

THE ST. OLAF COLLEGE DEPARTMENT OF MUSIC

presents

KOREAN COMPOSERS FESTIVAL

CONCERT NO. 3

SUNDAY, SEPTEMBER 24, 2023 • URNESS RECITAL HALL • 4:30 P.M.

PROGRAM

Dan poong (Autumn Leaves)

Jungyoon Wie (b. 1990)

Premiered virtually by Harumi Rhodes and Edward Dusinberre in 2022 – Dan poong in Korean refers to the phenomenon of green leaves changing its color to yellow, orange, and brown in the late autumn. In Korea, this happens in November when the temperature drops, telling us winter is near. Beautiful fall colors form and yet disappear into bare tree branches within the span of just two to three weeks. In November 2021, I got to visit Korea and spend time with my mom. It was after two years of not having been able to go back, due to the coronavirus. I arrived at Seoul with all the fall colors that had just begun to form – everyone was talking about how beautiful *dan poong* was and yet mourning how short-living it was. In my memory, I associate these fall colors with the time I spent with my mom. The time feels short but also long because my memory is so vivid and warm. I remember walking with her to get lunch, holding hands, and enjoying the view of *dan poong*. In this piece, I wanted to capture this moment in my life as this is also one that had passed, yet my memory can continue to live in this piece without restrictions to time.

Ashley Ng and Julia Bae, *violin*

ARARI

Eunhye Kim (b. 1956)

XII: Arirang Variation from the *Arari* series

U.S. PREMIERE

Eunhye Kim has composed her *Arari* series since 2002 with various instruments, including the Haegeum, a vertical fiddle with two strings, and the Daegeum, a bamboo flute. The title *Arari* comes from the refrain “Arirang Arirang Arariyo” from the song *Arirang*, which is derived from Korean oral tradition and includes many regional variations. The Arirang expresses Koreans’ Han, an internalized feeling of deep sorrow, resentment, grief, regret and anger. *ARARI XII: Arirang variation* for solo piano has a theme and five variations, and is based on the melody of *Gyeonggi Arirang*. This Arirang became popular as the theme song of the movie “Arirang” directed by Na Woon-gyu in 1926 when Korea was under Japanese rule. The Arirang traditionally is in a compound triple meter. In *ARARI XII*, the theme is instead in a compound duple meter. The variations include dissonant harmonies and fast rhythmic figurations in common time. The compound duple meter reappears in Variation 5 in the style of a Huapango: a fast and complicated Mexican couple’s dance that accentuates the rhythmic beating of heels and toes. *ARARI XII* integrates Korean culture and tradition with Western European musical elements. This performance will be a US premiere.

Kowoon Lee, *piano*

H. A. N. Y. U. N. I. M.

Soomin Kim (b. 1995)

Han Yunim is the name of my grandmother who passed away in March 2022. She lived in Seoul, South Korea, and I was not able to fly back to attend her funeral or to be with my family. The process of writing this piece, therefore, was like a personal ritual for me, where I tried to mourn her death, celebrate her life, and remember her, even when I was so far away from home.

H. A. N. Y. U. N. I. M. is a set of four songs, and each of them is my letter of some sort to my grandmother. The last one, *Wherever you are*, is my answer to a letter she wrote me when she was still alive.

Soomin Kim, *soprano* • Harris Bernstein, *viola*

À la barre avec coda pour le piano (1996/2016)

IeDon Oh (b. 1958)

1. Plié (To bend)
2. Tendu (Tight/Stretch)
3. Dégagés (To disengage)
4. Ronds de jambe (A circular movement)
5. Frappé (Hit/Struck)
6. Adagio (Slow, enfolding movement)
7. Grand Battement (A large beating movement)
8. Coda

A prominent Korean woman composer, IeDon Oh's *À la barre avec coda pour le piano* (1996/2016), has been praised as "beautiful contemporary music" by the audience and composers. She was inspired to write this work while accompanying a ballet class at the University of Iowa. Each short piano piece accompanies a ballet exercise on the handrail (barre) and floor. The structure is clear and concise in symmetrical phrases, rhythmic and metric regularity, and transparent texture with a short intro, which makes it easy to follow the flow. A rhythmic motive and its variations reflect the characteristics of each ballet exercise. Dr. Oh embodies a sense of friendliness in her music without much complexity. She actively promotes contemporary music in Korea and teaches composition at Hoseo University in Cheonan.

Koeun Grace Lee, *piano*

Freestyle Battle

Jiyoun Chung (b. 1982)

Freestyle Battle by Jiyoun Chung explores the relationship between western classical music and the current music of pop culture and popular western art genres – the music of Korean B-Boy styles more specifically (breakdance and other street dance forms). While watching B-Boy dance battles, Chung quickly realized that the style very similarly resembled classical styles. It plays with structure and polyphony, has improvisation, technique and artistry and requires mastery for a great performance. In writing *Freestyle Battle*, Chung aimed to reinterpret and reimagine the various B-Boy dance moves with her use of rhythm and texture through musical depiction.

10th Wave Chamber Collective Musicians:

Ashley Ng, *violin*
Nora Doyle, *cello*
Paul Schimming, *clarinet*
April Ryun Kim, *piano*

*Unauthorized photography or video and audio recording is prohibited.
Please silence cell phones.*

ABOUT THE ARTISTS

Ashley Ng

Dr. Ashley Ng is a violinist and music teacher based in the Twin Cities. Serving as the Associate Principal Second Violinist with the [South Dakota Symphony Orchestra](#) and Concertmaster of the Minnetonka Symphony Orchestra, Ashley enjoys performing in orchestral and chamber music ensembles throughout the Midwest. Ashley is a founding member of the [10th Wave Chamber Music Collective](#): a musician-led ensemble that collaborates with both local and historically excluded artists and composers of color to perform new music and provide an inclusive concert experience. Ashley is also proud to be a faculty member at the MacPhail Center for Music where she began her musical studies as an 8-year-old.

In addition to completing her Doctor in Musical Arts at the University of Minnesota, Ashley also holds a Bachelor's degree from The Boston Conservatory and a Master's degree from Boston University in violin performance.

Julia Bae

Julia Yesol Bae, a native of South Korea, started playing the violin at 8 years old and won her first competition at 10. In middle school, she was already a concertmaster. Throughout her musical life, Julia has performed as a soloist with orchestra, concertmaster, and principal second violin, and held recitals in Korea and the U.S. Besides being a performer, she also taught violin for many years. She earned a Master's degree from Boston Conservatory and is currently pursuing Doctorate in University of Minnesota with Stephanie Arado. Her major teachers include Kwangkoon Kim, Ronan Lefkowitz, Markus Placci and Ik-Hwan Bae while attending the Great Mountains International Music Festival for several years.

Kwoon Lee

Pianist Kwoon Lee debuted as a concerto soloist at age 16 and has since performed internationally with many orchestras and ensembles. Dr. Lee specializes in music by women composers. She presents her lecture-recitals about women composers and their music at many international conferences. As a strong advocate of new music, she has worked with many renowned living composers, such as Chen Yi, Juri Seo, Gabriela Ortiz, Karen Tanaka, Vera Ivanova, and James Mobberley, to name a few. Dr. Lee earned a Doctor of Musical Arts in Piano Performance at the University of Missouri-Kansas City, a Master of Music and a Performer's Diploma at Indiana University, and a Bachelor of Music from Sookmyung Women's University in Seoul, South Korea, and graduated from the Chungnam Arts High School. Dr. Lee teaches at Washburn University and at Cottey College and serves as committee for the Puerto Rico Center for Collaborative Piano, which provides a 2-week long high quality, affordable international summer music festival.

Soomin Kim

Composer [Soomin Kim](#) loves to explore intimacy and familiarity through her music. Soomin is a three-time winner of the Morton Gould Young Composer Awards from the ASCAP Foundation. In 2022, her orchestration of Helen Hagan's Piano Concerto in C minor was premiered by pianist and musicologist Samantha Ege and the Yale Philharmonia under direction of Peter Oundjian. In 2018, she was selected to write for the Cleveland Chamber Symphony as part of their Young & Emerging Composers Project. She was also the composer-in-residence with the Northern Ohio Youth Orchestra during their 2017-18 concert season. Her work has been featured at the 2023 NLCS Jeju Art Festival, 2022 Aspen Music Festival, 2019 Bowdoin International Music Festival, the 2018 Norfolk New Music Workshop, and the 2018 soundSCAPE Festival, among many. She has collaborated with renowned artists such as percussionist Ji Su Jung, guitarist JIII, and violinist Ariana Kim.

Harris Bernstein

Born and raised in Minneapolis, Harris Bernstein is a violist, educator, avid chamber musician, and advocate of new music. Harris made his solo debut with the Yale Philharmonia in a premiere of a viola concerto by composer, Soomin Kim. Harris has made an appearance at prominent summer festivals such as Sarasota Music Festival, Domaine Forget and Orford Musique, and collaborated with outstanding musicians including Masumi Rostad, Rob Kapilow, and Grigory Kalinovsky. In 2019, Harris earned his bachelor's degree from McGill University, from which he received distinguished honors. He has most recently earned two master's degrees from the Yale School of Music, where he received the Frances G. Wickes Scholarship and fellowship and the Lester S. and Enid W. Morse Scholarship. Upon moving back to Minneapolis in September 2022, Harris co-founded a chamber music organization called Rattlebox.

Koeun Grace Lee

A South Korean native, Koeun Grace Lee, holds a DMA in Piano Performance and Post-Master's Certificate in Music Theory Pedagogy from the University of North Carolina-Greensboro, an MM in Piano Performance from the University of Missouri-Kansas City Conservatory of Music, and a BM in Piano and Piano Pedagogy and Artist Diploma from the University of Tennessee-Knoxville. Her debut album, Variations on a Theme by Stefan Wolpe and Other Selected Piano Works, was released through Navona records. She has performed at New Music Chicago Presents Concert, Roosevelt University, The University of South Florida, and many other venues in the U.S. Her performance of Folksong Revisited, a solo piano work of Korean composer Jean Ahn, was featured on WFMT Music in Chicago in 2021 and 2023. She also was a featured artist on WWFM Cadenza with David Osenberg. She is a freelance pianist, independent scholar, and a piano instructor at Mattix Music Studio.

10th Wave Chamber Collective

10th Wave is a 501c(3) nonprofit musician-led ensemble that collaborates with living, local and/or underrepresented artists to perform high quality programming and connect with the Minneapolis-St. Paul community.

We believe music has the ability to create a shared experience; therefore, we are always searching for new opportunities to present programmatic concerts and perform in casual public spaces where high quality art music is welcome. Through our concerts, we strive to build a community within our audiences that breaks down the barriers of social class, race, and ethnicity to be accessible for all who come to listen.

Ashley Ng

Dr. Ashley Ng is a violinist and music teacher based in the Twin Cities. Serving as the Associate Principal Second Violinist with the South Dakota Symphony Orchestra and Concertmaster of the Minnetonka Symphony Orchestra, Ashley enjoys performing in orchestral and chamber music ensembles throughout the Midwest. Ashley is a founding member of the 10th Wave Chamber Music Collective: a musician-led ensemble that collaborates with both local and historically excluded artists and composers of color to perform new music and provide an inclusive concert experience. Ashley is also proud to be a faculty member at the MacPhail Center for Music where she began her musical studies as an 8-year-old.

In addition to completing her Doctor in Musical Arts at the University of Minnesota, Ashley also holds a Bachelor's degree from The Boston Conservatory and a Master's degree from Boston University in violin performance.

Nora Doyle

Nora Doyle hails from Minneapolis, MN. She earned a Bachelor's degree from the Colburn Conservatory in Los Angeles in 2018. While at Colburn, she studied with Ronald Leonard and collaborated with artists such as Ariana Ghez, Robert deMaine, Scott St. John, and members of the San Diego Symphony. In Los Angeles, she performed with the Kaleidoscope Chamber Orchestra. Nora is currently a substitute with the Madison Symphony, the Rochester Symphony, and the La Crosse Symphony. She is a member of the Delphia cello quartet and has been performing with the group since 2018. Nora performs with 10th Wave Chamber Music Collective depending on instrumentation needs. She recently joined the section of the South Dakota Symphony Orchestra in 2022.

Paul Schimming

Dr. Paul Schimming is Adjunct Professor of Music at Concordia University, St. Paul, where he has taught applied clarinet and saxophone and woodwind methods since 2010. Dr. Schimming is an active clarinetist in the Twin Cities and beyond, and has performed with groups such as the Minnesota Orchestra, Charleston Symphony Orchestra, La Crosse Symphony Orchestra, Mill City Opera, Green Bay Symphony Orchestra, and with members of the St. Paul Chamber Orchestra.

Dr. Schimming has presented recitals and masterclasses throughout the United States and has been featured on Minnesota Public Radio's Regional Spotlight series. He is also an avid performer of contemporary music and has worked with numerous ensembles and composers to champion new works for clarinet.

April Ryun Kim

A native of Minnesota, Dr. April Ryun Kim is currently Assistant Professor of Music at St. Olaf College. She has given numerous performances as a soloist, collaborative pianist, and chamber musician, showcasing a broad range of repertoire. She has been featured as a soloist with the St. Olaf Orchestra as senior soloist and has won winning prizes from competitions including Thursday Musical and Schubert Club. As a collaborative pianist, she has performed with artists including Micah Wilkinson, principal trumpet of the Pittsburgh Symphony, percussionist Eri Isomura, and pianist William Chapman Nyaho. As a passionate advocate for new music, Dr. Kim regularly performs works by living composers.

Dr. Kim holds a DMA in Piano Performance from the University of Missouri - Kansas City, an MM in Solo and Collaborative Performance from the Cleveland Institute of Music, and a BM in Piano Performance with a Collaborative Emphasis from St. Olaf College.

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Association for Asian Studies