**Crossroad Program Notes**

Composer **Ingrid Stölzel** has been described as having “a gift for melody” (San Francisco Classical Voice) and creating work that is “richly introspective” (BBC Music Magazine) and “downright beautiful” (American Record Guide). Stölzel’s compositions have been commissioned by leading soloists and ensembles, including the Left Coast Chamber Ensemble, American Wild Ensemble and Van Cliburn Gold Medalist Stanislav Ioudenich. Her works have been performed in concert halls and festivals worldwide, including Carnegie Hall, Merkin Concert Hall, Kennedy Center, Seoul Arts Center, Thailand International Composition Festival, Festival Osmose (Belgium), Vox Feminae Festival (Israel), Dot the Line Festival (South Korea), Ritornello Chamber Music Festival (Canada), Festival of New Music at Florida State (USA), Beijing Modern Music Festival (China), Festival of New American Music (USA), and SoundOn Festival of Modern Music (USA).

Stölzel’s music has been recognized in numerous international competitions, among them recently the Winds Composition Contest Saxony, AMAT Lab – Accademia Musica Arte Teatro Competition, the Suzanne and Lee Ettelson Composer’s Award, Red Note Composition Competition, the Robert Avalon International Competition for Composers, and the Kaleidoscope Chamber Orchestra Competition. Her discography is extensive and includes a monograph album entitled “The Gorgeous Nothings,” which was selected as AllMusic 2018 Favorite Classical Vocal Album and Apple’s Classical Music – A list, a list that features editor selections of the best new recordings from across the genre.

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

**Leilehua Lanzilotti** (b. 1983) is a Kanaka Maoli composer / sound artist. A "leading composer-performer" (New York Times), Lanzilotti’s work is characterized by expansive explorations of timbre. Lanzilotti’s practice explores radical indigenous contemporaneity, integrating community engagement into the heart of projects. By world-building through multimedia installation works and nontraditional concert experiences/musical interventions, Lanzilotti’s works activate imagination around new paths forward in language sovereignty, water sovereignty, land stewardship, and respect. Uplifting others by crafting projects that support both local communities and economy, the work inspires hope to continue.

Lanzilotti was honored to be a finalist for the 2022 Pulitzer Prize in Music for with eyes the color of time (string orchestra), which the Pulitzer committee called, “a vibrant composition . . . that distinctly combines experimental string textures and episodes of melting lyricism.”

As a 2023 SHIFT – Transformative Change and Indigenous Arts Awardee, Lanzilotti is partnering with Te Ao Mana to provide free hula, language, and cultural workshops, creating space to come together as a community in the week leading up to their new opera project, Liliʻu. These workshops are not just to create space to learn, but more to create space to come together through language and culture, and to celebrate the diaspora.

Previous honors include a 2023 MacGeorge Fellowship at the University of Melbourne, 2021 McKnight Visiting Composer with the American Composers Forum, a MAP Fund grant for [Switch~ Ensemble] for development and performance of hānau ka ua, a National Performance Network Creation & Development Fund grant for ahupuaʻa, a Native Launchpad Artist Award, an OPERA America: Discovery Grant, the New World Symphony BLUE (Build, Learn, Understand and Experiment) Alumni Award, a Bogliasco Foundation Fellowship, an Empowering ʻŌiwi Leadership Award (E OLA), and a First Peoples Fund Artist in Business Leadership Fellow among other accolades.

As an educator, Lanzilotti has been on the faculty at New York University, University of Northern Colorado (Director and founder of the experimental UNCOmmon Ensemble and Asst. Professor of Viola), Casalmaggiore International Music Festival, and University of Hawaiʻi—Mānoa in both composition and viola.

Dr. Lanzilotti studied at Oberlin Conservatory of Music, Yale School of Music, and Manhattan School of Music. In addition, Lanzilotti was an orchestral fellow in the Rundfunk-Sinfonieorchester Berlin and New World Symphony, participated in the Lucerne Festival Academy under Pierre Boulez, and was the original violist in the Lucerne Festival Alumni Ensemble. Mentors include Hiroko Primrose, Peter Slowik, Jesse Levine, Martin Bresnick, Wilfried Strehle, Karen Ritscher, and Reiko Füting.

**HuiZhi Chen**, born in 1983 and based in Foshan, China, is a versatile film score composer and cross-genre music producer celebrated for his expansive contributions across various musical domains, including classical, pop, film scores, ethnic music, Chinese opera, and game soundtracks. Among his prominent works are the film scores for "The Monkey King: Reborn" and "Snake White: Love Endures," the soundtrack for the 100-episode Chinese animated series "Confucius," and compositions for popular video games like "Arena of Valor" and "Iron Blood Martial Arts." His foray into crossover projects is marked by the online game and Cantonese opera stage drama "Decisive Battle at Tiance Mansion," alongside contributions to Chinese opera musical works such as "Snake White: Love Endures (Cantonese Opera)," "Dream of the Red Boat (Cantonese Opera)," "Lady Qiao Guo (Cantonese Opera)," "GuWeiLu (Yi Opera)," "The Story of Changdu (Tibetan Musical)," and "The Legend of the White Snake (Yang Opera)."

Throughout his brilliant career, Chen has engaged in collaborations with an array of national and world-class orchestras and prestigious art institutions. These collaborations include work with the Singapore Chinese Orchestra, Budapest Film Symphony Orchestra, China Philharmonic Orchestra, Chinese Symphony Orchestra, Guangzhou Symphony Orchestra, Shenzhen Symphony Orchestra, Shanghai Philharmonic Orchestra, Macao Chinese Orchestra, Guangdong National Orchestra, as well as partnerships with EMI Records, the National Centre for the Performing Arts in China, the Hong Kong Academy for Performing Arts, the Guangdong Modern Dance Company, China Central Television, and Asia Television Digital Media Limited. His talent also shines through in the multiple promotional film scores and various venue theme music compositions for the World University Games in Shenzhen and the Asian Olympic Games in Guangzhou.

Chen's work on "Snake White: Love Endures" was honored with the Best Opera Musical Film award at the Canada Golden Maple Film Festival. Furthermore, his score for "Eagle-bone Flute & Saussurea Involucrata" received the accolade for Best Film Score at the San Diego International Children's Film Festival. A graduate of the Xinghai Conservatory of Music in China, Chen's educational journey in composition and orchestration was guided by esteemed Chinese composers such as Shi Yongkang, Li Fang, Fang Xiaomin, and Ren Damin, underscoring a foundation that has propelled him to achievements in the composition area.

**David Mai**, film scholar and filmmaker, is an Assistant Professor in the Department of Film and Media Studies at the University of Kansas. His creative work in narratives, animations, and interactive media is inflected by his interests in experimental forms of aesthetics. Through social narratives, his work aims to examine and broaden intersectional representations of Asian Americans in film. In his collaborative film work, he specializes in post-production having worked as a picture editor, visual effects artist, and animator. His research activity has seen different modes of exhibition from VR installations, to audiovisual essays, and to cinemetric analyses. He received his M.F.A. in Cinema from San Francisco State University.

Dr. **Yi-Yang Chen** shot onto the international stage with back-to-back victories in the 2018 Sussex International Piano Competition, 2017 Washington International Competition, and the Warning International Piano Competition. The Worthing Herald music critic Richard Amey praised his recent performance “flair for the unusual and his technical and artistic capacity to deliver,” as well as his “musical and emotional intelligence, dexterity and virtuosity,” listening to Chen as soloist in Saint-Saëns’ Piano Concerto No.5 “Egyptian” with the Worthing Symphony Orchestra. His vibrant playing at the Pacific International Piano Competition (Canada) was recognized by the judges, who selected him for the first prize (“…Yi-Yang showed an impressive breadth of emotional investment and natural affinity for the music he played. The informed individuality and command of his performance was immediately compelling to the judges. We feel this young man has a fine future as an artist. He seems to ‘own’ the piano as he plays, and this makes his performance extremely powerful” – Dr. Robin McCabe).

Yi-Yang Chen is an assistant professor of piano at the University of Kansas and the Artist Director of the Orbifold Music Festival in California. Born in Taipei, Taiwan, Chen has been playing the piano since the age of 8. Yi-Yang completed his Doctor of Musical Arts And Bachelor’s of Music at the Eastman School of Music with Douglas Humpherys, and his Master’s degree at The Juilliard School with Robert McDonald and Jerome Lowenthal.

Yi-Yang has captivated audiences worldwide with his flamboyant playing. He has performed on five continents in acclaimed venues, including Carnegie Hall, Lincoln Center in New York, Melbourne Recital Centre, National Concert Hall in Taipei, Banff Music Centre in Canada, ZK Matthews Great Hall in South Africa, and the Assembly Hall in Worthing, UK, with such orchestras as the Worthing Symphony Orchestra, Brevard Music Center Orchestra, Avanti Orchestra, Eastman Philharmonic Orchestra, National Chinese Orchestra, and the Thailand Philharmonic Orchestra. He has appeared at the Perlman Music Festival, Taos School of Music Summer Chamber Music Festival, Banff Music Centre, Music Academy of the West, Four Seasons Winter Workshop, and Brevard Music Center.

A wealth of experience enables Chen to become an outstanding teacher and performer. As the winner of the 2012 MTNA National Young Artist Piano Competition, Chen was given a Steinway piano and two concerts in Miami sponsored by the Chopin Foundation (USA) as his prize. Chen also received top prizes at the Hilton Head International Piano Competition, American Prize (Professional Division), UNISA International Piano Competition (South Africa), Kerikeri International Piano Competition (New Zealand), Seattle International Piano Competition, Thailand International Piano Competition, San Jose International Piano Competition, Roberto Melini International Piano Competition (Italy), Five Towns Piano Competition, Schubert Club Competition, Thousand Islands International Piano Competition, and Chopin International Piano Competition in Hartford.

Yi-Yang Chen is a member of the Music Teachers National Association, College Music Society, and Mu Phi Epsilon. Yi-Yang is currently working on a recording project with Champs Hill label (UK); the release is scheduled for 2025.

Dr. Chen is a Steinway Artist.

**Dan (Lori) Luo**, hailing from Guangzhou, China, is pursuing a DMA degree in piano performance with the prestigious Dr. Yi-Yang Chen at the University of Kansas, previously mentored by Steven Spooner and Eric Zuber. She boasts a rich academic background with a Bachelor's degree in Musicology and a Master's in Music Pedagogy from Guangzhou University, where she excelled as the top graduate in her field and earned distinction as an honorary graduate. Fulfilling her childhood aspiration, she moved to the United States to secure a second Master's degree in Piano Performance from the University of Kansas.

Lori's musical talent has been recognized in numerous international piano competitions. She garnered second place and the AAAPI special award at the 2023 Orbifold Global Music Competition, first place at the 2023 Charleston International Classical Music Competition, second place at both the 2022 Asia International Piano Grand Prix and the 2021 Kansas Music Teachers Association Collegiate Graduate Piano Competition, fifth place in the 2021 Future Star International Piano Competition, and third place in the 2015 Hong Kong International Piano Competition.

As the President of the KU Asian Classical Music Initiative (ACMI), Lori actively promotes cultural and musical education. She is also affiliated with the Music Teachers National Association (MTNA) and the International Society for Music Education (ISME). Her engagements include presenting at the 2023 KMTA State Conference, teaching in the KU MTNA master class, performing at the 2023 Asian Classical Music Initiative International Conference, and delivering research presentations at numerous national conferences in China. Lori's academic contributions extend to research on the Chinese music education system. She has published five papers in the China National Knowledge Infrastructure Database, including the Chinese Social Sciences Citation Index. Her paper on "Cantonese Opera Education Strategy and Revelation of Barwo Artists Association of Hong Kong" was awarded second prize in the Fifth China National Research Papers/Articles Competition on Music Pedagogy. Another significant work, "Analysis on the Cantonese Opera’s Evolution Path from the Perspective of Musical Geography and Living Environment," was recognized by the Education, Humanities, and Social Science fund projects of the Ministry of Education of China and published in a monograph.

Viewing piano performance as a bridge to multicultural education and a catalyst for understanding global musical cultures, Lori is currently working on an ACMI-commissioned Piano Duo with Dr. Yi-Yang Chen. This piece integrates Cantonese Opera (Chinatown Opera) film music, aiming to acquaint audiences with the rich musical heritage of Asian immigrants and foster a more inclusive perspective on American music history. Outside her professional pursuits, Dan (Lori) has a deep love for delicious food.