

Ensemble Series

Musica Nova

UMKC Composition Faculty Concert
Amy Williams, guest composer

Thursday, October 10, 2019, 7:30 p.m.
James C. Olson Performing Arts Center
White Recital Hall

ENSEMBLE SERIES

Musica Nova

UMKC Composition Faculty Concert

Amy Williams, guest composer

PROGRAM

Song of the Ch'in (1982)Zhou Long
(b. 1953)

UMKC Graduate Fellowship String Quartet
Ho Man Clara Lee and Yi-Miao Huang, violins
Elaine Ng, viola
Samuel Cho, cello

From the Book (2016).....Yotam Haber
(b. 1976)

UMKC Graduate Fellowship String Quartet

Stop/Yield (2015).....Amy Williams
(b. 1969)

Seungchan Song, cello
Amy Williams, piano

Feng (2006) Chen Yi
Introduction (b. 1953)
Rondo

Plaza Winds
(UMKC Graduate Fellowship Woodwind Quintet)
Gözde Çakır, flute
Aaron Robinson, oboe
Riley Braase, clarinet
Lucas Testin, horn
Andrew West, bassoon

INTERMISSION

At the Phrygid Edge of Whiteness (2018).....Paul Rudy
(b. 1962)

Yunfei Li, violin
Jackson Xiaoyu Guan, cello
Paul Rudy, Fixed media

Time Alone in a Box (2019)Michael Miller
(b. 1980)

Elaine Ng, viola
Kowoon Lee, piano

Falling Leaf (*Improvisation*) (2019)R²

Thomas Rosenkranz, piano
Paul Rudy, laptop

Conservatory recitals are recorded.

Thank you for helping us maintain a silence in the hall that is conducive to music-making. Be sure to turn off all cell phones and paging devices.

PROGRAM NOTES

Song of the Ch'in

ZHOU LONG

The 'ch'in' is a traditional Chinese seven-stringed, plucked zither, which was associated with sages and scholars. The sophisticated technique of 'ch'in' playing, exemplified in the earliest manuscripts from the Tang dynasty (618–906 A.D.), involves various ways of plucking the strings, as well as describing the instrument's range, timbre and the use of ornaments. In this composition for string quartet, Zhou captures the essence of these special musical gestures frequently found in 'ch'in' music. The piece is based on a poem titled "Old Fisherman" by Liu Tsung-Yuan (773–819 A.D.), who was a government official and outstanding thinker and writer during the middle of the Tang dynasty. He was removed from his post for advocating reform, but he never became despondent. He traveled to many mountains and valleys in southwestern China and created profound and beautiful works. In the "Old Fisherman," he wrote:

*"The old fisherman moors at night by western cliffs;
At dawn, draws water from the clear Hsiang, lights a fire with southern bamboo.
Mists melt in the morning sun, and the man is gone;
Only the song reverberates in the green of the hills and waters.
Look back, the horizon seems to fall into the stream;
And clouds float aimlessly over the cliffs."*

From the Book

YOTAM HABER

From the Book is based on the litany *Avinu Malkenu* from a Jewish liturgical melody from the Piedmont region of Italy. This work continues my cycle of pieces that take their launch point from archival recordings and transcriptions of music from the Italian Jewish community, beginning with *Shema* (2000), *Death will Come and she shall have your eyes* (2008), *New Ghetto Music* (2011), *Different Voices together* (2011), to most recently, *New Ghetto Songs* (2014–2016) written for ensemble and the Neapolitan trip-hop singer, Raiz. This work was co-commissioned by Kronos Quartet and Carnegie Hall.

Stop/Yield

AMY WILLIAMS

Stop/Yield was written as a 60th birthday gift for fellow composer and dear friend, Amnon Wolman. Amnon's experimental approach—his willingness to take chances and challenge the status quo—was always on my mind when writing this short piece for cello and piano. I attempted to shed some of my controlling ways, allowing for more flexible performer interaction and involvement. Improvisational materials are juxtaposed with those that are strictly composed.

Feng

CHEN YI

Feng was commissioned by the San Francisco Citywinds with a Chamber Music America commissioning award. The world premiere was given on Jan. 13, 1999 at St. John's Presbyterian Church in Berkeley, New York premiere is on Jan. 17, 1999 at St. Malachi/The Actors' Chapel at the CMA Commissioning Showcase concert. The character "feng" in Chinese means "wind" or "the winds", also "view, folk songs, style and manner..." I use the sound of the five standard western wind instruments to express the eastern feeling of the winds in the quintet *Feng*, which consists of two movements: "Introduction" and "Rondo".

As a doctoral student at UT, Austin, Stephen Montague came to teach for a few semesters, and left a great impression on all those with whom he came into contact. Every so often unique personalities come along and do that. They stick out because they play by a different rule book, and dance to their own drummer. While the village is not totally burned down, it is left changed forever. And that was my big take-away: to authentically follow my vision with dog-ged persistence, no matter where the mob wants me to go! So happy birthday Stephen Montague! Life is full of won-drous glitches, hickups and side roads, and somehow just keeps on tickin'.

Time Alone in a Box

MICHAEL MILLER

Dissociation, as Pierre Janat first described it in his book *L'Automatisme Psychologique*, can be defined as a psychological condition in which certain thoughts, emotions, or even memories are separated from the rest of the psyche. This idea can be easily illustrated as the experience of being engrossed in a book or movie. However, Janat focused on the concept as a means of defensive maneuver, or a way in which the psyche could escape an external trauma. It was later hypothesized that if an individual were to endure a repeated trauma from which he escaped primarily through the use of dissociation, it would be possible for this individual to experience his or her psyche/identity as disconnected or split into distinct parts. Thus the disorder known as *Dissociative Identity Disorder* arose.

The most common split that occurs in an individual with Dissociative Identity Disorder is the formulation of a passive and an aggressive personality type. It is the interaction of these specific personality types that this piece focuses on. Thus *Incest or: Time Alone in a Box*, should not be taken for its literal interpretation as it applies to multiple individuals, but rather as the relationship that occurs between multiple personality types inside the "box" or head of a specific individual.

As the piece begins, the listener is introduced to the central character of the piece as the viola represents it. Immediately, we will hear the repetition of trauma as it is represented by the use of a pedal on the open strings of the instrument. As the trauma persists, the listener hears the formulation of a new personality type begin to emerge in the piano. These two personalities try to coexist for a time, but then, inevitably, the psyche splits, and we hear the statement of a new personality, represented here by the solo piano. This new aspect of the psyche continuously grows in strength while the original continuously fades. At the end of the piece the original personality once again assumes dominance, but this can only be short lived, because the second will always exist, waiting for a chance to reemerge.

It is the struggle between these two forces that is the very heart of the piece: always one passive and one aggressive force longing to be like the other, lusting after the attributes the other possesses. The personalities constantly switch places, longing for a balance that can never be achieved. This struggle is but an exaggeration of the struggle that occurs in all of us. All people desire what they don't have. All people long to be that which is what they are not. It is the balancing of these things with in each of us that truly defines who we are.

*Falling Leaf (Improvisation)*R²

In the fall, the forest moves from homogenous color to an explosion of color. One by one, and sometimes all at once, the leaves fall, making a carpet of pointillism.

—program notes by the composers

ABOUT THE COMPOSERS

ZHOU LONG is internationally recognized for creating a unique body of music that brings together the aesthetic concepts and musical elements of East and West. Winner of the 2011 Pulitzer Prize for his first opera, *Madame White Snake*, Dr. Zhou also received the American Academy of Arts and Letters Award, the 2012–2013 Elise Stoecker Prize from Lincoln Center Chamber Music Society. He has been two-time recipient of commissions from the Koussevitzky, Fromm Music Foundations, Meet the Composer, Chamber Music America, and the New York State Council on the Arts. He has received fellowships from the National Endowment for the Arts, the Guggenheim and Rockefeller Foundations, and the New York Foundation for the Arts. In 2015, Zhou Long and Chen Yi both were nominated the 58th Grammy Award.

Born on July 8, 1953 in Beijing, Zhou Long enrolled in the Central Conservatory of Music in Beijing in 1977. Following graduation in 1983, he was appointed composer-in-residence with the China Broadcasting Symphony. He travelled to the United States in 1985 under a fellowship to attend Columbia University, where he studied with Chou Wen-Chung, Davidovsky and Edwards, receiving a Doctor of Musical Arts degree in 1993. Dr. Zhou is currently Bonfils Distinguished Research Professor of Composition at the University of Missouri-Kansas City Conservatory.

Recently, he has completed a Symphonic Oratorio: *Men of Iron and the Golden Spike* for voices, choir and orchestra (c. 50 minutes) co-commissioned by the Stanford University and Bard College, premiered at the Carnegie Hall 2019, *Classic of Mountains and Seas* – Concerto for Orchestra, commissioned by the Shanghai Symphony Orchestra, Topsy Poet for Violoncello and orchestra, co-commission by the WDR Symphony in Cologne, premiered at 2019 Dresden Music Festival and Singapore Symphony, and his first piano concerto *Postures* co-commissioned by the BBC Proms and Singapore Symphony. In 2013, Zhou Long has composed a whole evening symphonic epic 'Nine Odes' on poems by Qu Yaun for four solo vocalists and orchestra, commissioned by the Beijing Music Festival. Zhou's music of all genres has been widely performed and recorded, and published by the Oxford University Press and the Shanghai Music Publishing House.

His music hailed by *New Yorker* critic Alex Ross as "deeply haunting," by the *Los Angeles Times* as one of five classical musicians "2014 Faces To Watch," and chosen as one of the "30 composers under 40" by Orpheus Chamber Orchestras' *Project 440*, **YOTAM HABER** was born in Holland and grew up in Israel, Nigeria, and Milwaukee. He is winner of the 2018 Azrieli Prize, a 2013 Fromm Music Foundation commission, a 2013 NYFA award, the 2007 Rome Prize and a 2005 John Simon Guggenheim Memorial Foundation Fellowship. He has received grants and fellowships from the MAP Fund, New Music USA, the New York Foundation for the Arts, the Jerome Foundation, the Bellagio Rockefeller Foundation, Yaddo, Bogliasco, MacDowell Colony, the Hermitage, two ASCAP Morton Gould Prizes, and the Copland House.

In 2015, Haber's first monographic album of chamber music, *Torus*, was hailed by New York's *WQXR* as "a snapshot of a soul in flux – moving from life to the afterlife, from Israel to New Orleans – a composer looking for a sound and finding something powerful along the way." Recent commissions include works for Pritzker Prize-winning architect Peter Zumthor; an evening-length oratorio for the Alabama Symphony Orchestra, CalARTS@REDCAT/Disney Hall (Los Angeles); New York-based Contemporaneous, Gabriel Kahane, and Alarm Will Sound; the 2015 New York

Philharmonic CONTACT! Series; the Venice Biennale; Bang on a Can Summer Festival; Neuvocalsolisten Stuttgart and ensemble l'arsenale; FLUX Quartet, JACK Quartet, Cantori New York, the Tel Aviv-based Meitar Ensemble, Argento New Music Project and the Berlinbased Quartet New Generation.

Recent projects include *New Water Music* for the Louisiana Philharmonic and community musicians performed from boats and barges along the waterways of New Orleans and a chamber opera, *The Voice Imitator*, with librettist Royce Vavrek.

Haber is Associate Professor of Composition at UMKC Conservatory, and Artistic Director Emeritus of MATA, the non-profit organization founded by Philip Glass that has, since 1996, been dedicated to commissioning and presenting new works by young composers from around the world. His music is published by RAI Trade.

AMY WILLIAMS is a composer of music that is "simultaneously demanding, rewarding and fascinating" (*Buffalo News*), "fresh, daring and incisive" (*Fanfare*). Her compositions have been presented at renowned contemporary music venues in the United States, Australia, Asia and Europe by leading contemporary music soloists and ensembles, including the Pittsburgh Symphony Orchestra, Buffalo Philharmonic Orchestra, JACK Quartet, Ensemble Musikfabrik, Wet Ink, Talujon, International Contemporary Ensemble, h2 Saxophone Quartet, Bent Frequency, pianist Ursula Oppens and bassist Robert Black. Her pieces appear on the Albany, Parma, VDM (Italy), Blue Griffin, Centaur and New Ariel labels. As a member of the Bugallo-Williams Piano Duo, Ms. Williams has performed throughout Europe and the Americas and recorded six critically-acclaimed CDs for Wergo (works of Nancarrow, Stravinsky, Varèse/Feldman and Kurtág), as well as appearing on the Neos and Albany labels. Ms. Williams has been awarded a Howard Foundation Fellowship (2008–2009), Fromm Music Foundation Commission (2009), Guggenheim Fellowship (2015–2016), Koussevitzky Foundation Commission (2017), the 2016 Goddard Lieberman Fellowship from the American Academy of Arts and Letters and a Fulbright Scholars Fellowship to Ireland (2017–2018). Ms. Williams holds a Ph.D. in composition from the University at Buffalo, where she also received her Master's degree in piano performance. She has taught at Bennington College and Northwestern University and is currently Associate Professor of Composition at the University of Pittsburgh. She is Artistic Director of the New Music On The Point Festival in Vermont.

As a prolific composer who blends Chinese and Western traditions, transcending cultural and musical boundaries, Dr. **CHEN YI** is a recipient of the prestigious Charles Ives Living Award from the American Academy of Arts and Letters in 2001. She is the Cravens/Millsap/Missouri Distinguished Professor at the Conservatory in the University of Missouri-Kansas City, and has been elected to the American Academy of Arts & Sciences in 2005, and the American Academy of Arts and Letters in 2019. Fellowships and commissioning awards were received from Guggenheim Foundation (96), American Academy of Arts and Letters (96), Fromm Foundation at Harvard University (94), Koussevitzky Music Foundation at the Library of Congress (97), and National Endowment for the Arts (94). Honors include the first prizes from the Chinese National Composition Competition (85, 12), the Lili Boulanger Award (93), the NYU Sorel Medal Award (96), the CalArts/Alpert Award (97), the UT Eddie Medora King Composition Prize (99), the ASCAP Concert Music Award (01), the Elise Stoecker Award (02) from Chamber Music Society of Lincoln Center, the Friendship Ambassador Award from Edgar Snow Fund (02), the UMKC Kauffman Award in Artistry/Scholarship and Faculty Service (06, 12).

Honorary Doctorates are from Lawrence University (02), Baldwin-Wallace College (08), University of Portland (09), The New School University (10), and the University of Hartford (16). She was appointed by the China Ministry of Education to the prestigious Cheungkong Scholar Visiting Professor at the Beijing Central Conservatory of Music in 2006, and Distinguished Visiting Professor at the Tianjin Conservatory in 2012.

Born in China, Ms. Chen has received bachelor and master degrees from the Central Conservatory in Beijing, and Doctor of Musical Arts degree from Columbia University in the City of New York. Her composition teachers included Prof. Wu Zu-qiang, Prof. Chou Wen-chung, and Prof. Mario Davidovsky. She has served as Composer-in-Residence for the Women's Philharmonic, Chanticleer, and Aptos Creative Arts Center (93–96) supported by Meet The Composer, and on the composition faculty at Peabody Conservatory of Johns Hopkins University (96–98). Her music is published by Theodore Presser Company, performed worldwide, and recorded on over 100 CDs in the past three decades.

PAUL RUDY is a composer, performer, professor, author, photographer, land artist, and harmonization coach. He has been called “the High Priest of Sound” and his music, ranging from film scores to sound healing, has been described as “the universe unfolding one sound at a time.” His photography takes the viewer “to a beautiful cosmic place where scale and time have no meaning,” and challenges us “to see an entirely obvious but rarely contemplated reality.” He builds sacred spaces on 70 acres in Eastern Kansas. He is Curators’ Distinguished Professor and Coordinator of Composition at the UMKC Conservatory in Kansas City.

MICHAEL MILLER is a composer and performer who currently resides in the Kansas City area. As a bass clarinetist, he has performed with ensembles and as a soloist throughout The United States, Europe, and South America. As a result, his compositions are strongly informed by a performative perspective. Michael strongly believes in the aesthetic of the composer-performer; a synergy equally evident in jazz, rock, Persian *dastgāh*, contemporary concert, death metal, hip hop, and every fusional subgenre in between.

As a composer, Michael divides his time between traditional composition, and the creation of massive multimedia collaborative works. His newest composition *Guthrie Songs* was recently premiered by *Quince* Contemporary Vocal quartet at the Library of Congress, while *The Emergence of Post-Human Cartographies*, a fully immersive audio-visual environment, opened at La Esquina Gallery in Kansas City.

Michael currently serves as artistic director, composer, and bass clarinetist for The Mnemosyne Quartet, a Kansas City-based ensemble dedicated to multimedia collaboration, commissioning composers, and developing a distinctive language of crafted improvisation

R²

Pianist **Tom Rosenkranz** brings the repertoire of Western music’s iconic and towering piano to new light and context with the electronics of **Paul Rudy**. References abound in this closed system instrument, made divergent through the variability of electronics. This dynamic duo tests the coefficient of determination, inventing new musical futures and hypotheses. Historical material opens through new lenses. The piano, as model, provides a fixed notion of pitch and timbre, easily replicated, quantifiable and observable. With electronics, these fixed parameters become far more pliable than the model itself can account for, producing a much higher deviation than previously possible.

ABOUT THE PERFORMERS

The **UMKC GRADUATE FELLOWSHIP STRING QUARTET** is the premier student string chamber music ensemble of the UMKC Conservatory and has a rich history of serving as musical ambassadors for the University and communities in the region. Most recently, the GFSQ has been heard at the Kauffman Center for the Performing Arts in the Conservatory's Gala benefit event 'Crescendo'. The ensemble is supervised and coached by **Michael Mermagen**, Associate Professor of Cello at the UMKC Conservatory.

In addition to recitals in White Hall at the Olson Performing Arts Center, the GFSQ participated in activities including masterclasses for American composer Aaron Jay Kernis and for members of the Orpheus Ensemble, and performances for the Friends of the Conservatory and the Women's Committee for the UMKC Conservatory, Midwest Band and Orchestra Clinic, and the Shepherd's Center "Sound of Music in Kansas City".

The current GFSQ members are natives of Hong Kong and Taiwan and are pursuing graduate degrees including Doctor of Musical Arts, Artist Certificate, and Master of Musical Arts degrees. In addition to their UMKC Conservatory studies, members of the GFSQ are busy with creative activities including performing with the Des Moines Symphony, the Topeka Symphony, the Wichita Symphony, and the newEar contemporary ensemble. GFSQ members have participated in prestigious festivals including the Kent/Blossom Music Festival with the Cleveland Orchestra, the New York String Orchestra Seminar in Carnegie Hall, the Fontainebleau Music Festival in Paris, The Juilliard Quartet Seminar, the St. Lawrence Quartet Seminar at Stanford University, the Norfolk Chamber Music Festival at Yale, and the Heartland Chamber Music Festival. Members of the GFSQ have had the privilege to work with leading living composers including Zhou Long, Chen Yi, Kaija Saariaho, Aaron Kernis, Donald Crockett, Morton Subotnick, and John Corigliano. The GFSQ, along with the other graduate ensembles at UMKC, embark on a new and exciting initiative beginning in the Fall 2019 semester collaborating with a student Composer-in-Residence.

Founded in 1993, **PLAZA WINDS**, the UMKC Conservatory Graduate Fellowship Woodwind Quintet, is one of the conservatory's premier performing ensembles. Competition for these fellowships is extremely strong, and the program attracts top graduate students from throughout the United States and abroad. The quintet won the 2015 St. Louis Artist Presentation Society Competition—the first instrumental ensemble larger than a duo to do so in this prestigious competition's seventy-year history—and were National Finalists in the in the 2014–15 MTNA (Music Teachers National Association) Chamber Music Competition.

With repertoire ranging from the classics of the woodwind quintet canon to some of the newest works for this combination of instruments, the group maintains an active presence both on and off campus, reflecting the UMKC Conservatory's commitment to community engagement. Activities in recent years include full recitals in White Recital Hall every semester, performances and clinics in area schools, premieres of works by student composers, performances for UMKC donors and support groups, a performance for ArtsKC, a presentation at the College Music Society Regional Conference, concerts at The Nelson-Atkins Museum of Art and the Kansas City Art Institute, performances and lecture/demonstrations in UMKC Conservatory academic courses, and performances at UMKC's annual Kansas City Conducting Symposia and Midwest Honor Band Festivals. The group has played at Ronald McDonald House for families with critically ill children, brought music to

nursing homes and retirement communities, given children's concerts at day-care centers, and contributed their artistry to services and other activities at local houses of worship. Members of the quintet also play important roles in the UMKC Conservatory's large ensembles. In addition to their intensive weekly work with Prof. **Celeste Johnson**, who is serving her inaugural semester as Faculty Coach this semester, they have performed in chamber music master classes for the Berlin Philharmonic Wind Quintet (whose members praised them as the best woodwind quintet they had coached in their eight United States tours), Imani Winds, Borealis Wind Quintet, PRISM Quintet, eighth blackbird, Kansas City Symphony Music Director Michael Stern, and the United States Army Field Band Woodwind Quintet (who lauded them as the best student woodwind quintet they had worked with in all their years of touring).

Born in Korea, **SEUNGCHAN SONG** is currently studying cello performance at the UMKC Conservatory with Prof. Michael Mermagen. He has studied in Indiana University Jacobs School of Music in the States.

YUNFEI LI (b.1992, China) is currently pursuing a DMA in Music Composition at the University of Missouri-Kansas City. She recently graduated from the University of North Carolina at Greensboro with a Master of Music in Composition. She received Bachelor of Arts degree at the Central Conservatory of Music in Beijing. Yunfei's music includes multiple styles, including acoustic music, multimedia music, chamber music, and orchestra. She won a prize from MUSICACOUSTICA-Beijing International Electronic Music Competition. She also got an award from Denver International Electronic Music Competition. Her music has been introduced by News & Record in Greensboro, NC.

Born in Beijing, China and started professional music training when he was 4, **XIAOYU JACKSON GUAN** has been playing the cello since 6 years old. As the first place winner in 2007, Xiaoyu was admitted to the Elementary School Affiliated to the Central Conservatory of Music in Beijing and studied cello performance with Prof. Mula Na. After 9 years of highly professional music training, he successfully graduated from the High School Affiliated to the Central Conservatory of Music. Since Xiaoyu has a lot of interest in writing music, he started to study composition in 2018, and got three offers from major composition programs in the States in 2019. He is currently a freshman in double major at the University of Missouri-Kansas City Conservatory, studying composition with Dr. Chen Yi and cello performance with Prof. Michael Mermagen.

ELAINE NG is holding her doctoral studies in violin performance with Benny Kim and viola performance in studio of Scott Lee; While she receives intensive chamber music training with Michael Mermagen as a member of the UMKC Graduate Fellowship String Quartet. After her studies at The Hong Kong Academy for Performing Arts and Mannes College in NYC with Hong-Ying Ho, Hiroko Yajima under full scholarships awards, she appears as a soloist and chamber musician in major music scenes internationally in New York, Miami, Texas, California, Cleveland, France, Mexico etc. Currently, besides playing with the Kansas City Symphony, Elaine also serves as Artist Resident of newEar contemporary ensemble and Principal Violist at Des Moines Symphony. Major festivals invitations including New York String Orchestra Seminar at Carnegie Hall, Kent/Blossom Music Festival with Cleveland Orchestra, St. Lawrence String Quartet Chamber Music Seminar at Stanford University, Fontainebleau Music Festival in Paris, France. Her ensembles also have the honor to work with members from the Miami, Chiara, Guarneri, Orion, Fine Arts, Szymanowski, Endellion, Ébène, Ysaye and Berlin Philharmonic String

Quartets etc; As well as having the privilege to work with leading living composers including Zhou Long, Chen Yi, Kaija Saariaho, Aaron Kernis, Donald Crockett, Morton Subotnick, John Corigliano etc; Where Corigliano described her performance as "One of the finest playings of my own compositions that I have ever heard...terrific musical experience!"

A native of South Korea, **KOWOON LEE** is pursuing her DMA in Piano Performance at the University of Missouri-Kansas City, where she studies with Thomas Rosenkranz. She earned her MM and PD from Indiana University and her BM from Sookmyung Women's University in Seoul, South Korea. At age 16, she made her solo debut with the Chungnam Symphony Orchestra and has since performed internationally with many orchestras and ensembles, including the Seoul National University Orchestra, the Romanian Banatul Timisoara Philharmonic Orchestra, the Sookmyung Festival Orchestra, the Janacek Concert Chamber Orchestra, the UMKC Conservatory Orchestra, and the Kansas City Ballet. Working with Dr. Chen Yi and Dr. Mobberley, Ms. Lee was invited to perform at the 2017 national conference of the Society of Composers, Inc. She also was selected to present her lecture-recital "21st Century Music for Solo Piano by Living East Asian Women Composers" at the 2018 Women Composers Festival of Hartford (Hartford, Connecticut) and the 10th World Piano Conference (Novi Sad, Serbia). Ms. Lee now teaches at Cottey College as an Adjunct Assistant Professor in Music.

THOMAS ROSENKRANZ was the recipient of the Classical Music Fellowship Award from the American Pianists Association and is active worldwide as a soloist, chamber musician, improviser, festival organizer and artist teacher. Recent concert engagements have included the Lincoln Center Festival, Shanghai New Music Week, Hong Kong Modern Academy, Vianden Festival (Luxembourg), MusicARTE (Panama), Amalfi Coast Music Festival (Italy), ProPiano (Greece) and the International Festival of Carthage (Tunisia). He has completed four concert tours of China including performances at Beijing's Poly Theatre and Shanghai's Grand Concert Hall. He was named a Cultural Ambassador on behalf of the United States Department of State and travelled to Lebanon and Tunisia for a series of concerts, master classes and artistic collaborations. He has been a soloist with the Indianapolis Philharmonic, National Orchestra of Lebanon, and the Sichuan Philharmonic (China).

Also in demand as an artist teacher, Mr. Rosenkranz has been presented in residences throughout North America and Asia including the Shanghai, Shenyang, Tianjin, Xinghai, Xian, Zhejiang Conservatories of China; Mahidol University of Thailand; Taipei University for the Arts and New York University, Eastman School of Music and Princeton University in the United States. Since 2006 he has been a member of the faculty at the soundSCAPE Festival in Italy where he leads courses on contemporary music and improvisation and in 2015 he co-founded the Maccagno Piano Days Festival and Competition. In 2019 He was named a Visiting Professor of Piano at the Sichuan Conservatory of Music in China and regularly serves on the jury panels for the Shanghai Spring Festival Competition and the Sichuan Golden Bell Competition (China).

Before joining the UMKC Conservatory faculty in 2018, He served as a visiting professor of piano at the Oberlin Conservatory of Music in 2017, an Associate Professor of Piano and Coordinator of the Piano Program at the College of Musical Arts at Bowling Green State University 2008–2018 and was an Assistant Professor of Piano at the University of Hawai'i at Manoa 2005–2008. His former students hold university and conservatory positions throughout the United States and China.

He holds an undergraduate degree in Piano Performance from the Oberlin Conservatory where he studied with Robert Shannon and master's and doctoral degrees from the Eastman School of Music where he studied with and was a teaching assistant to Nelita True. He received career assistance from the Presser Foundation for study with Yvonne Loriod-Messiaen in Paris.

Private music lessons

Did you know the Conservatory's Academy offers private music lessons? We have piano, guitar, composition, voice, strings, woodwinds, brass, and percussion.

Lessons are weekly for 30, 45, or 60 minutes for the entire semester (or the remainder of the semester, if enrolling mid-semester)

Fall and Spring Semesters are 18 weeks. Summer Session is 9 weeks. All lessons are taught on the UMKC Conservatory campus.

Call 816-235-2741 or email music-ce@umkc.edu
conservatory.umkc.edu



KCUR 89.3

NPR in Kansas City



 *The
Early Bird*

SIGN UP FOR
KANSAS CITY'S
FINEST MORNING
NEWS EMAIL.

KCUR.ORG/EARLYBIRD

**DON'T FORGET TO
FOLLOW US ONLINE!**

TWITTER: @KCUR

INSTAGRAM: @KCUR893

KCUR.ORG



A BENEFIT FOR THE UMKC CONSERVATORY



• TOGETHER WE RISE •

8PM. FRIDAY, NOVEMBER 8, 2019

KAUFFMAN CENTER FOR THE PERFORMING ARTS

CONCERT TICKETS • 816-994-7222 • UMKC.EDU/CRESCENDO
FOR DETAILS ABOUT GALA SPONSORSHIPS, CALL 816-235-1247

UMKC
Conservatory

RELAY MISSOURI: 1-800-735-2966 (TTY) PHOTOGRAPH BY NICK VEDROS © 2019

