

THE ST. OLAF COLLEGE DEPARTMENT OF MUSIC  
*presents*

KOREAN COMPOSERS FESTIVAL  
CONCERT NO. 3

SUNDAY, SEPTEMBER 28, 2025 • URNESS RECITAL HALL • 4:30 P.M.

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PROGRAM

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**NORI II**

Jin Hi Kim (b. 1957)

*Zeitgeist*

Heather Barringer and Patti Cudd, *percussion* • Pat O'Keefe and David Milne, *saxophones*

JIN HI KIM, innovative komungo virtuoso, Guggenheim Fellow composer, and United States Artist Fellow, is a pioneer for introducing komungo into the American music scene and for extensive solo performances on the world's only electric komungo with live interactive computer programs in her large-scale multimedia performance pieces such as GHOST KOMUNGOBOT, DIGITAL BUDDHA, and TOUCHING THE MOONS. Kim's 'Living Tones' compositions have been commissioned by the Kronos Quartet, American Composers Orchestra, Zeitgeist, Boston Modern Orchestra Project, Meet The Composer, National Endowment for the Arts and others. She received the New England Foundation for the Arts' Rebecca Blunk Fund Award to create A Ritual for Covid-19 in memory of the deceased worldwide during the pandemic.

The word NORI means fun play in Korean and originated in the traditional "farmer's percussion band," in the 3rd century. This music was performed when country folks celebrated the lunar calendar festival and performed at the village Shamanic ritual. During the Shaman ritual (kut), the farmer's percussion group entertained the crowds with a parade and dance with spinning hats while they were playing the band at outdoor events. Traditionally the music is for exorcism with the aesthetic of duality of tension and release between tempo; and contrasting timbres of yin and yang between skin and metal instruments of the ensemble. The series of rhythmic cycles evolve with continuous variations that have the alternative goal to create both swing and mesmerizing energy throughout the piece. NORI II realizes the same aesthetic for Western instruments. The rhythmic cycles reflect ever-repeating cycles of our life.

**Gust of Embers**

HyeKyung Lee (b. 1959)

Yena Lee, *violin* • Amy Dahm Huh, *viola* • HyeKyung Lee, *piano*

Icicles, snowflakes, frosty windows, icy winds...

A long cold winter yearns for a warm soft spring...

**A Little Special Routine for Solo Piano (2024)**

Gui Sook Lee (b. 1964)

I. The sun rises again today and another day begins.

II. A duel with a boring, hot afternoon.

III. Imagining a tango at dusk <Tango Pastel>.

Koeun Grace Lee, *piano*

This work is filled with stories of moving through everyday life and dreaming of making it special. It is characterized by repetitive sounds throughout and more and more tones form a pattern indicating the development of the coloring process.

Three movements have subtitles related to daily life; The first is "The sun rises again today and another day begins," the second is "A duel with a boring, hot afternoon," the third is "Imagining a tango at dusk & Tango Pastel."

Notably, the entire movements appear to have the Korean traditional rhythm shamanic structure of 3-2-2-3 (10beats). Such musical materials are cyclically redesigned throughout the entire movement, forming the basis of the work in a mosaic format. The third movement specifically refrains from dissonance and extreme expressions, and is subtitled 'Tango Pastel,' with a soft tango development, followed by a somewhat violent but restrained ending. Ultimately, the main purpose of this work is to globalize Korean traditional music by combining Korean shamanic rhythms with Western music.

**청산은 나를보고**

Ja Young Choi (b. 1974)

Eunhye Hyun, *voice* • Bitna Jeong, *piano*

This piece is a musical rendering of the poem by Master Naong.

The Blue mountains tell me to live in silence,  
The open sky tells me to live without blemish.  
To lay down both love and hate,  
And pass though life like water, like the wind.

## Co.Ko. - un poco Loco for solo piano

Texu Kim (b. 1980)

- I. Sangietto
- II. Emperor of Ballads
- III. Jingle Up!!

Eun-Hee Park, *piano*

With “Co.Ko.” (from the title) being the abbreviation of Contemporary Korea and “un poco Loco” meaning a little crazy in Spanish (chosen for rhyming), this piece is a 10-minute musical essay in three movements, reflecting contemporary Korea, where its own traditions and Western influences mingle in a slightly crazy way.

Movement 1 is titled “Sangietto” and is based on sanjo – a Korean traditional musical genre (actually pretty modern, as it is from the late 19th century) – meaning “scattered melody.” A sanjo piece, typically 40-60 minutes long, encompasses a handful of sections with different tempi and prominent rhythmic patterns, getting gradually faster throughout the piece.

This shortened sanjo in around 5 minutes (therefore, “Sangietto”), is based on the structure and rhythmic patterns of the tradition, intertwined with Western music, including ragtime, symbolizing the deeply interspersed Western culture in contemporary Korea.

Movements 2 & 3 parody K-pop – ballad and dance music, respectively. The title of the former, “Emperor of Ballads,” is the nickname of a famous K-pop ballad singer in the 1990s, Shin Seung Hun. The harmonic progression of the first phrase, which is somehow stereotypical in K-pop ballads, is repeated, as in a passacaglia, and mocked with raucous and shrieking clusters.

The last movement is titled “Jingle up!!” and largely incorporates house music (a genre of electronic dance music that was popular in the US in 1980’s and in South Korea in 1990’s), with its common rhythmic and melodic patterns. It is a musical patch work in which several independent musical passages are interwoven, including a modified quotation from “Jjalang jjalang” (a word mimicking the rattling sound), a famous children’s radio gymnastic song in South Korea, again from the 1980’s.

## Colors of Life’s Garden

Nicky Sohn (b. 1992)

Austin Smith, *oboe* • Thomas Bandar, *viola* • April Ryun Kim, *piano*

“Colors of Life’s Garden” is a musical reflection of the beauty and complexity of life, inspired by the magnolia trees at the estate of Rienzi with the generous commission from River Oaks Chamber Orchestra. As I observed the little buds filled with possibilities and prospects, I was struck by the cycle of life and death that these trees undergo every year. It made me reflect not only on the ups and downs of my own life, but also on the nature of love and relationships.

Love and relationships are an integral part of our own personal journey, much like the magnolia trees undergo their own cycle of growth and decay. Even though some experiences may cause pain and heartbreak, they make us who we are today. Through embracing our past and learning from our encounters and experiences, we can grow and become the person we hope to be. The blooming of the magnolia trees is a beautiful reminder of this process, as they fully embrace their “death” and decay in order to bloom anew each year.

The composition unfolds seamlessly in three sections, each symbolizing a distinct facet of this perpetual cycle. “Pale Beginnings” embodies anticipation and potential, mirroring the pale magnolia bulbs in the early stages of their journey. “Verdant Mystery” delves into the mystery and excitement of spring, capturing the essence of watching ice melt and flower buds unfurling, echoing the vibrancy of love’s renewal. “Orange Glow,” radiating warmth like a golden sun, signifies the return of spring. It encapsulates the themes of personal growth, acceptance, and the embrace of the past, basking in the full light and warmth of the season.

Maintaining a stylistic continuum, these sections are intentionally interconnected, played *attaca* without pause. The three sections are primarily provided to guide performers in understanding the structure and interpretation of the work. While less apparent to listeners, they are invited to experience the cyclical nature of life within the piece — where every beginning is also an ending. Symbolizing this, each section shares a similar texture and sentiment throughout, contributing to a cyclical, continuous structure that mirrors the perpetual flow of life.

Colors of life’s garden reflects my own journey and my hope to continue to grow and learn from my experiences. Whether we are facing harsh weather or challenges, we too can endure the process and continue to grow, introducing new seasons of our lives and bringing happiness and joy to those around us. The blooming of the magnolia trees is a beautiful reminder of the resilience of nature and the power of love. – Nicky Sohn

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## ABOUT THE ARTISTS

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### ZEITGEIST

ZEITGEIST is a new music chamber ensemble comprised of two percussion, piano and woodwinds. The members of Zeitgeist are: Heather Barringer, percussion; Patti Cudd, percussion; Pat O'Keefe, woodwinds; and, for performances of NORI, David Milne, saxophone.

### Heather Barringer

Percussionist Heather Barringer joined Zeitgeist in 1990. She graduated from the University of Wisconsin, River Falls with a bachelor's in Music Education in 1987 and studied at the University of Cincinnati-College Conservatory, studying with Allen Otte from 1988-90. In addition to performing and recording with Zeitgeist, she is a member of Mary Ellen Childs' ensemble, Crash, and has worked with many Twin Cities organizations, including Nautilus Music-Theater, Ten Thousand Things Theater, Minnesota Dance Theater, and Aby Wolf. Barringer is also a farmer on her 4th generation family farm. Merging these two worlds, she creates art experiences that explore rural life and create greater understanding between rural and urban people.

### Patti Cudd

Dr. Patti Cudd is active as a percussion soloist, chamber musician and educator. She teaches 20th Century Music, Introduction to Music, Applied Percussion and conducts the Percussion and New Music Ensembles at the University of Wisconsin-River Falls. Dr. Cudd is also an active performing member of the new music ensemble Zeitgeist. She received a Doctor of Musical Arts Degree in Contemporary Musical Studies at the University of California studying with Steven Schick, Master of Music Degree at the State University of New York at Buffalo where she worked with Jan Williams, undergraduate studies at the University of Wisconsin-River Falls and studied in the soloist class with a Fulbright Scholarship at the Royal Danish Conservatory of Music in Copenhagen, Denmark.

Patti has worked closely with some of the most innovative composers of our time such as Brian Ferneyhough, Morton Feldman, Roger Reynolds, Martin Bresnick, Pauline Oliveros, Jay Aaron Kernis, John Luther Adams, John Zorn, Michael Colgrass, Cort Lippe, Harvey Sollberger, Julia Wolfe, Christian Wolff, Vinko Globokar and Frederic Rzewski.

As a percussion soloist and chamber musician she has premiered over 200 new works and has had the opportunity to be involved in a number of recordings found under such labels as Hat Hut, Bridge, New World, CRI, Innova, Emf Media, SidebandRecords and Mode. She recently released on Innova Recordings, a solo CD of percussion and electronic pieces. Patti is a Yamaha Performing Artist, an endorser of Sabian Cymbals and a member of the Vic Firth and Black Swamp Education Teams.

### Pat O'Keefe

Pat O'Keefe is a multifaceted performer active in a variety of genres from classical to Klezmer. Pat's music making is heavily influenced by the music of other cultures, including studies with Turkish Rom clarinetist Selim Sesler and Brazilian master drummer Jorge Alabé. In 2016 he spent time at the National Gugak Center in Seoul studying Korean traditional music, and he also performed at the International Sori Festival in Jeonju, South Korea. He appears regularly with the groups Zeitgeist, Choro Borealis, Di Bayke Klezmer Band, and The Maithree Ensemble in the Twin Cities. Pat holds degrees from Indiana University, New England Conservatory, and the University of California, San Diego. He has received grants from the Minnesota State Arts Board and the Metropolitan Regional Arts Council, and in 2015 he was awarded a Performing Musician Fellowship from the McKnight Foundation. He currently teaches at the University of Wisconsin, River Falls.

### David Milne

David Milne has performed throughout the USA, and on tours to Europe and Asia, as a featured soloist, artist-clinician and guest artist faculty. As a saxophonist, David has performed with the Minnesota Orchestra, Saint Paul Chamber Orchestra, Minnesota Opera, Rochester (NY) Philharmonic Orchestra, JazzMN Big Band, Phil Woods, Doc Severinsen, Gordon Goodwin, Bob Florence, Rob McConnell, Bob Mintzer, Bobby McFerrin, Ray Charles, Jack McDuff, Lou Rawls, Ernestine Anderson, Terry Gibbs, Smokey Robinson, and the Nelson Riddle Orchestra, among others. David has received awards, grants and commissions for performances of new works from the American Composers Forum, Jerome Foundation, THE Commission Project, Twin Cities Jazz Society and *Downbeat* jazz journal. He serves as Professor of Music-Saxophone and Jazz Studies at the University of Wisconsin-River Falls.

### Yena Lee

Dr. Yena Lee is a distinguished violinist and educator renowned for her versatility in both classical and contemporary music. A laureate of numerous international competitions—including the Wolfgang Marschner, Shean, Canadian Music Competition, Schubert Competition Vienna, Oneppo, Young Texas Artist, and Eckhardt-Gramatté—she was the youngest recipient of the “Most Promising Musician Award” in British Columbia and the prestigious JGU-Preis in Germany.

As a soloist, Dr. Lee has performed with orchestras such as the Boston Chamber Orchestra, Vancouver Symphony, Mainzer Virtuosi, Neumeyer Consort, Vancouver Metropolitan, West Coast Symphony to name a few. Her performances have been featured on CBC Radio 2 and art channels in Europe. She has appeared at venues including David Geffen Hall, Museo del Violino, Orpheum Theatre, and St. John's Square. Her recordings with Sheva Label feature works by Seabourne, Vivaldi, and Piazzolla.

Dr. Lee currently serves as co-concertmaster of Mainzer Virtuosi and has held leading roles with orchestras such as the Oklahoma City Philharmonic, New Mexico Philharmonic, Annapolis Symphony. She frequently collaborates with leading ensembles and has worked alongside renowned artists like Frank Huang, Midori, Yo-Yo Ma, and the Emerson and Hagen Quartets.

She is Assistant Professor of Violin at the University of Oklahoma and has taught at Yale, Boston University, and Rice. She is an alumni of Hochschule für Musik Mainz, Yale University, and Rice University. Her students have gone on to Juilliard, NEC, and Colburn, and won major competitions including Brahms and Queen Elisabeth. She also serves as Assistant Artistic Director of the Casalmaggiore International Music Festival.

### **Amy Dahm Huh**

Dr. Amy Dahm Huh is a versatile performer recognized as a soloist, chamber musician, music director, collaborator with living composers, and cultural advocate bridging East and West. She has performed at venues including Carnegie Hall, Lincoln Center, Zaragoza Auditorium, Tokyo Metropolitan Arts Space, Fukuoka Acros Hall, Shanghai Oriental Arts Center, Beijing Forbidden City Concert Hall, Hong Kong Cultural Centre, Seoul Arts Center, and the United Nations Headquarters.

She is the artistic director of the New York Artists Guild, leading four annual concerts at Lincoln Center. She curates programs that combine classical repertoire with visual storytelling and supports cross-cultural exchange and emerging artists.

Dr. Huh has collaborated with members of the nine-time Grammy-winning Emerson Quartet, Brooklyn Rider, Muir Quartet, and other distinguished artists. She has premiered works by Korean composers and toured with Korean traditional musicians in Edinburgh, Marseille, Kronberg, and Antwerp. As co-founder of the Starry Duo violin–viola ensemble, she released two internationally distributed albums in 2015 and 2020.

She has given lectures and masterclasses at the University of Colorado Boulder, Colorado State University, University of Central Florida, University of South Florida, Florida College, Central Washington University, the University of Kansas, and St. Olaf College. In Korea, she has served as a guest lecturer at Hongik, Konkuk, Anyang, Hannam, Yonsei, and Kookmin Universities. Her topics include cultural advocacy in music, digital storytelling, and the artist's evolving role in society.

She is a faculty member at Wagner College, teaching applied strings, String Methods, and leading the string ensemble program.

### **HyeKyung Lee**

HyeKyung Lee's music has been described as "virtuosic fantasy where continuous rhythmic motion smoothly joins contrasting moods and effectively propels from one section to another, showing a penchant for colorful timbres, expressive lines, and lively rhythmic interaction of instruments." An active composer/pianist, Lee has written works for diverse genres, from toy piano to big concertos, and to electronic music. She received the 2017 Bonnie McElveen-Hunter Commission for Maestro Gerard Schwarz & Eastern Music Festival. Other commissions include Renée B. Fisher Piano Competition and Meg Quigley Vivaldi Bassoon Competition. One highlight as a pianist was a performance of Hindemith Sonata for Clarinet and Piano with Stanley Drucker at Latin American Clarinet Congress in Lima, Peru, 2012.

Lee studied at YonSei University (Seoul, Korea) and University of Texas at Austin, where she earned her MM, DMA in composition and piano performance certificate. She is Associate Professor at Denison University in Granville, Ohio.

### **Koeun Grace Lee**

South Korean native Dr. Koeun Grace Lee is a versatile pianist, educator, and lecturer. She holds a DMA in Piano Performance and a Post-Master's Certificate in Music Theory Pedagogy from UNC Greensboro, as well as MM and BM degrees in Piano Performance from the UMKC Conservatory of Music and the University of Tennessee–Knoxville. She has performed at venues including the Composition in Asia International Symposium and Festival at the University of South Florida, Roosevelt University, College Music Society international and national conferences, and many others. Her performance of Jean Ahn's *Folksong Revisited* was broadcast on WFMT's *Music in Chicago* in 2021 and 2023. Her 2023 album, *Variations on a Theme by Stefan Wolpe and Other Selected Piano Works*, has been featured on WWFM, WMBR, and WFMT.

Dr. Lee was a 2024 recipient of the American Musicological Society Career Development Grant in American Music. She recently presented at the 2024 ISMTA Conference, the 2025 MTNA National Conference, and the 2025 NCKP: The Piano Conference.

She teaches at Harper College Community Music and Arts Center, serves as pianist at Community Church of Barrington, and adjudicates numerous piano competitions and festivals. As an advocate for new music, she actively promotes piano works by living composers that explore a dual identity of East and West.

### **Eunhye Hyun**

Soprano Eunhye Hyun is establishing herself as a versatile singing actor, recitalist, choral conductor, and creative educator.

Born and raised in Seoul, South Korea, she began studying music at a young age and pursued formal training in voice at Deokwon Arts High School. She made her operatic debut in Korea in 2014. Eunhye earned her Bachelor of Music in Music Education from Konkuk University before moving to the United States, where she completed her Master's degree in Voice Performance at the Cleveland Institute of Music. She is currently a Doctor of Musical Arts (DMA) candidate in Voice Performance at the University of Minnesota, with a secondary emphasis in Choral Conducting.

Eunhye has appeared on various stages, including four solo recitals and multiple operatic productions in the United States. She has also worked as a chorus director, expanding her artistry and leadership as a choral conductor. With a strong foundation in both performance and pedagogy, Eunhye has been recognized as a dedicated and insightful educator in both Korea and the United States.

### **Bitna Jeong**

Bitna Jeong is a dedicated and accomplished pianist active as a soloist and collaborative artist. She has performed widely in solo, chamber, and ensemble settings, demonstrating broad musical range and stylistic versatility. Currently, she is pursuing a Doctor of Musical Arts in Piano Performance at the University of Minnesota, Twin Cities, under the mentorship of Paul Shaw. She is also pursuing secondary studies in Music Education, further enriching her pedagogical insight and artistic perspective.

Jeong earned her Bachelor of Music in Piano Performance from California State University, Northridge, where she studied with Dmitry Rachmanov and received the Dr. Robert W. Wienpahl Scholarship and the William Richard Memorial Scholarship for academic and artistic excellence. She continued her studies at the Peabody Institute of Johns Hopkins University, completing a Master of Music in Piano Performance under the guidance of Benjamin Pasternack on a merit-based scholarship. Her graduate studies included a minor in Organ Performance, broadening her technical skills and deepening her understanding of keyboard literature and performance practice.

With over a decade of performance experience, Jeong has appeared across South Korea, the United States, and Canada, with notable appearances in Baltimore, Los Angeles, Montreal, Minneapolis, and Seoul. She currently serves as a professional accompanist at universities and collaborates with civic orchestras such as the Mississippi Valley Orchestra, as well as community choirs including Chorus Polaris. As an educator, she is dedicated to nurturing the next generation of musicians.

**Eun-Hee Park**

Praised by The New York Concert Review for “a solid foundation of fluent pianism” following her Carnegie Hall debut, Korean pianist Eun-Hee Park enjoys a multifaceted career as a soloist, chamber musician, and educator. She has performed across the United States, South Korea, Japan, Italy, Brazil, and Costa Rica, in venues such as Carnegie Hall’s Weill Recital Hall, the Seoul Arts Center, and Izumi Hall in Japan.

Dr. Park is the recipient of numerous honors, including a 2025 Global Music Award for her CD album Korean Soundscapes: Contemporary Piano Solos. She has also earned Global Music Awards in 2022 and 2023, recognition from The American Prize, and the Special Prize for the Performance of Contemporary Music at the Competition Internationale. Her work has been supported by the Alabama State Council on the Arts and various university grants.

As a founding member of the award-winning ensemble enhakē, Park has performed internationally and recorded on the Naxos, MSR Classics, and Capstone labels. Their album Gulfstream was selected as BBC Music Magazine’s US Choice and praised by Gramophone for Park’s “light-fingered touch.”

A Nationally Certified Teacher of Music (NCTM) and Steinway Educational Partner, she is an active clinician and adjudicator, presenting masterclasses and serving on competition juries nationally and abroad.

Dr. Park currently serves as Assistant Professor and Director of Collaborative Piano Studies at the University of South Dakota and is the pianist of the Rawlins Piano Trio. She holds degrees from Florida State University, Oklahoma City University, and Colorado Mesa University.

**Austin Smith**

Austin Smith is currently Instructor of Oboe at the University of Mississippi, where he directs the oboe studio, teaches applied oboe methods, coaches chamber music and plays with the faculty wind quintet.

As an orchestral musician, Smith is the principal oboe of the North Mississippi Symphony Orchestra and Queen City Opera. He was previously Second Oboe and English Horn with the Muncie Symphony Orchestra. During the summers, he has participated in summer music festivals such as Bowdoin International Music Festival, Maryland Chamber Winds, and most recently Opera in the Ozarks. He plays regularly with orchestras throughout the Midwest and Midsouth including the Memphis Symphony Orchestra, Iris Orchestra, Mississippi Symphony Orchestra, Cincinnati Chamber Orchestra, among many others.

As an active chamber musician Smith plays with the Memphis-based new music collective, Blueshift Ensemble. Before his appointment to the University of Mississippi he was a founding member of the Cincinnati-based wind quintet, Wayside Winds, and performed regularly on recital series throughout the Cincinnati area.

As a guest clinician, he has presented masterclasses at the Cincinnati College-Conservatory of Music, Middle Tennessee State University, Arkansas State University, Oklahoma State University, and the University of Southern Mississippi. In addition to giving masterclasses, Smith is in constant demand as both a professional oboe reed maker and teacher. For twelve years he made oboe reeds professionally for Innoledy, a high-end woodwind instrument dealer based in Manhattan where his reeds were played by oboists from all over the world.

**Thomas Bandar**

Thomas maintains parallel careers as an arts executive, violist, and music educator. Through his successive leadership roles at the Aspen Music Festival and School and the Curtis Institute of Music—where he served as Associate Dean—he has guided an entire generation of gifted young musicians through their music education and transition to life as professional musicians. In 2017 he was appointed Executive Director of Lutheran Music Program. Thomas also serves on the faculty of Concordia College, where he teaches viola and courses in nonprofit entrepreneurship.

In recent seasons he has been a faculty member at the Crested Butte Music Festival and performed in recitals across the East Coast, including appearances with Curtis on Tour, Curtis’s signature touring initiative. A regular performer with the Delaware Symphony Orchestra, Thomas has also been a member of the Spokane Symphony Orchestra, Aspen Chamber Symphony, and Cleveland Opera Orchestra.

Thomas previously served on the faculty of Texas Lutheran University and has been a clinician and guest artist at the University of Cincinnati College-Conservatory of Music, University of Texas-Austin, Gonzaga University, and Eastern Washington University. A dedicated chamber musician, he has taught at the Austin Chamber Music Center and California Summer Music, and founded and directed chamber music programs for Youth Music Monterey and the Holy Names Music Center.

Thomas holds degrees from the Cleveland Institute of Music and the University of Denver, with additional studies at the Oberlin Conservatory of Music and the Aspen Music Festival and School.

**April Ryun Kim**

A native of Minnesota, Dr. April Ryun Kim is currently Associate Professor of Practice in Music at St. Olaf College. Dr. Kim has given numerous performances as a soloist, collaborative pianist, and chamber musician, showcasing a broad range of repertoire. She has been a featured guest pianist in the “Rhapsody and the Blues” Tour led by trumpeter Jens Lindemann, performing George Gershwin’s Rhapsody in Blue arranged by Matt Catingub, featured guest artist with the St. Olaf Band, a soloist in the MasterWorks Festival Honors Recital, and with the St. Olaf Orchestra as senior soloist. She has collaborated with artists Micah Wilkinson, principal trumpet of the Pittsburgh Symphony, mezzo-soprano Katherine Rohrer, baritone Emery Stephens, percussionist Eri Isomura, pianist William Chapman Nyaho, and more.

As an advocate for new music, Dr. Kim regularly performs works by living composers. She has performed in the Musica Nova ensembles at the University of Missouri - Kansas City and the St. Olaf Faculty Chamber Ensemble. Furthermore, she is a pianist in 10th Wave Chamber Collective and the director of the Korean Composers Festival.

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. Her former teachers include Diane Helfers Petrella, Kathryn Brown, Anita Pontremoli, and Kent McWilliams.