

October 17, 2025 7:30 p.m.
Baisley Powell Elebash Recital Hall

New York Sori

SumiTones for solo piano (2019) Phyllis Chen
Fifi Zhang, *piano*

Introducing [object] for speaker and object (2018) Carolyn Chen
Johnna Wu and Sarah Song

di/still for solo violin (2025) Yule Han
Tiffany Chang, *violin*

Zhuanqi [转气] (2024) Cindy Lan
Cindy Lan, *viola & voice*

Capillary Waves for clarinet, viola, cello, and harp (2025) Yike Zhang
Yuting Cheng, *clarinet*
Cindy Lan, *viola*
Sarah Song, *cello*
Lucia Stavros, *harp*

Bookends (2025) Sarah Song
Sarah Song, *cello*
DoYeon Kim, *gayageum*

Notes on the Program

SumiTones for solo piano by Phyllis Chen

Performed by Fifi Zhang, piano

In classical music, we often talk about “color” to describe changes in sound quality or nuances of character. Phyllis Chen’s *SumiTones* brings new meaning to the role of color in piano performance, as her notation employs five different shades of black/gray, inspired by her grandfather’s calligraphy paintings. The Japanese word *sumi* means “black ink” and refers to a particular style of ink wash paintings. The different gradations of color in Chen’s score indicate the degree to which different tones are foregrounded, resulting in music that seems to constantly move in and out of the shadows. Short phrases linger for long periods of time, allowing us to listen with patient clarity to the resonance of each sighing gesture.

- Fifi Zhang

Introducing [object] for speaker and object by Carolyn Chen

Commissioned by Caitlin Cawley as part of the Commissions for Immigrant Advocacy project, organized by Jen Wang, 2018.

Introducing [object] consists of a series of questions to introduce an object not usually acquainted with musical tradition to a musical world. The resulting conversation might resemble at moments a language lesson, therapy session, answering machine correspondence, or concerto excerpts. Some questions lean toward the conjectural, asking for generosity of imagination. The entire body of questions might be tailored for a particular object or performance constraints. Variation in duration and mode of response could be helpful. Speaking, moving, and playing can be simultaneous, taking varied precedence. Responses need not be scripted, only considered with care prior to and while sharing. The general aim is to illuminate how you hear different aspects of this new instrument. Adjusting playing with comment to highlight sonic or performative details can be a way of tuning the object as well as tuning listening ears. The performance is a conversation between asker, speaker, object, and space.

- Carolyn Chen, 2018

di/still for solo violin by Yule Han

Performed by Tiffany Chang, violin

It can oftentimes be easy to forget the impact of silence in music. After all, one can only fully experience music once it is heard. Yule Han’s *di/still* challenges listeners and performers alike to discover the untethered expressiveness of silence and stillness within this aural art form. Though there are brief flashes of extreme outbursts, filled with passion, much of the piece is spent exploring the intense emotions felt in quiet moments. Han writes of her piece: “...I censor and distill every thought and feeling, in stillness, into silence.[...] And so I remain - still, quietly. Even now, as I confront this awareness, still. Still, quietly.”

- Tiffany Chang

Zhuanqi [转气]

Composed and performed by Cindy Lan, viola & voice

A single tremor can cause so much trepidation.

喘气 (chǔānqì): breathe

转 (zhǔan): turn; shift; change

气 (qì): vital energy

When I started composing this piece, I didn't recognize its role in helping me process my fear and distrust in my own body following my first grand mal seizure. Despite my resolve to return to 'life as usual,' an uncertainty lingered. From the opening tremolo, cycles of unease, reassurance, angst, and determination unfold.

- Cindy Lan

Capillary Waves for clarinet, viola, cello, and harp by Yike Zhang

Performed by Yuting Cheng (clarinet), Cindy Lan (viola), Sarah Song (cello), and Lucia Stavros (harp)

Capillary Waves was commissioned by Sarah Song, World Premiere

I grew up in Wuhan, the capital city of Hubei, the "Province of a Thousand Lakes." The Yangtze River flows through the heart of the city. I've always felt a deep connection to water, having been surrounded by it all my life. As a child, I loved watching the river and lakes, mesmerized by the delicate patterns made by raindrops landing on the surface.

This piece is a kind of sonic sketch, a way for me to remember those sensations and translate them into sound.

- Yike Zhang

Bookends by Sarah Song

World Premiere, Written for Sarah Song, cello and DoYeon Kim, gayageum

Bookends is a biographical reflection of grief I experienced in my twenties. My academic life was neatly bookended by the loss of my parents: at age 20, I lost my mother and at age 29, my father. This work is steeped in my opposition, aimlessness, anger, and laughter, and is written in two sections:

"moon morgue" is about the morning after my mother passed. I woke up feeling cold. The nurses the night before had put a butterfly magnet on her hospital door signifying her transition. That morning, half asleep, I stumbled into the kitchen and looked into the garden to see the blackest butterfly staring at me.

"ix title seams" is a satire on pursuing an artistic path while hurdling school objectives. I claw for transformation, intellectualism, authenticity, and sparkly things like external achievement, but

after my father passed, I am gifted clarifying anger. During this time, I laughed more-- at myself and others, my pursuits as well as fears. I laughed losing my breath and chuckled shaking my head, looking down.

About the Artists

New York Sori showcases female AAPI musicians and composers after a harrowing pandemic which challenged Asian American existence in New York City and America. Sori—the Korean word for “noise”—encompasses musical sounds from ambient noise to shouting. With consequences of Asian Hate still reverberating and daily deportations in the news, AAPI life continues to be threatened, narrowed, policed. This concert is a call-to-action: AAPI artists remain essential to the cultural fabric of this country and continue to make noise.

Originally from Arizona, **Tiffany Chang** began playing the violin at the age of three and soon discovered a passion for sharing and playing music with others. This passion has led her to cultivate a career that embodies and promotes musical collaboration. Always looking to broaden her collaborative endeavors, Tiffany has worked across various musical spheres, from Indie Pop recordings to premieres of new music compositions. Chamber festival appearances include the Marlboro Chamber Music Festival, Ravinia Steans Music Institute, Perlman Music Program, Taos School of Music and Norfolk Chamber Music Festival. Tiffany has worked with members of the Brentano, Miro, Emerson, and Borromeo quartets and has performed alongside distinguished musicians such as Miriam Fried and Donald Weilerstein among others. In addition to small ensemble playing, Tiffany regularly performs with the Princeton Symphony Orchestra, Palaver Strings, The Knights, and Delirium Musicum. Tiffany received her B.M. and M.M. at the New England Conservatory. She is currently a doctoral fellow at the CUNY Graduate Center, studying with Mark Steinberg.

Praised for her “extraordinary virtuosity” (Chimei Arts Award) and for her “sublime playing” and “radiant tone” (John Corigliano, Pulitzer Prize-winning composer), **Dr. Yu-Ting Cheng** is recognized as a clarinetist of uncommon artistry and versatility. She represents a new generation of classically trained musicians whose work seamlessly integrates technical mastery, artistic innovation, and cultural engagement.

Dr. Cheng has been honored with numerous awards, including the 32nd Chimei Arts Award, the American Prize in Instrumental Performance, and the Ernst Bacon Award for American Music. Equally committed to established repertoire and contemporary creation, she has distinguished herself through performances ranging from Corigliano’s Clarinet Concerto to world premieres of new works, while also dedicating herself to mentoring young musicians.

Her international career includes appearances throughout the United States, Europe, and Asia. Recent engagements feature performances of Webern’s Symphony and Boulez’s Polyphonie X with the Lucerne Contemporary Orchestra at the Berlin Philharmonie and the Lucerne Culture and Congress Centre; participation in The Chinese Now Music Festival at Alice Tully Hall; Schubert’s Die Verschworenen with Maestro Phillip Nuzzo and the Brooklyn Chamber Orchestra at the Vienna Musikverein; the world premiere of the Butterfly Lovers Clarinet Concerto; the off-Broadway opera Watch Night; and the album Unseen by Michael Torke.

Yule Han is a South Korean composer and performer based in New York City. Her artistic interests lie in the texture and shape of sound, underlying frameworks, communication with the audience, beyond-music interpretation, and activism. She plans to expand her vision with electronics, sound installations, building instruments, and collaborative works with other fields of study.

Cindy Lan is a violist, composer, and collaborative artist from Queens, NY. Since 2019, she has explored her inner emotional world through the interplay of voice, strings, and electronics in her project 'Breath & Bow Meditations'. She is a 2025 recipient of the Queens Art Fund New Work grant for the development of a forthcoming interdisciplinary dance piece, "Sadness isn't any louder than joy". Her string quartet, Ondine Quartet, is a 2024 Chamber Music America Ensemble Forward grantee. She performs with Isogram and is a contributing performer for "Antonym: the opposite of nostalgia" by Sugar Vendil, and performed at National Sawdust, Lincoln Center, and Movement Research at Judson with Isogram. She performed as a soloist with Orchestra Northern Arizona in 2021 and 2023. She is the Executive Director of the Greenwich Village Orchestra, and holds an MM in Viola Performance from the Eastman School of Music.

DoYeon Kim is an internationally acclaimed artist known for her expansive and pioneering performances and compositions and for introducing the gayageum, an ancient Korean zither, into contemporary music. Trained extensively in jazz and improvisation as well as in the canon of classical Korean music including *sanjo*, *jeongak*, and modern *gugak*, DoYeon channels history, literature, and an ever-evolving sense of the human spirit in a musical language entirely her own through her original compositions, powerful solo performances, and collaborations with artists around the world. Recognized as one of *7 Musicians Pushing Ancient Asian Instruments Into The Future* (Grammy.com, 2021), she has received the Van Lier Fellowship (2023) and been nominated for a Korean Grammy Award (crossover category, 2018). Most recently, she was selected as a Next Jazz Legacy awardee (2025), further solidifying her presence in the contemporary jazz scene.

In the course of her traditional training in Korea, DoYeon won numerous competitions including the *Dong-A Ilbo* Traditional Music and the National Gugak Center Korean Music Competitions. Seeking to bring Korean traditional idioms into conversation with global contemporary music, she later pursued degrees in contemporary improvisation and jazz from the New England Conservatory and from the Berklee Global Jazz Institute—both programs to which she was the first student ever admitted to play a Korean traditional instrument. Following her graduate studies, DoYeon has served on the faculty at the New England Conservatory and The New School, and as a guest lecturer at several universities worldwide including Harvard, Franz Liszt Academy, and Universidad Nacional De Colombia.

DoYeon regularly leads her own music projects, working with ensembles of diverse size and composition, and she frequently collaborates with composers, performers, and artists of all disciplines. She currently serves as an invited composer for the Delirium Musicum string orchestra (2025), Music Director for the ACCX Music Festival Gwangju (2025), and music director and conductor for the Gyeonggi Sinawi Orchestra (2023). She has performed and recorded alongside such notable musicians as Tyshawn Sorey, Mark Dresser, Kris Davis, Peter Evans, Matt Mitchell, Anna Webber, Joe Morris, Tony Malaby, Mat Maneri, Cooper-Moore, and many others.

Korean-American cellist **Sarah Song** has performed as a soloist and chamber musician in venues across North America, Europe, and Iceland. As a soloist she has appeared with the New Amsterdam Symphony Orchestra at Symphony Space and the Aaron Copland School of Music Orchestra. She has collaborated with artists like Kronos Quartet, Sæunn Thorsteinsdóttir, the Metropolitan Opera, Itamar Zorman, Emmanuel Ceysson, and Martha Graham Dance Company.

Song is a founding member of the all-female Ondine Quartet, which received the Ensemble Forward Grant working with Todd Philips and Ayane Kozasa. She performs regularly in venues like Alice Tully Hall, Carnegie Hall, The DiMenna Center for Classical Music, The LGBTQ Center, and Flushing Town Hall. Sarah holds degrees from Indiana University, The Eastman School of Music and CUNY Queens College. She is pursuing a Doctorate of Musical Arts at The CUNY Graduate Center with Marcy Rosen. Her research concerns musical hybridity in cello music by diasporic Korean composers. Song lives in Brooklyn where she heads her adult cello studio and teaches at Long Island University BK.

Lucia Stavros is a New York-based harpist, singer/songwriter, and producer. Lucia records and tours with the experimental chamber group Ghost Ensemble. Now in its twelfth season, Ghost Ensemble has released two albums "*We Who Walk Again*," and "*Mountain Air*." Stavros also performs with S.E.M. Ensemble, New York Repertory Orchestra and in 2023, performed Philip Glass's 12th Symphony with Brno Philharmonic at Carnegie Hall. Lucia attended New England Conservatory of Music and continued on to receive an advanced degree in Harp Performance from L'Ecole Normale de Musique de Paris as a Fulbright Scholar for music studies in France. Lucia has performed internationally at distinguished venues Carnegie Hall, Apollo Theater, Jordan Hall, Théâtre Montansier de Versailles, The Universität der Künste Berlin, University Hall Uppsala in Sweden, the Auditorio Nacional in Madrid, and many more. Lucia joined the faculty of Brooklyn Conservatory of Music in 2020, where she teaches harp, voice, piano, and serves as the Piano and Harp Department Chair. She has taught masterclasses at the Académie de Rouen, France, Nannaskolans Conservatoire Uppsala, Sweden, University of Massachusetts Amherst and Peabody Institute of the Johns Hopkins University.

Johnna Wu is a violinist, performer and improviser active in North America, Europe, and Asia. She is the founder, artistic and executive director of the New York-based electroacoustic ensemble PinkNoise. Her most recent appearances include performances at the Lucerne Festival, Toyama International Contemporary Music Festival in Japan, University Museum of Contemporary Art in Mexico City, the Huddersfield Contemporary Music Festival, Donaueschingen Musiktage, the Elbphilharmonie in Hamburg, Carnegie Hall, the Berlin Philharmonie, Paris Philharmonie, Guangzhou Opera House, and the Banff Centre in Canada.

In 2015, she was awarded the Fulbright scholarship to pursue research in Berlin. She graduated from Columbia University with a Bachelor of Arts degrees in biology and music, with a concentration in pre-medical studies and later obtained a Master of Music degree in violin performance at The Juilliard School. She is a doctorate student at the Graduate Center where she studied with Mark Steinberg. She serves on the violin faculty at CUNY-Staten Island and was a co-curator and faculty member at the Lucerne Festival in Switzerland from 2021 to 2022.

Pianist and educator **Fifi Zhang** made her debut with the Washington Metropolitan Philharmonic at age 11, has since performed in venues such as Carnegie Hall, Park Avenue Armony, Miller Theatre, Joyce Theater and concert halls throughout Germany, Finland, Spain, South Korea, and Poland. She has a keen interest in contemporary classical music and has worked closely with numerous composers, including Meredith Monk, Frederic Rzewski, John Harbison, Gabriela Lena Frank, and Robert Sirota. Fifi recently received her doctorate from CUNY Graduate Center, where she wrote her dissertation on a critical examination of classical music performance practice through a phenomenological lens. An alumnus of the Columbia-Juilliard Exchange, she holds a BA in History from Columbia University and an MM in Piano Performance from Juilliard. She is also a graduate of Mannes School of Music. Past teachers include Ursula Oppens, Pavlina Dokovska, Matti

Raekallio, Julian Martin, and Marjorie Lee. She is currently on the music history faculty at Hunter College.

Yike Zhang is a composer active in Toronto and New York. In 2024, Zhang received her Doctor of Music Arts degree from the University of Toronto, where she was composer in residence for the University of Toronto Symphony Orchestra. She also received degrees from the Manhattan School of Music (MM) and Wuhan Conservatory of Music (BM). Her music synthesizes the different worlds she was interested in from a young age — Western classical music and traditional Chinese concepts — organically combining those elements consciously and subconsciously. Her works have been performed throughout China, the U.S., and Canada, with recent performances at the Asian Classical Music Initiative International Conference (2023), and Wuhan Qintai Concert Hall (2024). Dr. Zhang was honored with a full-length concert entirely of her work at Columbia University (2023). In 2025, she was Artist-in-Residence at Arts Letters & Numbers and had her work featured at the MISE-EN Festival.

This concert is generously funded by the Baisley Powell Elebash Fund. This fund provides awards to doctoral students pursuing topics related to music that seriously engage the cultural, political, and/or social context of greater NYC area.