

THE ST. OLAF COLLEGE DEPARTMENT OF MUSIC

presents in

FACULTY RECITAL

Eri Isomura '11, *mallet percussion*

April Kim '11, *piano*

MONDAY, MAY 2, 2022 • URNESS RECITAL HALL • 7 P.M.

PROGRAM

China West Suite (2007)

Chen Yi (b.1953)

- I. Introduction
- II. Meng Songs
- III. Zang Songs
- IV. Miao Dances

Randomosity (2022)

Jiyoun Chung (b.1982)

~Brief Pause~

Halo (2016)

John Psathas (b.1966)

- I. Red Halo
- II. Stacia
- III. Angelus

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PROGRAM NOTES

China West Suite for Marimba and Piano

Originally commissioned by and dedicated to the Klavier-Festival Ruhr, Germany (Director Franz aver Ohnesorg) for Dennis Russell Davies and Maki Namekawa to premiere on June 4, 2007, my work *China West Suite* is written in four movements for two pianos. The authentic folk music from China West has amazed and inspired me to write this piece, which has the folk music elements drawn from the folk songs Gadameilin and Pastoral of the Meng People (Mongolian); Ashima of the Yi People; Du Mu and Amaliehuo of the Zang People (Tibetan), and Dou Duo and the Lusheng ensemble music of the Miao People. I have adapted the piece for marimba and piano after the premiere, under the request from Prof. Jefferey Meyer of Ithaca College, who is the pianist of the piano-percussion duo “Strike” (with percussionist Paul Vaillancourt) for a recording project on Luminescence Records in Chicago, and their performances in 2008.

Randomosity for Piano and Marimba

Randomosity for Piano and Marimba was written as a collaboration with ‘The Art of Autism’, a nonprofit organization based in California.

I was inspired by the painting ‘Randomosity’ by Syance Wilson, an incredibly talented artist on the autism spectrum. (<https://the-art-of-autism.com/syance-wilson-the-importance-of-art-and-music/>)

Syance Wilson says, “I drew a house that consisted of faces and objects with windows and doors inserted in them. I turned that sketch into an actual drawing.... I began to make more advanced versions of that drawing—which became to be known as Randomosity. I call my house drawings ‘Randomosities’ because I am making fun of random objects.”

To make musical connection with this incredibly dynamic painting, I placed the musical materials in the order of different objects in the painting that my eyes looked through over time. Some musical gestures and passages may sound random and humorous as the original painting itself.

I hope the auditive impressions reflect the visual images and vibes of ‘Randomosity’, and lead the audience to a pleasant, sensuous experience.



(link to ‘Randomosity’ by Syance Wilson)

Halo for Percussion and Piano

John Psathas is an award-winning composer based in New Zealand and is known to be one of the top three living Greek composers. This adaptation of *Halo* (by the composer), originally commissioned for cello and piano by Ian Graham and Agi Lehar-Graham for Katherine Austin and James Tennant, is for marimba, vibraphone, and piano, with discrete audio playback. Psathas composed this work around the difficult time of his mother’s passing. For him, the reverberating hum from the playback represents the halo, as a circle on the heads of angels from ‘the other side of life’. The first movement is “a still, metaphysical contemplation of life, death, and infinity”. The second movement is named after his mother, Anastasia, of which the sustained sounds from the vibraphone represents her singing voice interacting with the son (himself) with the lower voice. The third movement is pure *sturm und drang*, representing the memory of the conflict between child and parent. It is a reflection of the love that shapes the strongest emotions in our closest relationships.

ABOUT THE ARTISTS

Eri Isomura is a freelance performer and instructor of piano, percussion, and marimba from St. Paul, Minnesota. She frequently performs in orchestras, recitals, choirs, musicals, and recording projects around the Twin Cities. In 2021 she released the album "Musical Moments for Cello and Marimba" with her father Sachiya Isomura, a former cellist in the Minnesota Orchestra. Eri is a founding member of 10th Wave Chamber Collective, a Twin Cities-based ensemble featuring classical music of the 20th and 21st centuries, which is serving as MPR Class Notes Artists for 2021-22. She is also an Ensemble Artist of the Heartland Marimba Ensemble. She has recently performed in a variety of musical styles with the Minnesota Opera, Champagne Confetti, Zeitgeist, Border CrosSing, Dubuque Symphony, and others.

While studying at the Boston Conservatory, she was a member of the New England Philharmonic and performed with the Brookline Symphony Orchestra. She performed for the "Times Two Series," a new music initiative based in Boston. She performed in John Luther Adams' piece *Inuksuit*, a percussion piece written for the outdoors at the Tippett Rise Music Festival, Bravo! Vail Music Festival, and Aspen Music Festival. She has commissioned and/or premiered works for marimba by local composers such as Asako Hirabayashi, Michael Maiorana, Ian A Cook, Elwyn A Fraser Jr., Jonathan Posthuma, and others.

As an educator, Eri is on the percussion faculty at St. Olaf College, is a percussion class teacher at Yinghua Academy and a board member of the Percussive Arts Society Minnesota Chapter. As a piano instructor she is a member of the Minnesota Music Teachers Association as well as the Minneapolis Music Teachers Forum. She has been a guest panelist for the Minnesota Orchestra Pre-Concert Talk and St. Olaf Arts Entrepreneurship, as well as a guest on music podcasts.

Isomura's diverse musical background began with classical piano with Jean Krinke and percussion with Robert Adney. She continued her percussion and marimba studies with David Hagedorn, and drumset with Phil Hey at St. Olaf College, where she received her B.M. in Percussion Performance with Distinction in 2011. She was a featured performer for the St. Olaf Orchestra Senior Soloists Concert (2011), Masterworks Festival Honors Recital (2010), and the MacPhail Center of Arts Concerto and Aria Competition (2007). She completed her M.M. in Percussion Performance at The Boston Conservatory under the tutelage of Keith Aleo, Doug Perkins, Samuel Z Solomon, and Nancy Zeltsman.

Dr. April Ryun Kim has given numerous performances as a soloist, collaborative pianist, and chamber musician. She has been featured as a soloist in the MasterWorks Festival Honors Recital, and with the St. Olaf Orchestra as senior soloist. She has won winning prizes from competitions including the Thursday Musical and Schubert Club Competitions. Among her many collaborations, her most recent projects include performing *True Witness: A Civil Rights Cantata* by Jodi Goble with St. Olaf Cantorei and Manitou Singers, featuring soloists Emery Stephens and Coraine Tate, and with Micah Wilkinson, principal trumpet of the Pittsburgh Symphony. Additionally, as an advocate for new music, Dr. Kim has performed in the Musica Nova ensembles at the University of Missouri - Kansas City, working with composers including Zhou Long and Tania León, the St. Olaf Faculty Chamber Ensemble, and is a regular performer in 10th Wave, a new music chamber ensemble based in the Twin Cities. As part of her lecture recital, she commissioned and gave the world premiere of "가위 (Scissors): Fantasia Toccata," written by composer Jiyoun Chung.

Dr. Kim has been invited to present and perform at various conferences and events both nationally and internationally. She has presented at the 2017-2018 Gustavus Music Colloquium Series, the Minnesota Music Teachers Association Conventions (MMTA), the Music Teachers National Association (MTNA) Collegiate Chapters Piano Pedagogy Symposiums, College Music Society (CMS) Regional Conferences, the 2019 and 2022 International Music By Women Festival, and the 2019 and 2022 Women Composers Festival of Hartford. Furthermore, she has presented at the 2019 CMS International Conference held in Belgium, the 2020 Compositions in Asia Symposium and Festival, 'A Powerful Force: Women in Music' Conference, the 2021 National Women's Music Festival, and the 2021 National Conference On Keyboard Pedagogy.

A native of Minnesota, Dr. Kim completed a D.M.A. in piano performance at the University of Missouri - Kansas City, M.M. in solo and collaborative performance from the Cleveland Institute of Music, and a B.M. in piano performance with a collaborative emphasis at St. Olaf College. Her former teachers include Kent McWilliams, Kathryn Brown, Anita Pontremoli, and Diane Helfers Petrella. She is currently Visiting Assistant Professor of Music at St. Olaf College.