

RÉSUMÉ
CYNTHIA LEE WONG
Composer

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EDUCATION:

The Graduate Center, City University of New York, New York, N.Y., Fall 2007- 2016

Enhanced Chancellor's Fellow, Ph.D., Composition. Master of Philosophy, Composition, 2012. Studies with David Olan (2008-2009) and David Del Tredici (2007-2008). Piano studies with Frank Levy (Fall 2008-2009). Dissertation: *The Fourth Movement of György Ligeti's Piano Concerto: Investigating the Musical-Mathematical Connection*.

The Juilliard School, Accelerated 5-year Program, New York, N.Y., 2000-2005

Master of Music, Composition, 2005. Bachelor of Music, Composition, 2004. Studies with Samuel Adler and Milton Babbitt. Minor in Piano with Martin Canin (2000-2001).

Columbia University, New York, N.Y., 2001-2002

Juilliard-Columbia Exchange Program. French Advanced Grammar and Composition. Principles of Economics.

OTHER EDUCATION:

BMI Lehman Engel Musical Theatre Workshop, New York, N.Y., 2012-2013

Composer in the lyricist-composer workshop. First-year assignments include writing comedy, charm, and character songs as well as a 10-minute musical.

WORK EXPERIENCE:

Music & Teaching

University of Nevada, Las Vegas, Nev., Fall 2016-Present

Music Composition Faculty, Theory / Composition Department Coordinator (Fall 2018-Present)

Director of Nextet concert series (2016-2018)

Responsibilities include teaching theory and composition, administrative work, and serving on Undergraduate, Department Coordinator, and Strategic Planning Committees. Wong has also run UNLV's new music series Nextet in which she invited guest artists Samuel Adler, Marc Neikrug, Karina Glasinovic, and Paul Chihara.

League of Composers, 2013-Present

Board Member

Responsibilities include participating on programming and fundraising committees.

Young Arts Foundation, Miami, Fla., January 2018

Guest Artist

Responsibilities include teaching and presenting a master class to winners of Young Arts Foundation.

Baruch College, City University of New York, N.Y., Fall 2008-Spring 2011, Spring 2013-2016

Music Faculty

Responsibilities include teaching theory and music appreciation classes.

San Francisco Symphony, New World Symphony, and Boosey & Hawkes, 2013-2015

New Voices composer-in-residence

Responsibilities include composing chamber and orchestral commissions for SFS and NWS, with the orchestral work premiered by conductor Michael Tilson Thomas. The residency includes mentorship with Boosey & Hawkes.

Southwestern University of Finance and Economics, Chengdu, CHINA, Summer 2014

Music Faculty

Responsibilities included teaching music appreciation to students who will be attending Baruch as part of an exchange program.

Bronx Community College, City University of New York, N.Y., Fall 2011-Spring 2012

Writing Fellow

Responsibilities included collaborating with faculty on integrating writing into their courses.

New England Conservatory Preparatory School, Boston, Mass., Fall 2006-Spring 2008

Music Theory / Composition Faculty

Responsibilities included teaching private lessons and classes at all theory levels. Students are of grades K-12. Donations were made to NEC's Gift of Music campaign in my honor for school years 2006-07 and 2007-08.

The Juilliard School, New York, N.Y., Fall 2004-Spring 2005

Cartoonist, Journalist

Responsibilities included writing articles for the Juilliard Journal and contributing arts-related cartoons.

Musical Observations, Inc., Summer 2001-2005

Administrative and Artistic Consultant

Responsibilities included research and commentary on music-related articles; typing and music engraving services; creation of music charts, graphics, program booklets, CD covers, CD booklets, traycards; organization of a summer music festival (including reservation of concert and rehearsal venues, schedule coordination, and creation and mailing of press materials).

The Juilliard School, Office of International Affairs, New York, N.Y., Fall 2001-Spring 2004

Teaching Fellowship, Writing Tutor

Responsibilities included helping international students with homework, literature, essays, and music theory.

Art & Cartooning

Cartoon Art Museum in San Francisco, date TBA

Cartoonist-in-residence

Responsibilities include displaying cartoons, doing art demos, and engaging with patrons at the Cartoon Art Museum.

Cynthia Lee Wong, Music-Themed Stationery, Winter 2014-Present

Founder, Cartoonist

Responsibilities include creating, assembling, and selling music-themed stationery for performing arts institutions. Clients include San Francisco Symphony Shop, Cleveland Orchestra Store, LA Philharmonic Store, Juilliard Store, the Erie Jr. Philharmonic, and the Cartoon Art Museum in San Francisco. Prints of artwork have been created for individual clients on demand, including Chris McInerney, President and CEO of the Jerome L. Greene Foundation. Card donations have been made to the San Francisco Symphony, Portland Symphony Orchestra, and League of Composers for purposes of fundraising.

SIGNIFICANT AWARDS AND PUBLICATIONS:

Discovery Grant, Opera America

A 2017 Grant for female composers for the development of *No Guarantees*, a musical comedy set in the future involving androids. The development of *No Guarantees* received funding from OPERA America's Opera Grants for Female Composers program, supported by the Virginia B. Toulmin Foundation. Performance dates of the work-in-progress are November 16-17 of 2018 at the Black Box. At least Act 1 will be presented by Opera Workshop at the University of Nevada, Las Vegas.

New Voices residency

Chamber and orchestral commissions for San Francisco Symphony and New World Symphony, with the orchestral work premiered by Michael Tilson Thomas. Mentorship with Boosey & Hawkes, 2013-2015.

Orpheus Chamber Orchestra

Project 440 winner, 2010. Award includes a commission for Orpheus Chamber Orchestra premiered on the Orchestra's opening night in Stern Auditorium, Carnegie Hall.

The Graduate Center, City University of New York

Robert Starer Composition Award, 2008.

ASCAP Foundation

1999, 2002, and 2008 Morton Gould Young Composers Awards.

University of Cincinnati College-Conservatory

Third prize in the International Alexander Zemlinsky Prize for Composition, 2005.

The Juilliard School

Special Award for Cartoons, *The Juilliard Journal*, 2005.

New Juilliard Ensemble Commission, 2003. Performance of commissioned work (*Stages*) by New Juilliard Ensemble conducted by Joel Sachs on April 1, 2004.

Juilliard Orchestra Competition Winner. Performance of winning composition (*Fates and Furies*) by the Juilliard Orchestra on May 2, 2003.

Columbia University Department of Music

Joseph H. Bearns Prize, 2004.

CRITICAL ACCLAIM / REVIEWS:

"I am impressed with [Wong's] original and expert approach to orchestra writing."

Michael Tilson Thomas, conductor

"Cynthia Lee Wong is an altogether skilled and knowledgeable musician and a composer with a genuine gift for orchestral writing. She understands the capabilities of instruments and knows how to achieve sonorities that are new and refreshing. Her music is original, technically sophisticated and, most important, is deeply felt and capable of moving her listeners."

John Adams, composer

"I was frankly amazed by her level of accomplishment and sent along a copy of the CD to Oliver Knussen. He seconded, enthusiastically, my appreciation for Cynthia's remarkable talent."

Marc Neikrug, composer

Carnival Fever, San Francisco Symphony, 2015

"The [Berg op.6] prelude was performed immediately after Joshua Gersen conducted 'Carnival Fever,' and, while it was more implicit than explicit, the connection was easy to savor. If Berg's music had the qualities of a mosaic, Wong's was more of a kaleidoscope, a tumble of rhythmic fragments crowded together, bumping against each other, and emerging as

larger patterns through multiple reflections. However, if Berg eased you into his designs by gradually emerging from silence, Wong drops you right in the middle from her opening measures.

Indeed, the shock is so great that mind may be hard pressed to recognize the order within the chaos, so to speak. Fortunately, Wong drew upon a song-like structural framework in which mind gradually became aware of a 'chorus' recurring between the elaborate excursions of 'verse' sections. One might say that this was music that provided its own technique for gradual acclimation. On the other hand, that description could also be held to Berg's orchestral pieces and, with little stretch of the imagination, Brahms' concerto. 'Carnival Fever' thus created the impression that Wong had taken up a torch that had been carried over considerable distances by several significant bearers; and the ground she has covered with that torch has left a strong impression. Indeed, if this piece gets more exposure (which it rightly deserves), it may yet make that an indelible impression." Stephen Smoliar, [Examiner.com](#)

"The evening began with Cynthia Lee Wong's *Carnival Fever*, a bright, spangly entertainment that didn't so much raise the curtain as whisk it up breathlessly. Wong is the most recent participant in *New Voices*, the orchestra's commissioning project together with the New World Symphony, and her nine-minute score, inspired by a scene from Dumas' 'Count of Monte Cristo,' conjures up a street celebration in Rome.

In doing so, Wong draws on some favorite street scenes of old, most notably Act 2 of Puccini's 'La Bohème,' Stravinsky's 'Petrushka,' and Gershwin's 'An American in Paris' – all of which pass by quickly as if on a crowded thoroughfare. Joshua Gersen, deputizing for Thomas, led a vividly colored account." Joshua Kosman, [San Francisco Chronicle](#)

"The premiere of Cynthia Lee Wong's active and animated *Carnival Fever*, led by guest conductor Joshua Gersen, opened the program with buzzing excitement; even Gersen's somewhat tangled leading, instead of taking the music off track, positively intensified its busy character." Theodora Martin, [Peninsula Reviews](#)

"The West Coast premier of Cynthia Lee Wong's *Carnival Fever* began the concert with Joshua Gersen conducting. Wong's piece is a kaleidoscope of bright, vivid sound that gives one's ears barely time to take in a certain part (or identify where its coming from within the orchestra) before moving on to another shiny, bright object. Initially I found this frustrating until I realized the piece skillfully replicates the experience of its title. Clocking in at only seven minutes, I could have easily spent more time in Wong's funhouse." John Marcher, [A Beast in a Jungle](#)

Carnival Fever, New World Symphony, 2014

"Cynthia Lee Wong's *Carnival Fever* is a co-commission of the New World, San Francisco Symphony and music publisher Boosey and Hawkes. Wong is the second recipient of this collaborative program to mentor young composers in creating orchestral works. Wong's piece is based on the Carnival at Rome episode from Alexandre Dumas' novel *The Count of Monte Cristo* in which a wild carnival follows a public execution.

The work is scored for large orchestra. Whistles precede lightning-fast fragments in strings and brass with a large percussion battery firing on all cylinders. Winds, harp and keyboards suggest the novel's darker aspects. Snappy and rambunctious, this showpiece is a terrific overture with a postmodern, cynical tone. Wong could not have wished for a better performance with Tilson Thomas and the orchestra in brilliant form." Lawrence Budmen, [The Miami Herald](#)

"The first part closed with fortunately something entertaining, an orchestral riot by Cynthia Lee Wong with the appropriate title of 'Carnival Fever', here Michael Tilson Thomas (MTT) enthusiastically directing the orchestra." Daniel Fernández, [El Nuevo Herald](#)

Snapshots, New World Symphony, 2013

"This past summer, ascending American composer Cynthia Lee Wong was selected to participate in the 'New Voices' program, the collaborative project between Boosey & Hawkes, the New World Symphony and the San Francisco Symphony. Wong will be represented by two commissioned compositions: a work for orchestra that will be played by the New World Symphony in April and her chamber work, *Snapshots*, which had its world premiere on Sunday. Wong's intent in *Snapshots* is to capture the feeling of fast-paced modern urban life, which was evident in the piano quintet and percussion duo's incisive lines and racing notes. *Snapshots* received a polished premiere under Michael Linville's baton. With utmost precision, the ensemble's transparent texture revealed Wong's substantial multitude of ideas. A recurring slower melody highlighted cellist Marybeth Brown-Plambeck's formidable musicality, and feathery duos between the piano and quartet were captivating. Keyboard percussion provided the edge, along with admirable time-keeping by pianist Aya Yamamoto." Dorothy Hindman, [The Miami Herald](#)

Three Portraits, 3rd movement, Orchestra del Teatro Olimpico, 2011

“Very attentive to an exquisite tone (along with some hints of Eastern Europe), which is realized with a very broad and diverse orchestral palette, where the percussion and wind instruments play major roles, this piece has a symphonic structural coherence with almost classical moments in the alternation of brisk and slow. It is also characterized by a quasi-pointillist technique based on recurrence of small groups of notes according to harmonic range. However, this seems far more articulate than that typically used by minimalist composers. In short, it is an elegant and communicative composition, which was given a lively, colorful, and focused performance under the baton of young Silvia Massarelli.”

Cesare Galli, Il Giornale di Vicenza

Memoriam, Orpheus Chamber Orchestra, 2011

“The ensemble then followed their lively introduction with the world premiere of Memoriam, a piece by Cynthia Lee Wong dedicated to her deceased father. Distinctly rooted in modern classical music, the piece created a galvanizing sonic tension using sharp staccatos and even required bassists to strike their bows upon chairs to create uniquely sharp wooden claps. With its somber nature and jarring hits, the piece was indeed very emotional and might have found a place in an Alfred Hitchcock thriller. The work was met with uproarious applause following its final notes.”

Peter Berexa, The Lafayette

“[Wong's] piece, with sheer, oscillating textures that were elegantly conveyed, opened with a mournful introduction whose mood evolved into a more lively and humorous middle section. Darting wind fragments and fast, improvised passages over agitated strings eventually subsided into a quiet, yearning conclusion.”

Vivien Schweitzer, The New York Times

“A more austere atmosphere prevailed in the world premiere of Cynthia Lee Wong's 'Memoriam,' the first work to be performed in Orpheus's Project 440 series. The message of the piece is clearly in its title. A solemn drone from the cellos and basses set a melancholic mood, followed by a chorus of woodwinds emulating the woody voices of bamboo flutes. Crying violins and weeping flutes become increasingly more agitated until a mournful solo cello ends the deathwatch, and the soul takes flight in ascending glissandos from the strings.”

Steve Siegel, Lehigh Valley Music

Piano Quartet, Tokyo String Quartet concert, 2011

“And what to make of Wong's unsettling work, expertly performed by Beaver, pianist Joyce Yang, violist Kazuhide Isomura and cellist Felix Fan? In her piece inspired by Edgar Allan Poe's "Ligeia," Wong effectively creates a sonic space in which it's difficult to get oriented, but it's impossible not to listen. Starting with Fan's opening, swooping cello line, she builds a dark, eerie, and highly individual sound universe that is the work of a composer with considerable skill, and at age [28], enormous promise.”

James Chute, The San Diego Union-Tribune

String Quartet no. 1, Tanglewood Fromm Players, 2009

“Other premieres included an appealing string quartet by composition fellow Cynthia Lee Wong – a reminder of the importance of this festival. Traditionally and tonally cast, it carefully pushes envelopes with its tempos and motifs. More hearings would be welcome.”

Leslie Kandell, Musical America

“[A] piece with impressive energy and drive...”

Jeremy Eichler, The Boston Globe

“[Cynthia Wong's String Quartet no. 1] displays a polygot sensibility. Many great composers of the Twentieth century – Debussy, Bartók, Ligeti, and Stravinsky, rub elbows in her fluid mostmodern approach to the genre. But rather than appearing like a pastiche, the quick succession of styles and playing manners proved to be a showcase for the excellent New Fromm Players who comprised the quartet...”

Christian Carey, Sequenza 21

Gernika, harpist Irantzu Agirre's Carnegie Hall debut, 2008

“[A] well-constructed and most moving piece...Many felicitous moments remain in my memory – the peaceful opening's lovely melody, played with little or no vibrato and passed from viola to cello to violin; the violent middle section describing the bombing; the dramatic spoken line...which introduces the peaceful conclusion; the orchestration of this conclusion which, in a reversal of the norm, features string glissandi accompanying a harp melody.”

Harry Saltzman, New York Concert Review

On Baldness and Other Songs, soprano Anna Palimina, Bavarian Radio Symphony Orchestra, 2007

“[Wong's] three songs...in an extravagant variety of sound, betray a rich compositional talent.”

Stefan Schwarz, Süddeutsche Zeitung

Three Portraits, Bavarian Radio Symphony Orchestra, 2005

“Cynthia Lee Wong is carefree and ambitious, courteously bold and resolved to attain great success. She is determined to embrace not only the avant-garde audience but all classical enthusiasts or indeed all music lovers...Shamelessly beautiful is this music [of hers], free of all preconceptions of the old avant-gardists, entirely dedicated to the moment...The past in this case serves only as stimulus, substance, material for the composer’s new and future developments.”

Reinhard J. Brembeck, Süddeutsche Zeitung

“[Wong] skillfully plays with the colors of a large orchestra to create a subtle, chamber-like experience. In the first two movements of her 'Three Portraits', the sound shimmers like delicate porcelain china. Cynthia Lee Wong, a 22-year-old American who is still a student at New York's Juilliard School, produces distinctive sounds and feelings with an astonishing solid structure.”

Gabriele Luster, Münchner Merkur

Piano Concerto II, Cynthia Lee Wong, soloist, with the NEC Youth Philharmonic Orchestra, 2000

“...she shows remarkable technical accomplishment and, particularly, great rhythmic sophistication. The music is attractive and full of bright, glittering, surfaces.”

Ellen Pfeifer, The Boston Globe

“...Wong’s individual voice shone through with, say, a quick, quirky violin solo or a melody that took a delightfully unexpected turn...Her playing was vigorous and compelling – Wong is clearly no small musical talent...”

T.J. Medrek, Boston Herald

“...the piece evinced a sure-footed integrity, and Wong was an extraordinarily self-possessed, self-effacing soloist... I wouldn’t mind hearing it again.”

Jeffery Gantz, The Boston Phoenix

SIGNIFICANT PERFORMANCES:

No Guarantees (work-in-progress), Opera Workshop, University of Las Vegas, Nev., Nov. 16-17, 2018

Act 1 of *No Guarantees*, a musical comedy set in the future involving androids, will be presented at the Black Box, University of Nevada, Las Vegas.

Composers CD “Nexus” Release concert, University of Las Vegas, Nev., May 3, 2018

Wong, *Six Gupta Songs*. Ashley Stone, mezzo-soprano, and Kathleen Leung, piano.

Ballet Mink & Nicole Colbert Dance / Theatre Concert, Brooklyn, N.Y., March 9-10, 2018

Wong, *Hodgepodge, Fragments, Low Livid Lucid*. Choreography by Margot Mink Colbert.

Dance, University of Las Vegas, Nev., March 2-3, 2018

Wong, *Hodgepodge, Fragments, Low Livid Lucid*. Choreography by Margot Mink Colbert.

Nextet, University of Las Vegas, Nev., October 2, 2017

Wong & Aellen, *No Guarantees*, Scenes 1 and 2a. Chris Martin, Ashley Stone, Erin Gonzales, Alex Price, Phillip Harris, Kathryn Martinson, Kurt Sedlmeir, singers; Kathleen Leung, piano.

Nextet, University of Las Vegas, Nev., April 19, 2017, October 23, 2017, and November 13, 2017

Wong, *Shoreline*. Stephen Caplan, oboe, Kim Glennie, harp, Tobias Roth, viola.

Ballet Mink & Nicole Colbert Dance / Theatre Concert, Copenhagen, DENMARK., June 23-24, 2017

Wong, selected pieces. Choreography by Margot Mink Colbert.

Nextet, University of Las Vegas, Nev., December 8, 2016

Wong, “Moon,” “Howling,” “The Only One” from *Six Gupta Songs*. Ashley Stone, mezzo-soprano, and Kathleen Leung, piano.

Nextet, University of Las Vegas, Nev., September 26, 2016

Wong, "Truth," "A Vision," "Ends and Beginnings" from *Six Gupta Songs*. Ashley Stone, mezzo-soprano, and Kathleen Leung, piano. Wong, "Epigram," Sonja Harasim, violin. Wong, "Four Etudes," Cynthia Lee Wong, piano.

Neon Festival, Las Vegas, Nev., September 17, 2016

Wong, *Piano Quartet*. Mivos String Quartet and Christina Wright-Ivanova, piano.

Portland Symphony, Maine, November 22, 2015

Wong, *Carnival Fever*. Robert Moody, conductor; Portland Symphony.

San Francisco Symphony, Calif., January 21-23, 2015

Wong, *Carnival Fever*. Joshua Gersen, conductor; San Francisco Symphony.

New World Symphony, Miami, Fla., April 26, 2014

Wong, *Carnival Fever*. Michael Tilson Thomas, conductor; New World Symphony.

New World Symphony, Miami, Fla, November 3, 2013

Wong, *Snapshots*. Sarah Silver and Jennise Hwang, violins; Derek Mosloff, viola; Marybeth Brown-Plambeck, cello; Matthew Decker and Jay Ganser, percussion; Aya Yamamota, piano / celesta.

New York State Music Teachers Association, N.Y., October 19, 2013

Wong, *Six Gupta Songs*. Susan Fedak, mezzo-soprano and Evan Mack, piano.

Orchestra del Teatro Olimpico, Vincenza, ITALY, November 20, 2011

Wong, Three Portraits. For the inaugural concert of the Orchestra's new season.

Orpheus Chamber Orchestra, N.Y., October 12-14, 2011

Wong, Memoriam. Orpheus Chamber Orchestra's Project 440. Performances at the William Center for the Arts in Easton, PA, Stern Auditorium at Carnegie Hall, N.Y., and the Jorgensen Center for Performing Arts at the University of Connecticut. A Carnegie Hall premiere on opening night of the Orchestra's 40th anniversary season.

WQXR live broadcast can be found online at: <http://www.wqxr.org/#/articles/live-broadcasts/2011/oct/13/orpheus-chamber-orchestra-opening-night-2011/>

Orpheus Chamber Orchestra and the Graduate Center, Elebash Hall, N.Y., October 4 and 6, 2011

Wong, Piano Quartet. Kinga Augustyn, violin; William Hakim, viola; Wendy Law, cello; Karina Glasinovic, piano. Wong, Robotic Song. Emily Eagen and Mary Hubbell, sopranos, with Barrett Hipes, percussion.

La Jolla Music Society, Calif., August 21, 2011

Wong, Piano Quartet. Tokyo String Quartet members Martin Beaver, violin; Kazuhide Isomura, viola; Felix Fan, cello, with Joyce Yang, piano.

Detour Ensemble, N.Y., June 17, 2011

"New York Taxi," poetry by Yevgeny Yevtushenko. Cynthia Lee Wong and Karina Glasinovic, piano improvisation, with Seth Gilman, narrator.

Milton Babbitt memorial concert, Elebash Hall, N.Y., May 10, 2011

Wong, Piano Quartet. Kinga Augustyn, violin; William Hakim, viola; Wendy Law, cello; Karina Glasinovic, piano.

Santa Fe Chamber Music Festival, NM, August 8, 2010

Wong, Piano Quartet. Jennifer Gilbert, violin; Hsin-Yun Huang, viola; Felix Fan, cello; Stephen Gosling, piano.

Cynthia Lee Wong, piano and composition recital, Elebash Recital Hall, N.Y., November 19, 2008
Wong, Piano Concerto No. 2, Four Etudes, Three Pieces, Improvisation to poetry by Shel Silverstein. Rachmaninoff, Preludes. Shchedrin, Basso Ostinato. Cynthia Lee Wong, piano.

Artists International, Weill Hall, Carnegie Hall, New York, N.Y., February 23, 2008
Wong, Gernika. Linda Larson, soprano; Irantzu Agirre, harp; Kinga Augustyn and Kiwon Nahm, violins; Rick Quantz, viola; and Dorothea Noack, cellist.

University of Cincinnati College-Conservatory, January 31 and February 8, 2008
Wong, *Sinfonietta*. Annunziata Tomaro, conductor; Cincinnati College-Conservatory Orchestra.

Bavarian Radio Symphony Orchestra, Herkulesaal, Munich, GERMANY, May 11, 2007
Wong, On Baldness and Other Songs. Anna Palimina, soprano; Johannes Kalitzke, conductor. Live radio and Internet broadcast. Critical acclaim from the *Süddeutsche Zeitung*. Interviews on TV series *musica viva - Forum der Gegenwartsmusik* and radio show *19.4 Das Junge Magazin*.

FUBiS Benefit Concert, Liederkranz Foundation, New York, N.Y., April 21, 2006
Wong, If You Came Back. Susanna Phillips, soprano; Michael Brown, pianist.

FUBiS American Composers Concert, Universität der Kunst, Berlin, GERMANY, July 8, 2005
Wong, If You Came Back. Barbara Kind, soprano; Stephanpaul, piano.

Bavarian Radio Symphony Orchestra, Herkulesaal, Munich, GERMANY, March 11, 2005
Wong, Three Portraits. Paul Zukofsky, conductor. Live radio and Internet broadcast. Critical acclaim from the *Münchener Merkur* and *Süddeutsche Zeitung*. Interview for a TV series *musica viva - Forum der Gegenwartsmusik* (Bayerisches Fernsehen, Bayer-alpha) with journalist Max Nyffeler and film-producer Peider Defilla.

New Juilliard Ensemble, Alice Tully Hall, New York, N.Y., April 1, 2004
Wong, Stages, conducted by Joel Sachs.

Juilliard Orchestra, Juilliard Theater, New York, N.Y., May 2, 2003
Wong, Fates and Furies, conducted by Jeff Milarsky.

Juilliard Choreographers-Composers Concert, Alice Tully Hall, New York, N.Y., January 22, 2003
Wong, Low, Livid, Lucid, with choreography by Sebastian Gehrke.

La Schola Cantorum Concert, Paris, FRANCE, July 28, 2002
Wong, Prelude and Fugato. Cynthia Lee Wong, piano.

Shaliapin International Academy Summer Festival, Puigcerdà, SPAIN, July, 2000
Shchedrin, Basso Ostinato; Wong, 4 Images (Etudes 1-4). Cynthia Lee Wong, piano.

New England Conservatory Youth Philharmonic Orchestra, Jordan Hall, Boston, Mass., June 2 and 4, 2000
Wong, Piano Concerto II. Cynthia Lee Wong, piano.

Aspen Music Festival, Aspen, Colo., August, 1999
Wong, Reflection. Shchedrin, Basso Ostinato. Cynthia Lee Wong, piano.

DISCOGRAPHY:

Artek Recordings, 2006
Wong, Fugato. "Around the Fugue" / "Autour de la Fugue" CD by pianist Lilia Boyadjieva. AR-0033-2. Also available on Naxos.

"This work is full of explosions, dynamism and a dancing disposition. Written in a 'modern' musical language with free use of harmony, dissonance and hard expressionism, it does not attempt to seduce us but rather to awaken us.

Haris Vrontos, CD liner notes

Nexus, 2018

Wong, *Shoreline* and *Six Gupta Songs*. "Nexus." Celebrating University of Nevada's 60th Anniversary.

PROFESSIONAL AFFILIATION: Broadcast Music, Inc. (BMI), Classical Composer.

WORKS LIST

I. Classical Works

1. Orchestral

Full orchestra

Carnival Fever (2014) (*Co-commissioned by New World Symphony / San Francisco Symphony*)
Symphony orchestra, 3332 2221 timp 3perc 1hp 2kbds (hpd/pn/cel) strings (14/12/10/9/7), 7'45"

Sinfonietta (2006) (*Commissioned by the University of Cincinnati College-Conservatory*)
Symphony orchestra, 15'

Three Portraits (2005) (*Commissioned by musica viva, Bavarian Radio Symphony Orchestra*)
Symphony orchestra, 3232 2211 timp 3perc 2hps pn/cel strings (14/12/10/8/6), 21'

Fates and Furies (2002) (*Premiered by the Juilliard Orchestra*)
Orchestra, 3222 4221 Timp 2perc hp pn/cel strings, 8-9'

Voice and orchestra

On Baldness and Other Songs (2007) (*Commissioned by musica viva / Bavarian Radio Symphony Orchestra*)
Adaptation of Arthur Waley's English translations of ancient Chinese poetry.
Soprano and symphony orchestra, 4333 2221 timp/rt 3perc hp pn/cel sop strings (14/12/10/8/6), 18'

Chamber orchestra

Memoriam (2011) (*Commissioned by Orpheus Chamber Orchestra*)
Dedication: "For my father and those we have lost to cancer
In honor of their memories which shall always inspire us
To caregivers and those who are left behind,
To commemorate their strength and endurance during difficult times."
Chamber orchestra, 2121 2200 1perc (including timp) strings (65442), 10'

Three Portraits, third movement (2005, arranged and revised 2011)
(*Arranged for the Orchestra del Teatro Olimpico*)
Chamber orchestra, 2222 2200 2perc pn/cel strings, 10'

Stages (2004) (*Commissioned by New Juilliard Ensemble*)
Large chamber ensemble, 12'

2. Chamber

Shoreline (2017) (*Commissioned by Stephen Caplan*)
Oboe, viola, harp, 9'10"

Snapshots (2013) (Co-commissioned by New World Symphony / San Francisco Symphony)
String quartet, 2 percussionists, piano / celesta, 9'45"

Piano Quartet (2010) (Co-commissioned by Santa Fe Chamber Music Festival / La Jolla Music Society)
Piano, violin, viola, cello, and optional narrator. 10-13'

Sketch (2010) Clarinet, violin, cello, piano, percussion, 4'

String Quartet (2009) (Commissioned by Tanglewood Music Center)
String quartet, 13'

Hodgepodge (2009) (For Tanglewood's Piece-A-Day Project)
Violin and piano, 2'

Prisms (2009) (For Tanglewood's Piece-A-Day Project)
Harp and trombone, 3'

Fragments (2009) (For Tanglewood's Piece-A-Day Project)
Violin and Viola, 2'

Low, Livid, Lucid (2002) (For Juilliard's choreographers-composers workshop, with choreographer Sebastian Gehrke)
Flute, Clarinet, Violin, Cello, Piano, 6'

Sonatina for Violin and Piano a.k.a. Tanjatina (2001) (Commissioned by violinist Tanja Becker-Bender)
Violin and Piano, 6'45"

3. Solo (instrumental)

Four for Five (2006) (Commissioned by Eric Grode, through Meet the Composer, Inc.) Piano, 7'45"

Epigram (2003) (Commissioned by violinist Naaman Sluchin) Solo Violin, 2'

Wendioso (2002) (Commissioned by cellist Wendy Law) Cello, 3'30"

Prelude (2003) and Fugato (2001) Piano, 4-5'

4. Vocal

Voice and orchestra (see "Orchestral")

With chamber ensemble or multiple singers

Robotic Song (2011)
Poetry by Amy Frances.
2 sopranos and percussion, 3'

Songs of Gernika (2008) (Commissioned by and dedicated to Irantzu Agirre)
Soprano, harp, and string quartet, 9'

Solo voice with piano accompaniment

Six Gupta Songs (2013) (Commissioned by the New York State Music Teacher's Association)
Poetry by Deepali Gupta. For the NYSMTA's conference in October 2013. Mezzo-soprano and piano, 8'

If You Came Back (2005) (*for the Freie Universität composition program*)
Poetry by Sandra Cisneros. Soprano and Piano, 3-4'

Just Once (2002)
Poetry by Anne Sexton. Soprano and Piano, 4'

II. Opera / Musical Theatre

TBA (work-in-progress) *Commissioned by the Assabet Valley Mastersingers*
A 20 minute work for soloists, chorus, and orchestra.

Nemo (work-in-progress)
Book by Richard Aellen. Lyricist TBD. A full-length musical drama loosely adapted from Jules Verne's 20,000 Leagues Under the Sea.

No Guarantees (work-in-progress) *Winner of a 2017 Discovery Grant from Opera America*
Book by Richard Aellen. A full-length original musical comedy. For more information, see <http://cynthialeewong.com/no-guarantees/>

The Wonderful Life of Henry Sugar (2013)
Book and lyrics by Zoe Samuel. A 10-minute musical comedy loosely adapted from Roald Dahl's "The Wonderful Life of Henry Sugar."

Somewhere (2012)
Lyrics by Blaze Gusic

Who Makes the Fashions? (2012)
Book and lyrics by Richard Aellen.

III. Artwork

Please see <http://cynthialeewong.com/art/>.

Cartoons currently available as music stationery include:

1. A Choreographer-Composer Collaboration (2003)
2. Tough Love (2004)
3. The Ultimate Juilliard Kid (2004)
4. Monster Piano (2004)
5. Composer on a Roll (2005)
6. Violinist 1 (female violinist, 2007)
7. Violinist 2 (male violinist, 2007)
8. Desperate Measures (2014)
9. Flight of the Bumble Bee (2014)
10. Graduation Birdsong (May, 2015)

Concert posters:

1. Nextet concert poster (September, 2016)
2. Nextet concert poster (November, 2016)
3. Nextet concert poster (December, 2016)
4. Nextet concert poster (January, 2017)
5. Nextet concert poster (October, 2017)