

EDUCATION

University of Cambridge, Cambridge, United Kingdom
M.Phil in Music, expected 2019.

Williams College, Williamstown, Massachusetts, United States
B.A. in Music and Mathematics, 2018.
Graduated *cum laude* and with *Highest Honors in Music*.

RESEARCH

M.Phil Dissertation:

Temperament can provide insight into Bach interpretation style often overlooked by pianists. This dissertation examines questions of how one might be able to reclaim tension and relaxation vested in unequal temperament on an equally-tempered modern piano in other aspects such as dynamic, rhythm, and articulation. First, I present a method for the consideration of temperament in a hierarchical tension analysis, described in Lerdahl's *Tonal Pitch Space*, and three applications of the method on selected Bach keyboard works. I then apply creatively my findings, detailing my reclamation of the unequal temperament sound world on an equally-tempered modern piano.

Advisor: Dr. Mine Doğantan-Dack (University of Cambridge)

*Undergraduate Thesis: Reclaiming Musical Inequality: A Study on Historical Tunings and Modulatory Schemes of Preludes in J.S. Bach's **Das wohltemperierte Klavier**, BWV 846-893.*

This thesis analyses selected preludes from the first book of J.S. Bach's Well-tempered Clavier, focusing on 846-869, focusing on the aesthetic issues that arise from discordance and concordance under two particular cases of well-temperament by Neidhardt. In comparing preludes on the sharp-side and flat-side of the circle of fifths, dominants were suppressed or emphasized in ways that corresponded to the degree of discordance that they projected in relation to their tonics.

Advisors: Prof. Ed Gollin (Williams College) and Ms. Doris Stevenson (Williams College)

Expressive Timing and its Histories.

This study examines the notion that there is – to borrow a term from Meyer (1989) – a rapid, external stylistic change in performance in the mid-twentieth century. In comparing aspects of tempo, rhythmic flexibility and the correlation between performances, this study also examines the methodological problems inherent in studying historical recordings from an empirical point of view. Finally, this paper examines how the expression of functionally ambiguous points in several of Debussy's *Préludes* has changed over the course of the century.

Collaborator: Prof. Daniel Shanahan (Louisiana State University)

Presented at the South Central Society for Music Theory Conference, Hattiesburg, Mississippi. March 2018.

Stephen Tian-You Ai

stephentangerineai@gmail.com

(858) 353-5832

Curriculum Vitae

stephenai.com

AWARDS

Hubbard Hutchinson 1917 Memorial Fellowship in Music (2018)

Awarded to a member of the graduating class who produces the most creative work in music, to assist in continuing work in music for a period of two years following graduation.

Colin and Lili Roche 1993 Student Fellowship (2017)

Awarded to selected students to support research or creative endeavors that complement a student's academic course of study, in order to catalyze a full-year honors thesis.

Berkshire Symphony Soloist Competition Winner (2016)

Awarded to selected students the chance to perform a solo in the Berkshire Symphony's final concert season.

EXPERIENCE

Piano TA, Williams College Dept. of Music (2016-18)

Mediated communications between students and faculty, staff and department chair. Supported visiting piano artist relations, providing page turning, master class programming and rehearsal scheduling. Advised piano students on technique, musicality, and performance.

Peer Tutor, Williams College Academic Resources (2016-18)

One-on-one tutor for music theory and aural skills, advanced mathematics (single and multivariable calculus, linear algebra, abstract algebra, real analysis), and microeconomics. Tutored Williams College Summer Science and Humanities Program.

Accompanist, Williams College Dept. of Music (2014-18)

Accompanied for lessons, rehearsals, and performances for the studios of Joanna Kurkowicz, Joana Genova, Muneko Otani, Nathaniel Parke, Ah Ling Neu, Keith Kibler, Kerry Ryer-Parke, Erin Nafziger, Jacqueline DeVoe, Carl Jenkins, and Floyd Hebert.

Media Specialist, Williams College Office of IT (2016)

Developed ear training and aural skills javascript app for Prof. Ed Gollin for use in music theory courses (earlab.williams.edu). Managed content, Wordpress CSS, and javascript support for Prof. M. Jennifer Bloxam's Obrecht Mass site (sites.williams.edu/obrechtmass). Facilitated media content transfer for forthcoming eclipse website for Prof. Jay Pasachoff.

PERFORMANCES

Rose Performance Space, Westport, NY (August 2018)

J.S. Bach – French Suite in G major, BWV 816

Bedford Hall, UW Parkside, Kenosha, WI (June 2018)

X. Wan – Ebajd (2018), world premiere

Q. Lu – Trio for Violin, Horn and Piano (2018), world premiere

Constellation, Chicago, IL (June 2018)

M. Toffoletto – Immovable Beings (2018), world premiere

Senior Piano Thesis Recital, Williamstown, MA (May 2018)

J.S. Bach – English Suite in A minor, BWV 807

O. Messiaen – Vingt regards sur l'enfant-Jésus (III, IV, XV)

J.S. Bach – Prelude and Fugue in D major, BWV 850, from WTC I

J.S. Bach – Prelude and Fugue in G minor, BWV 885, from WTC II

J.S. Bach – Prelude and Fugue in C major, BWV 870, from WTC II

L. van Beethoven – Piano Sonata No. 31 in A-flat major, op. 110

Tiffany Sun Senior Flute Recital, Williamstown, MA (May 2018)

F. Schubert – Introduction and Variations, D.802

F. Poulenc – Sextet for Piano and Winds, op. 100

F. Poulenc – Sonate pour flute et piano, op. 164

Williams Percussion Ensemble, Williamstown, MA (May 2018)

A. Lucier – Nothing is Real (1990)

I/O Festival IOTA Ensemble, Williamstown MA (January 2017)

S. Matsui – Fushigi Uta “Songs of Curiosity” (2015)

A. Medeiros – Denied Identity (2017), world premiere

J. Wolfe – Singing in the dead of night (2008)

O. Messiaen – Vingt regards sur l'enfant-Jésus (III, IV, XV)

Apple Hill Center for Chamber Music, Nelson, NH (August 2017)

A. Copland – Sextet (1937)

M. Kelley – The Elephant Who Liked to Smash Small Cars (2010)

Chapin Hall, Williamstown, MA (April 2016)

F. Poulenc – Concerto for Two Pianos and Orchestra in D minor *Ronald Feldman conducting the Berkshire Symphony*

First Congregational Church, Los Angeles, CA (October 2010)

J.S. Bach – Keyboard Concerto No. 5 in F minor, BWV 1056

Jonathan Talberg conducting the Los Angeles Bach Festival Orchestra.

Copley Hall, San Diego, CA (January 2009)

J. Haydn – Piano Concerto No. 11 in D major, Hob. XVIII/11

Philip Mann conducting the San Diego Symphony.

FESTIVALS

Meadowmount School of Music, Westport, CN (2018)

Studied with Prof. Eric Larsen.

Fresh Inc, Kenosha, WI (2018)

Coached by the members of the Fifth House Ensemble.

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stephentangerineai@gmail.com

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Curriculum Vitae

stephenai.com

PERSONAL

Apple Hill Center for Chamber Music, Nelson, NH (2017)
Coached by Frank Kelley and Max Zeugner.

Phone: US: (858) 353-5832, UK: 07719 437466

E-mail: stephentangerineai@gmail.com

Website: stephenai.com

Citizenship: USA

Languages:

English (native), Chinese (speaking), Spanish (proficient),
German (reading)

Interests:

Cooking, Fermentation, Animation, E-sports, Geometry and
Topology, Civic Engagement, Queer Theory, Reality TV Shows
with Slow Pacing.

REFERENCES

Professor Ed Gollin

Department of Music
Williams College
Williamstown, MA 01267
egollin@williams.edu

Professor M. Jennifer Bloxam

Department of Music
Williams College
Williamstown, MA 01267
jbloxam@williams.edu

Doris Stevenson

Department of Music
Williams College
Williamstown, MA 01267
dstevens@williams.edu

Laura Muller

Academic Resources
Williams College
Williamstown, MA 01267
ljm3@williams.edu