

Tzu-Yi Zoe Chen

"I believe that music can serve as a tool for anyone—composer, performer, or listener—to continuously search for life's meaning." -Tzu-yi Chen

"Magnificent," wrote Frank Daykin of the New York Concert Review about Taiwanese pianist Tzu-yi Chen's 2014 solo debut at Carnegie Hall. "She displayed not only the usual technical command one expects, but beautiful tone, total artistic involvement, deep feeling, stylistic understanding, and in an era of cookie-cutter musicians, the feeling of spontaneity, even risk, that makes an evening truly memorable, often electrifying."

Mr. Daykin raved about her 2019 piano-duo recital with Lan-in Winnie Yang, also at Carnegie Hall, describing it as "delightful." He went on to write, "Their unanimity of ensemble, scrupulous attention to phrasing, generous flexibility (so hard for two to achieve together), and their budgeting of dynamics all contributed to the fine impression they made."

About her 2022 collaborative performance of the reduced version of Carl Orff's *Carmina Burana*, also at Carnegie Hall, Jeffrey Williams of the New York Concert Review wrote, "Whatever was lost in power from the small forces was more than compensated in the high-octane enthusiasm of the outstanding pianists."

"I converse and collaborate with people who, like me, enjoy discovering the ways that senses, emotions, and experiences become love poems, literature, theater, novels, cinema, and all forms of art, music and stories." -Tzu-yi

Tzu-yi's 2022-2023 schedule includes a performance of Francis Poulenc's *Piano Concerto in C-sharp minor* at the National Taichung Theatre in Taiwan and a pair of all-Liszt recitals at Taipei's National Recital Hall and Kaohsiung's National Weiwuying Center for the Arts. Teaching appearances will include a lecture and masterclasses at the National Taiwan University of Arts.

Tzu-yi is featured on the artist roster of the New-York based New Asia Chamber Music Society and on its first CD, "Unforgettable Memories," released in 2018. In 2020, the Smithsonian's Freer Gallery live-streamed her collaboration on the group's performance of Beethoven's piano quartet in E-flat major, Op. 16, as well as compositions by Taiwanese composers Shi-hui Chen and Ke-chia Chen and arrangements of Japanese folk songs.

"I have become an artist who researches music's trends and its creators, striving to share with others what I discover and hoping to set young people on a journey toward finding their own meaning through music." -Tzu-yi

Based in the Washington, D.C. area since 2014, she recently performed solo recitals at the Clarice Smith Performing Arts Center and the Church of the Epiphany, completed a teaching residency at East Tennessee State University, and gave an interdisciplinary talk to graduate students at the University of

Maryland College Park. She holds a faculty position at the Levine School of Music and has served on the music staff of the Taiwanese Presbyterian Church. Pre-pandemic performances included solo recitals in Illinois and Maryland and at the Church of the Epiphany and Taiwan's National Concert Hall.

Tzu-yi earned the Premier Prix from the National Superior Paris Conservatory, the Konzertexamen and the Master of Music with highest distinction in piano performance from the National Karlsruhe Music University in Germany. She earned the Artist Diploma from Columbus State University's Schwob School of Music in Georgia where, after graduation, she co-founded the International Friendship Ministries' Arts Academy to teach children and youth. Always considering herself a student with more to learn, she receives independent coaching and mentoring from performing and pedagogical powerhouses Natalia Trull and Stanislav Ioudenitch. In fall 2022, Tzu-yi will complete her studies toward the Doctor of Musical Arts at the University of Maryland. Her dissertation explores concepts of estrangement and reconciliation in selected piano works of Franz Liszt.

"Through my studies and performances, community programs and diplomatic efforts, and especially through my teaching, I strive to develop ideals of peace, justice, and life-changing education." -Tzu-yi

OTHER PAST APPEARANCES AND HONORS

Tzu-yi's 2018 solo appearances include Auburn University's Goodwin Hall, a Steinway Gala concert at Columbus State University in Georgia, the Strathmore Mansion concert series in Maryland, and the Steinway Gallery Concert Series in Washington, D.C. She performed with the New Asia Chamber Music Society in Merkin Concert Hall in New York, for a piano duo concert at the Dimenna Center in New York, and in a clarinet-piano duo recital at the Church of the Epiphany.

In 2017, Tzu-yi's appearances included the 60th anniversary celebration of the Taiwan-Paraguay Diplomatic Relations at the Central Bank in Asunción; the 4Strings music festival in Ellenville, New York; the Friends of Music concert series in Stamford, New York; the Taiwanese American Conference/East Coast concert at West Chester University in Pennsylvania; the Taipei Economic Cultural Center concert series in New York; the Twin-Oaks 80th Anniversary celebration concert at the Taipei Economic and Cultural Representative Office in Washington, D.C.; the Puerto Rico Festival in Ponce and San Juan; and Wesleyan College in Macon, Georgia.

At the 2015 Liszt-Garrison Festival and International Piano Competition in Baltimore, Tzu-yi won second prize as well as the Best Interpretation Award and the Béla Bartók Award. Among her first-prize awards are those from the International Piano Competition of Mauro Paolo Monopoli and Cantu in Italy, the Scholarship Competition of the Pro-Mozart Society of Atlanta, and the Atlanta Music Club. She was a laureate at the International Chopin Piano Competition in Darmstadt, Germany, and at the Chopin Piano Competition in Taipei.

REVIEW: DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK (DCINY) PRESENTS CARMINA BURANA IN REVIEW, NEW YORK, NY, JUNE 6, 2022

"...this performance used the 1956 reduced version...It's an effective arrangement, but it obviously cannot match the grandeur of the sound of the huge orchestra in the original... Despite my initial

skepticism about this version, I was quickly won over by the tautness of conception and the unflagging energy. Whatever was lost in power from the small forces was more than compensated in the high-octane enthusiasm of the outstanding pianists Tzu-Yi Chen and Jeremy Filsell and six young (unnamed) percussionists. The three vocal soloists all brought their A-game to the stage, with voices that could fill any hall without any strain or stridency.”

REVIEW: TZU-YI ZOE CHEN AND LAN-IN WINNIE YANG, PIANO WEILL RECITAL HALL AT CARNEGIE HALL, NEW YORK, NY APRIL 12, 2019

“Though April showers came our way, they brought a piano duo, and boy could they play! The Renaissance Duo, consisting of duo-pianists Tzu-Yi Zoe Chen and Lan-In Winnie Yang (who is also a composer), presented as a part of the Distinguished Concerts International New York (DCINY) Artist series, brought a powerhouse program to Weill Hall on April 12, 2019. I recall fondly Tzu-yi’s Weill Hall solo debut recital from October 11, 2014. At that recital, she played a suite by Lan-in, so to hear the two of them working together was almost foretold, but I had no idea it would be as delightful as it was.

“Their unanimity of ensemble, scrupulous attention to phrasing, generous flexibility (so hard for two to achieve together), and their budgeting of dynamics all contributed to the fine impression they made. The two alternated which one played the Primo and Secondo parts throughout the evening, yet I was never thinking about the mechanics of ensemble playing with these two. The overarching theme of this generous program was transcription, the way composers repurpose existing material, whether by them or by someone else.”

REVIEW: DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK PRESENTS TZU-YI CHEN TZU-YI CHEN, PIANO WEILL RECITAL HALL AT CARNEGIE HALL, NEW YORK, NY OCTOBER 11, 2014

“A magnificent recital took place on October 11 by Taipei-born pianist Tzu-Yi Chen. I am going to have to discipline myself not to use every superlative in the first paragraph. Suffice it to say that, in a wide-ranging program, she displayed not only the usual technical command one expects, but beautiful tone, total artistic involvement, deep feeling, stylistic understanding, and in an era of cookie-cutter musicians, the feeling of spontaneity, even risk, that makes an evening truly memorable, often electrifying.”