(400 words)

Composer and pianist **Anthony Cheung** writes music that explores the senses, a wide palette of instrumental play and affect, improvisational traditions, reimagined musical artifacts, and multiple layers of textual meaning. Described as "gritty, inventive and wonderfully assured" (San Francisco Chronicle) and praised for its "instrumental sensuality" (Chicago Tribune), his music reveals an interest in the ambiguity of sound sources and constantly shifting transformations of tuning and timbre.

He has been commissioned by leading groups such as the Ensemble Modern, Ensemble Intercontemporain, Cleveland Orchestra (as the 2015-17 Daniel R. Lewis Young Composer Fellow), LA Philharmonic, Frankfurt Radio Symphony Orchestra, Ensemble Musikfabrik, Yarn/Wire, Dal Niente, AMOC*, and the International Contemporary Ensemble. His work "Lyra" was commissioned for the New York Philharmonic at the request of Henri Dutilleux, as part of the orchestra's inaugural Kravis Prize for New Music. In addition, his music has been performed by the Orchestre Philharmonique de Radio France, Chicago Symphony Orchestra (MusicNOW series), Scharoun Ensemble Berlin, Minnesota Orchestra, Linea, Court-Circuit, wild Up, Atlas Ensemble, and the Taipei Chinese Orchestra. He has written works for the Parker, Escher and Spektral Quartets, violinist Jennifer Koh, flutist Claire Chase, oboist Ernest Rombout, and pianists Gilles Vonsattel, David Kaplan, Shai Wosner, and Joel Fan.

His recordings include five portrait discs: *All Roads* (New Focus, 2022), *Music for Film, Sculpture, and Captions* (Kairos, 2022), *Cycles and Arrows* (New Focus, 2018), *Dystemporal* (Wergo, 2016), and *Roundabouts* (Ensemble Modern Medien 2014). His music and performances have also appeared on Warner Classics (performed by Bertrand Chamayou), New Focus, Tzadik, and Mode. His music is published by EAM/Schott (PSNY edition), Editions Alphonse Leduc, and in self-published editions (ASCAP). As a performer and advocate for new music, he was a co-founder of the Talea Ensemble, performing as a pianist and serving as artistic director.

The recipient of a 2016 Guggenheim Fellowship, Cheung has also won awards from the American Academy of Arts and Letters and ASCAP, and first prize in the Sixth International Dutilleux Competition (2008), as well as a Rome Prize from the American Academy in Rome (2012). He received a BA in Music and History from Harvard and a doctorate from Columbia University, and was a Junior Fellow at Harvard. He previously taught at the University of Chicago and is an Associate Professor of Music at Brown University, where he teaches courses on topics ranging from theory and composition to the jazz orchestra and Asian musical modernisms.

Shorter bio (192 words):

Composer/pianist **Anthony Cheung** writes music that explores the senses, a wide palette of instrumental play and affect, improvisational traditions, reimagined musical artifacts, and multiple layers of textual meaning. His music has been commissioned and performed by leading groups such as the Ensemble Modern, Ensemble Intercontemporain, the LA and New York Philharmonics, Frankfurt Radio Symphony Orchestra, Ensemble Musikfabrik, Yarn/Wire, AMOC*, Scharoun Ensemble Berlin, Orchestre Philharmonique de Radio France, and many others. From 2015-17, he was the Daniel R. Lewis Composer Fellow with the Cleveland Orchestra. He is the recipient of a 2016 Guggenheim Fellowship, as well as a 2012 Rome Prize, and received First Prize at the 2008 Dutilleux Competition. As a co-founder of New York's Talea Ensemble, he served as pianist and artistic director of the group. Recordings include five portrait discs: *All Roads* (New Focus, 2022), *Music for Film, Sculpture, and Captions* (Kairos, 2022), *Cycles and Arrows* (New Focus), *Dystemporal* (Wergo), and

Roundabouts (Ensemble Modern Medien). He studied at Harvard and Columbia, and was a Junior Fellow at the Harvard Society of Fellows. He previously taught at the University of Chicago and is an Associate Professor of Music at Brown University.