

Ihor Mostovoi

Lewei Wang

"Farewell on the Prairie"

Poem Bai Juyi

Music Xiao Su (China)

Baritone Valdis Jansons

"Sending Off Du Shaofu"

Poem Wang Bo

Music Fernando Buide del Real (Spain)

Soprano Milica Jovičić

"Drinking Song"

Poem Wang Han

Music Conrad Asman (South Africa)

Baritone José Rubio

"Farewell to Dong Da"

Poem Gao Shi

Music Cong Wei (China)

Soprano Raquel Suarez Groen

Tenor Kyle Tomlin

(Please turn the page quietly.)

“Enlisting”

Poem	Yang Jiong
Music	Nicholas Bentz (United States)
Baritones	Valdis Jansons and Ihor Mostovoi
Bass	Wei Wu

“News of Victory”

Poem	Du Fu
Music	Evan Mack (United States)
Soprano	Deborah Solange Martinez
Baritone	Ihor Mostovoi

“Singing of Goose and Song of Snow”

Poems	Luo Binwang/Zhang Dayou
Music	Nono Tongyan Chen (China)
Soprano	Holly Flack
Ensemble	Raquel Suarez Groen Milica Jovičić Esther Maureen Kelly Paula Malagón Deborah Solange Martinez Juliet Petrus Melisa Bonetti

“Snow on the River”

Poem	Liu Zongyuan
Music	Cynthia Lee Wong (United States)
Soprano	Esther Maureen Kelly

“Up on the Crane Tower”

Poem	Wang Zhihuan
Music	Evan Mack (United States)
Baritone	José Rubio

“To the Assistant Magistrate Han Chuo”

Poem	Du Mu
Music	Jiao Zhang (China)
Tenors	Thomas Glenn and Kyle Tomlin

“Docking by Bridge at Night”

Poem	Zhang Ji
Music	Leishuo Ye (China)
Soprano	Paula Malagón

The poem will be orated first in pingtan style by Esther Maureen Kelly.

“Yellow Crane Tower”

Poem	Cui Hao
Music	Roydon Hoi Chak Tse (Canada)
Tenor	Thomas Glenn
Baritone	Valdis Jansons
Tutti	

Old Wine in New Bottles: iSING! Producer Katherine Chu discusses “Echoes of Ancient Tang Poetry” with Music Critic Ken Smith

How did iSING! Suzhou go from its roots in working with young singers to commissioning young composers?

Our original mission was very clear: to promote Mandarin as a lyric language. If niche critical languages like Czech and Russian can make it to the operatic mainstream, Mandarin could be known and sung in the wider world—and even included in the curriculum, the way singers study Czech or Russian diction assiduously. But to sing in Mandarin, you need repertoire. In the early years of iSING! we performed both old and modern songs and arias, but we quickly exhausted those options. How many new operas by Chinese composers will survive in the repertoire? Are there extractable arias that could be on a mainstream audition list? What Chinese repertoire would I recommend to any vocalist? None. In that way, I've always said that commissioning new works is the way to go.

Why Tang Dynasty poetry?

Tang poetry is China's literary patrimony, not only cherished by the entire Chinese diaspora but also embraced by the world as mankind's cultural heritage. Using music to interpret and transmit the majestic beauty of these poems is a powerful vehicle in bridging people and culture. I proposed that our competition in fact be an open call to solicit works. Composers could send their works written in the past five years, scored for voice and orchestra so we could judge their sensitivity to the voice and their orchestral writing. Based on that, we chose 23 finalists. We picked a shortlist of 15 Tang poems. Each finalist was assigned two poems, sometimes the same poem to multiple finalists, so out of 23 composers we generated 46 works. Rather than awarding First, Second, or Third Prize, we chose 10 Grand Prize winners and five honorable mentions.

The winning composers were from a broad geographical range. Was that taken into account, or was the selection based solely on the quality of the music?

Geography and culture were factors, but nothing was “taken into account” other than the fact that we didn't want only Chinese applicants. We believe that Tang Dynasty poetry is for all humanity, a world heritage like Shakespeare. You're free to interpret it however you want. And if anyone says these compositions are not “Chinese” enough, well, that's too bad. This is not about preserving “Chineseness.” We're preserving world heritage through the prism of contemporary composition

and live music-making. No one cares if you're Chinese or Chinese American or Spanish or South African. Some of our composers might not have written the most typical Chinese-sounding music, but if I have the right to sing Puccini, a composer from any ethnic background has the right to interpret a Tang poem.

This all came to fruition on stage in 2020 during the COVID-19 pandemic. How was that possible?

First of all, much credit goes to our Suzhou partners. They wanted this to happen, so they pulled every string they could. At a time when no foreigners were even allowed to enter China, Suzhou had the audacity to say, "We're not going to languish during the pandemic; we're going to put on a show." So they footed the bill and put up with the hassle of getting approvals. It was unprecedented. We reached out and recruited singers who were willing to come to the epicenter of COVID at the height of the pandemic and cope with all the unknowns of quarantine and vaccination.

And the show went on when nothing else was happening in China, or the rest of the world. What was that process like?

The drama of getting flights meant that everyone arrived at different times, with different periods of quarantine. iSING! Suzhou and Tianjin Juilliard, whose inaugural class came in 2020, were the only institutions courting international students. Every time someone arrived, or got out of quarantine, it was a celebration. We coached in quarantine. We did the best we could, electronically, digitally, remotely. And we finally did get out and meet in person, at a time when no one was meeting in person. It was in that spirit that the show went up. Were we able to workshop it? Did we have time to finesse the orchestration? No. We would've loved to involve the composers more, but there were problems with the time difference and technology. These places were not set up for Zoom conferencing. If we'd had the technology and a team behind me, we would have done much more. In 2020, the mandate was to get the show up; two years later, I'm performing musical forensics. I've been talking with singers and communicating with composers who want to be part of the rehearsal process now that getting together in person is possible. We're finally doing what should have happened in the first place.

Katherine Chu is the music producer of iSING! Suzhou and dean of the Tianjin Juilliard School.

Ken Smith writes about opera in Asia for the Financial Times and Opera magazine of London.

iSING! Suzhou International Young Artists Festival

Since 2014 the Asian Performing Arts Council, a United States–based non-profit cultural exchange organization founded in 1987, has partnered with the Suzhou Culture and Arts Center in producing the iSING! Suzhou International Young Artists Festival, an initiative to introduce Mandarin as a lyric language in Western operatic singing. The City of Suzhou, with its 2,500-year history and elegant cultural surroundings, has been an ideal home to iSING!. With a distinguished faculty including Metropolitan Opera coaches and seasoned professionals in China and worldwide, iSING! Suzhou has been featured internationally in Paris and at New York’s Carnegie Hall and Lincoln Center, as well as in several cities in China. Since its founding, more than 350 young singers from 38 countries have participated in the Festival, including more than 100 singers from the United States.

Founder and artistic director of iSING! Suzhou International Young Artists Festival, **Hao Jiang Tian** appeared at the Metropolitan Opera for 20 years in 26 operas and is highly praised for his performances on such international stages as the Staatsoper Berlin, the Teatro Comunale in Florence, the Teatro Carlo Felice in Genoa, the Arena di Verona, the Teatro Colón in Buenos Aires, San Francisco Opera, Chicago Lyric Opera, the Canadian Opera Company, Washington National Opera, and opera houses in France, Belgium, Spain, Holland, Portugal, Chile, Russia, Japan, and China. He has appeared in the world premieres of Tan Dun’s *The First Emperor* and Stewart Wallace’s *The Bonesetter’s Daughter*, based on Amy Tan’s novel, as well as the title role in Guo Wenjing’s *Poet Li Bai*. Mr. Tian’s autobiography, *Along the Roaring River: My Wild Ride from Mao to the Met*, was published by Wiley and a 2009 PBS special based on this book aired nationwide. CNN featured his one-man show “Sing Brother Sing” in *Talk Asia* in 2012. His honors include a Lifetime Achievement Award from Denver University (2014) and an Honorary Doctorate from the Manhattan School of Music (2021).

The Philadelphia Orchestra

The world-renowned Philadelphia Orchestra, under the leadership of Music Director Yannick Nézet-Séguin, strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust education initiatives, a commitment to its diverse communities, and the embrace of digital outreach, the ensemble is creating an expansive future for classical music, and furthering the place of the arts in an open and democratic society. Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest exports. It performs annually at Carnegie Hall, the Mann Center, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a five-decade commitment of people-to-people exchange. Under Yannick's leadership, the Orchestra returned to recording with 12 celebrated releases on the Deutsche Grammophon label, including the GRAMMY Award-winning *Florence Price Symphonies Nos. 1 & 3*. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM.

Conductor

Lio Kuokman made his Philadelphia Orchestra debut in July 2009 and was the Orchestra's assistant conductor from 2014 to 2016. He is currently resident conductor of the Hong Kong Philharmonic, program director of the Macao International Music Festival, and principal guest conductor and artistic adviser of the Macao Orchestra. He was the Second Prize winner of the third Svetlanov International Conducting Competition in Paris with audience and orchestra prizes. He has collaborated with leading orchestras worldwide. In addition to tonight's performance, recent and forthcoming highlights include a subscription concert at Vienna's Konzerthaus with the Vienna Symphony; leading the first tour of Saudi Arabia with the Orchestre National du Capitole de Toulouse and conducting the ensemble's 2022–23 season opening concert; and debuts with the Orchestre National d'Île-de-France, the RTV Slovenia Symphony, and the Oulu Symphony. He is a frequent collaborator with the NTSO in Taiwan and recently worked with the National Taichung Theater for Rossini's *The Barber of Seville*. Educated at the Hong Kong Academy for Performing Arts, the Juilliard School, the Curtis Institute of Music, and the New England Conservatory, he is a founding member and president of the Macao Chamber Music Association and the 2021 recipient of the Hong Kong Ten Outstanding Young Persons award.

Artists

Praised as an "explosive talent" for her unique range and stratospheric vocal extension, **Holly Flack** (b. Portland, Oregon) performed the highest note ever sung at Lincoln Center (a B natural above high C6) at the "East/West: A Symphonic Celebration" in 2021. In addition to playing Madame Wang in the United States premiere of Hao Weiya's *Painted Skin*, her roles include Gilda in Verdi's *Rigoletto*, the Queen of the Night in Mozart's *The Magic Flute*, and the title roles in Handel's *Semele* and *Dinorah*, the latter earning a "Star-Making Performance" citation in WQXR-FM's Excellence in Opera Awards. She represented the United States in a national promotional video for the Beijing Winter Olympics.

Currently starring on Broadway as Carlotta in *Phantom of the Opera* (a role she has performed over 1,200 times), **Raquel Suarez Groen** (b. Amerongen, the Netherlands) is known for her "fresh and clear" sound and versatile performances of complex characters. Operatic highlights include Marzelline in Beethoven's *Fidelio* (Opera Carolina), Frasquita in Bizet's *Carmen* (Opera San Antonio), Susanna in Mozart's *The Marriage of Figaro* (Opera on the James), Lauretta in Puccini's *Gianni Schicchi* (DiCapo Opera), and the title role in Massenet's *Cinderella* (New York Lyric Opera). A winner in Florida Grand Opera's Young Patronesses of the Opera Competition, she also received a grant and Distinguished Alumni Award from New York's Giulio Gari International Vocal Competition.

Having studied voice at Belgrade's University of Arts and opera at the Liceu Conservatory of Barcelona, **Milica Jovičić** (b. Belgrade, Serbia) finished her master's studies in Spanish music and zarzuela, her training refined in collaboration with Teresa Berganza, Dolora Zajick, Adina Nitescu, Anna Samuil, Leo Brouwer, Johannes Wildner, and others. She won First Prize in the Mirna Lacambra, Nikola Cvejić, and Bruna Špiler singing competitions, as well as the Republic Competition of Serbia and Montenegro. Role debuts include Mozart's Contessa, Donna Anna, and Fiordiligi, and Puccini's Mimì, and she actively performs with the chamber music ensembles Trio Eolin, Duo Cuerdas, and Duo Jovičić-Scevola.

In addition to performing in the world premiere of iSING! Suzhou's "Echoes of Ancient Tang Poems" in 2020, **Esther Maureen Kelly** (b. Hong Kong) made her Kennedy Center debut in 2022 as a soloist for the COAL+ICE Festival and her Lincoln Center debut as a soloist for the East/West Concert with the New Jersey Symphony. In 2022 she also gave a solo recital at the Esplanade Singapore featuring songs from China, France, Germany, and the United States. Her roles include Maddy in the world premiere of Jonathan Shin's *All Things Shall Pass*, Diana in Offenbach's *Orpheus in the Underworld*, Amore and Euridice in Gluck's *Orfeo and Euridice*, and the First Lady in Mozart's *The Magic Flute*.

Praised for her warm voice and magnetic stage presence, **Paula Malagón** (b. Tabasco, Mexico) performed Debussy's *La Dame à la Lampe* at the Landestheater Oper am Klavier festival in 2022. In 2020 she took part in the world premiere of iSING's "Echoes of Ancient Tang Poems" in Suzhou. That same year she earned a full scholarship at the Bel Canto Institute San Miguel and was a finalist in the Cantos para Hermanar al Mundo competition. She also received Encouragement Awards from the Metropolitan Opera National Council Auditions in 2018 and 2020. Past engagements include Maria in *West Side Story* (Hillbarn Theatre, Berkeley Playhouse) and Nanetta in Verdi's *Falstaff* (West Bay Opera).

Having completed her bachelor studies at the Conservatory of Parma, **Deborah Solange Martinez** (b. Managua, Nicaragua) was accepted in the 2017 Academy of the Puccini Festival in Torre del Lago. Her many solo performances include the iSING! International Young Artists Festival, Musetta in Puccini's *La bohème* (Regina Opera Festival), and Handel's *Messiah* (National Theater, Nicaragua). In 2022 she made her role debut as Clorinda in Rossini's *Cinderella* (Teatro Sociale di Como) and toured many Italian theaters, including the arena of the Macerata Opera Festival.

Juliet Petrus (b. Farmington, Michigan) has made appearances with iSING! Suzhou at the National Centre for the Performing Arts in Beijing, the Shanghai Symphony, CCTV, and New York's Lincoln Center. A trusted Western interpreter of Chinese vocal music, she has made many recital and masterclass appearances with pianist Lydia Qiu, including a 10-city tour of China and the album *A Great Distance: A Collection of Chinese and American Art Song* (MSR Classics, 2015). Western repertoire includes leading roles in operas by Rameau and Handel, as well as the Queen of the Night in Mozart's *The Magic Flute* (Hamburger Kammeroper, Austin Lyric Opera).

A versatile singer embracing new works and traditional repertoire, **Melisa Bonetti** (b. Queens, New York) will appear this season in Bach's Magnificat and Christmas Oratorio at Carnegie Hall as well as four opera premieres: Judd Greenstein's *A Marvelous Order*, Rosino Serrano's *On the Road to Arivaca*, Zaid Jabri's *Southern Crossings*, and Laura Jobin-Acosta's *La Alcaldesa*. Hailed as "a warm, supple mezzo that struck all the right impressions," her notable performances include Zerlina in Mozart's *Don Giovanni* (Virginia Opera), Anita in *West Side Story* (Brott Music Festival), and Tyler in the premiere of Robert Paterson's *Three Way* with Nashville Opera and American Opera Projects, including the GRAMMY-nominated original cast recording.

A 2011 GRAMMY winner for John Adams's *Doctor Atomic*, **Thomas Glenn** (b. Calgary, Canada) has performed at San Francisco Opera, the Metropolitan Opera, the Lyric Opera of Chicago, Netherlands Opera, the Canadian Opera Company, and English National Opera, among others. He often performs with the Atlanta,

San Francisco, and Seattle symphonies; the Cleveland Orchestra; and Ottawa's National Arts Centre Orchestra. Recent engagements include John Singer Sargent in Damien Geter's *American Apollo* (Des Moines Metro Opera), Des Grieux in Massenet's *Manon* (Opera Idaho), Alfred in J. Strauss, Jr's *Die Fledermaus* (Calgary Opera), and the Shepherd in Stravinsky's *Oedipus Rex* (Philharmonia Orchestra).

Possessing a voice hailed as "impressively commanding," **Kyle Tomlin** (b. Stroudsburg, Pennsylvania) has made appearances with opera companies across the country including Virginia Opera, Toledo Opera, St. Petersburg Opera, Charlottesville Opera, and Fargo-Moorhead Opera, as well as the National Symphony, the National Philharmonic, the Tallahassee Symphony, the Handel Choir of Baltimore, and Washington Bach Consort. Notable roles include Rodolfo in Puccini's *La bohème*, Tybalt in Gounod's *Romeo and Juliet*, Nemorino in Donizetti's *The Elixir of Love*, and Almoviva in Rossini's *The Barber of Seville*. He holds degrees from Penn State University and the University of Michigan and is a member of the United States Army Chorus.

A graduate of Italy's Conservatorio Boito di Parma (*summa cum laude*), **Valdis Jansons** (b. Riga, Latvia) has performed at Milan's Teatro alla Scala, Moscow's Bolshoi Theatre, Genoa's Teatro Carlo Felice, Rio de Janeiro's Theatro Municipal, Verona's Teatro Filarmonico, Lisbon's Teatro São Carlos, and Vienna's Theater an der Wien. His repertoire comprises more than 60 roles, including Tchaikovsky's Eugene Onegin, Britten's Billy Budd, Verdi's Rigoletto and Macbeth, and Mozart's Don Giovanni. He has collaborated with conductors such as Fabio Luisi, Daniele Gatti, Daniel Oren, and Lawrence Foster, and with such directors as Giancarlo del Monaco, Davide Livermore, Gianfranco De Bosio, Emilio Sagi, Jean-Louis Grinda, and Shen Wei.

After his early musical studies in Ukraine, **Ihor Mostovoi** (b. Mariupol, Ukraine) continued his education at McGill University's Schulich School of Music and the École Normale de Musique de Paris Alfred Cortot. He has appeared at the Théâtre du Châtelet, the Opéra National du Rhin, the Opera de Lyon, and the Opéra Grand Avignon as well as in the 2020 world premiere of iSING! Suzhou's "Echoes of Ancient Tang Poems." He won First Prize (male voices) at the 2021 Marmande International Singing Competition and Special Prize at the 2022 International Opera Competition Ottavio Ziino, as well as scholarships from Bayreuth's Wagner Circle (2019) and the Foundation of France (2022).

One of the first westerners to sing leading roles in Mandarin Chinese, **José Rubio** (b. Vancouver, Washington) has had debuts at the National Centre for the Performing Arts in Beijing, the Shanghai Grand Theatre, and the Jiangsu Grand Theatre in Nanjing. Operatic roles include Escamillo in Bizet's *Carmen*, Enrico in Donizetti's *Lucia di Lammermoor*, Marcello in Puccini's *La bohème*, and Guglielmo in Mozart's *Così fan tutte*, as well as the title roles in Rossini's *The Barber of Seville*,

Mozart's *Don Giovanni* and *The Marriage of Figaro*, and Puccini's *Gianni Schicchi*. He recently made debuts at the Kennedy Center, Lincoln Center, the Berlin State Opera, and the Elbphilharmonie concert hall in Hamburg.

Born into a musical family, **Lewei Wang** (b. Beijing, China) learned piano and solfeggio when he was five. Later accepted at the same time by the China Conservatory of Music and the Juilliard School, he is currently a second-year undergraduate at Juilliard, studying with Cynthia Hoffmann. In his first year he performed in Nicolai's *The Merry Wives of Windsor*. In fall 2022 he played the Chief of Police in Menotti's *Amelia Goes to the Ball* and held his first solo recital at Juilliard. He is a member of the Global Music Education League in Beijing.

A former Washington National Opera Cafritz Young Artist and prizewinner of the Gerda Lissner Foundation International Vocal Competition and the Metropolitan Opera National Council Auditions, **Wei Wu** (b. Beijing, China) received his performance certificate and master's in voice performance from the University of Colorado Boulder, where he received the Kalpana Chawla Outstanding Graduate Award. He created the role of Kōbun Otagawa in the world premiere of Mason Bates's *The (R)evolution of Steve Jobs* at Santa Fe Opera, later winning a GRAMMY Award for Best Opera Recording. His other appearances include the Metropolitan Opera, Washington National Opera, Glyndebourne, and Beijing's National Centre for the Performing Arts.

Composers

A graduate of the South African College of Music, **Conrad Asman** (b. Johannesburg, South Africa) is currently the resident composer of Romania's ICon Arts festival and is pursuing a master's degree at London's Royal Academy of Music. His works have been performed in Africa, Asia, Europe, and the United States, where he made his Carnegie Hall debut with *On a Night* (performed by the Cape Town Youth Choir), which went on to win South Africa's Stefans Grové National Composition Competition in 2016. The next year he was a Polyphonos Young Composer Award laureate, resulting in a commission for the Seattle-based Esoterics vocal ensemble. In 2019 he received a commission from the Shanghai Conservatory of Music for the Shanghai Philharmonic. His opera *Oscar & Reeve* is awaiting its premiere this season.

Composer and violinist **Nicholas Bentz** (b. Charleston, South Carolina) finds inspiration in many sources, from astrophysics to video games. Currently a composition teaching artist fellow with the Los Angeles Chamber Orchestra, he has been a finalist for ASCAP's Morton Gould Young Composer Awards, received an EarShot New Music Reading with the American Composers Orchestra, and was composer-in-residence for Baltimore's Symphony Number One during the 2016–17 season. He has written works for the Charleston Symphony and Baltimore's Occasional Symphony and SONAR New Music Ensemble, and he had his music performed by the Jacksonville and USC symphonies and the Peabody Modern Orchestra, as well as at the Piccolo Spoleto Festival and Singapore's Sounding Now Festival. He is pursuing a master's degree in composition from the University of Southern California.

A pianist as well as a composer, **Fernando Buide del Real** (b. Santiago de Compostela, Spain) has written music ranging from solo pieces to full-scale orchestral and operatic works. His compositions have been performed by the Pittsburgh Symphony and the Minnesota Orchestra as well as many of Spain's top ensembles, and his chamber works have appeared at England's Dartington Summer Festival and Yale's Norfolk Summer Festival. A graduate of the Oviedo Conservatory of Music, Carnegie Mellon University, and Yale University, he is a winner of the Spanish Rome Prize and the AEOS-BBVA Award for orchestral composition. He is currently a professor of composition at the Conservatory of Music of Coruña. In 2021 the Galicia Royal Philharmonic premiered his opera *A sombra de cristal* (Crystal Shadow), which the ensemble commissioned.

Now based in Shanghai, singer-songwriter and producer **Nono Tongyan Chen** (b. Wenzhou, China) began piano studies at age four and studied composition at the affiliated middle school of the Shanghai Conservatory of Music. She later became

the youngest graduate ever from Boston's Berklee College of Music, where her honors included serving as arranger, conductor, and performer in the 2019 graduation concert tribute to that year's honorary doctorate, Justin Timberlake. That year she was also accepted into the Society of Composers and Lyricists Mentor Program, and a year later into the Johnny Mercer Songwriting Camp. She received a master's degree in songwriting from New York University, which she attended on a Paul Simon Scholarship, and was elected NYU Steinhardt Songwriting Scholar in 2020.

Currently an associate professor at the China Conservatory of Music, **Maishuo Luo** (b. Guiyang, China) is the resident composer of the Harmonia Chorus of the Beijing Municipal Government and the Chongqing Traditional Orchestra. A graduate of the Moscow State Tchaikovsky Conservatory, he has received grants from the China National Arts Fund and is a three-time winner of the Wenhua Prize for music composition from the Ministry of Culture and Tourism. His music has been performed in New York, Seattle, Cincinnati, Hamburg, Moscow, and Sochi, and his works for traditional Chinese orchestra have appeared in Hong Kong, Taiwan, and Singapore.

A composer, pianist, and librettist, **Evan Mack** (b. Forestburgh, New York) has devoted much of his compositional life to opera and song. His first major opera, *Angel of the Amazon*, was premiered in 2011 by Encompass New Opera Theatre at New York City's Baryshnikov Arts Center and recorded for Albany Records. With librettist Joshua McGuire, he produced *The Secret of Luca*, the grand opera *Roscoe*, the children's Christmas opera *Lucinda y las Flores de la Nochebuena*, and *The Ghosts of Gatsby*, the last of which won the National Opera Association's Dominick Argento Chamber Opera Competition. His song cycle *If Only Lenny Were Here* premiered with the Schenectady Symphony in 2018. Mr. Mack was named a *Musical America* "2018 Professional of the Year" and was a John Duffy Composers Institute fellow and a Yaddo resident artist.

Now based in Los Angeles, **Tomàs Peire-Serrate** (b. Barcelona, Spain) has been featured in such concert series as Klang (Finland), Hear Now and Jacaranda (Los Angeles), and Off Liceu (Barcelona). In 2018 his orchestral work *Rauxa* won the American Composers Orchestra's Audience Commission Award. The next year his *Five Haiku* for soprano and ensemble won First Prize at New York's "New Vision" Composition Competition and his chamber orchestra piece *Collapse* won Third Place at the Krzysztof Penderecki International Competition for Young Composers. Mr. Peire-Serrate studied piano and composition at the Escola Superior de Música de Catalunya (Barcelona) and the Sibelius Academy (Helsinki) and holds a master's degree from New York University and a Ph.D. in composition from UCLA. He has also composed music for both documentary and feature films.

Currently an associate professor in composition at the Shanghai Conservatory of Music, **Xiao Su** (b. Shanghai, China) is also a Composition Committee member of the China Nationalities Orchestra Society. His awards include Third Place at the Suzhou Jinji Lake International Symphony Composition Competition, First Place at the Nieuw Ensemble's Second World Chinese Composition Competition in Amsterdam, First Place in the Shanghai Conservatory's "Ode to Confucius" National Chamber Music Competition for traditional instruments, and citations at China's 8th and 9th Golden Bell Awards. In 2010 his chamber work *The Mark II* was performed in the Netherlands Pavilion during the Shanghai World Expo. He became the first Chinese recipient of the Washington-based Roger Shapiro Fund for New Music in 2012 and was shortlisted for Best Arrangement at CCTV's China Instrumental Music Competition in 2019.

Named one of the CBC's "30 under 30" top Canadian classical musicians in 2017, the Toronto-based **Roydon Hoi Chak Tse** (b. Hong Kong) is an award-winning composer, pianist, and educator. A winner of four SOCAN Foundation Awards, the Washington International Competition for Composition, and a 2015 Tactus International Young Composers' Forum participant in Brussels, he has collaborated with the Opéra National de Paris, La Scala, the Toronto Symphony, the Shanghai and Hong Kong philharmonics, and the Cecilia, Delgani, and Bozzini string quartets. He holds degrees from the University of British Columbia (BMus) and the University of Toronto (MMus and DMA), and his complete piano music is featured in the current piano syllabus of Canada's Royal College of Music. World premieres in 2022 include *Shikata ga nai* for Atlanta Opera and *Mobilize* for the Toronto-based Esprit Orchestra.

With composition degrees from China's Central Conservatory of Music (BMus), the Lübeck Academy of Music (MMus), and Vienna's University of Music and Performing Arts (post-MMus), **Cong Wei** (b. Changzhi, China) has been featured at international music festivals in Munich, Stuttgart, Salzburg, Graz, and Lithuania, among others. Her chamber pieces have won various awards, including the Special Prize for Young Chinese Composers at the 2016 Leibniz's Harmonies International Composition Competition, issued by German Federal Foreign Office, and the Award of Karlsruhe's Competition for Contemporary Composition.

Cynthia Lee Wong (b. New York, New York) has attracted international acclaim for her "shamelessly beautiful" music (*Süddeutsche Zeitung*), "sheer, oscillating textures" (*New York Times*), and "elegant and communicative grace" (*Il Giornale di Vicenza*). In 2018 her futuristic musical comedy *No Guarantees* received a sold-out workshop at the University of Nevada, Las Vegas. From 2013 to 2015 she was selected for New Voices, a joint commissioning/mentorship initiative with the San Francisco and New World symphonies and Boosey & Hawkes. Her composition *Memoriam* was commissioned and premiered by the Orpheus Chamber Orchestra

in Carnegie Hall in 2011. Other commissions and premieres include works for the Bavarian Radio and Portland symphonies, the Santa Fe Chamber Music and Tanglewood Music festivals, La Jolla Music Society, the Mivos Quartet, and the Tokyo String Quartet.

Australian composer **Sam Wu** (b. Shanghai, China) attended the Juilliard School, receiving his master's degree after receiving an A.B. from Harvard University. His teachers include Tan Dun, Robert Beaser, Chaya Czernowin, Richard Beaudoin, and Derek Bermel. Selected for the American Composers Orchestra's EarShot Readings, Mr. Wu is winner of ASCAP's Morton Gould Young Composer Awards, a SCI/ASCAP Commission, and First Prize at the International Music Competition Harbin. His orchestral works have been performed across five continents by such ensembles as the Melbourne, China National, Shenzhen, Suzhou, and Harbin symphonies. His music has also appeared at New York City Ballet, the Shanghai International Arts Festival, and Beijing's National Centre for the Performing Arts, with collaborators including the Parker Quartet, sheng virtuoso Wu Wei, and pipa master Wu Man.

After studying composition at China's Central Conservatory of Music with Hu Yinyue and Guo Wenjing, **Leishuo Ye** (b. Shanghai, China) furthered his musical studies at Vienna's University of Music and Performing Arts. His chamber work *Through the Light of the Colored Glaze* was premiered at the Central Conservatory. His 2016 chamber opera *The Counterpoint of the Subconscious* for tenor and baritone, premiered by the China Youth Symphony, received the Chinese Chamber Opera Project Award and was a 2018 finalist in the University of Michigan's Operation Opera program. *Frozen Autumn* for flute and viola, premiered in Vienna, later won First Place at the Chopin & Friends Festival's New Vision Composition Competition. *Autumn in Ink*, premiered by the Suzhou Symphony in 2019, won the Excellence Award at the Suzhou Jinji Lake International Symphony Composition Competition.

Jiao Zhang (b. Shenyang, China) received a doctorate in composition at the China Conservatory of Music and is on the music faculty of the Beijing Language and Culture University. Accolades at home and abroad include Third Place at the International Society for Contemporary Music Competition and an award for Excellent Original Work at the Shanghai Spring International Music Festival (both 2014), as well as a Chinese Golden Bell Award for Music and First Place at the Voice of China Composition Competition (both 2015). Her output ranges from concert and film music to ballet and folk theater. In 2017 she independently produced *A Dreamy Dream*, a traditional-style musical theater premiered by the Beijing Liya Ensemble at the Beijing Cultural Palace of Nationalities Theatre. She is also an interdisciplinary record producer.