

THE ST. OLAF COLLEGE DEPARTMENT OF MUSIC  
*presents*

KOREAN COMPOSERS FESTIVAL  
CONCERT NO. 2

SUNDAY, SEPTEMBER 28, 2025 • URNESS RECITAL HALL • 3:15 P.M.

---

PROGRAM

---

**Take 13 for Trumpet and Fixed Media**

Texu Kim (b. 1980)

Craig Parker, *trumpet*

Described in the “San Francisco Classical Voice” as “one of the most active and visible composers of his generation, writing music that’s fun, sophisticated, and culturally connected,” Korean American Texu Kim composes music that is at times “explosively virtuosic but always uplifting and rewarding for both listeners and performers” (“Wall Street Journal”). His works have been performed by countless major orchestras, chamber ensembles, and soloists in South Korea and in the U. S. An associate professor at San Diego State University, Dr. Kim previously taught at Syracuse University, Portland State University, and Lewis & Clark College. He is in high demand as a lecturer and featured composer throughout the United States and South Korea.

Regarding this composition, the composer wrote: “‘Take 13’ is a B-flat Blues in 13/8, subdivided as 3+3+3+2+2. The relationship between its title and meter is modeled after ‘Take Five’ by Paul Desmond [which was made famous by the Dave Brubeck Quartet]. Though it may sound unreasonable, I chose the number 13 mainly because it was composed in 2013, and 13 is not the most prevalent number in music theory and history—in other word, ‘cool.’” To be more faithful to 13, I occasionally added an extra measure to the standard blues progression, to make it a 13-bar pattern. This work is for my dear friend Samuel Wells, who commissioned and premiered it. He also provided numerous sound samples and suggestions to improve my electronic music skills.”

**Songs on the Four Poems**

Eunhye Kim (b. 1956)

1. Flower, Star
2. Dear One
3. Yearning
4. Hyeon-Eum (Deep Sound)

Jumi Kim, *voice* • Soojin Lee, *gayageum*

~World Premiere~

The four-part series of poems by poet Cheong-San Lee encapsulates the essence of Korean aesthetics and metaphorically embodies the ultimate sound of art. The femininity and motherhood that flow throughout the poems form the essential core of Korean beauty. These elements bloom as rays of light from the primordial darkness—beyond sorrow and laughter—and ultimately come alive as sound.

“Flower, Star” focuses on nature, vividly unfolding its brilliant and dynamic imagery.

“Dear One” is composed with a unique melody, expressing deep longing for the beloved through solemn and restrained emotion.

“Yearning” includes narration and poignantly conveys a desperate wish to remain forever with the beloved, immersed in the legendary river “Yaksu.”

“Hyeon-Eum” (meaning deep sound) beautifully sings of pure and clear emotions, like the gaze of a child.

**BuChaeChum**

Seunghye Lee (b. 1980)

Chee Hyeon Choi, *piano* • Seunghye Lee, *piano*

BuChaeChum, a traditional Korean fan dance performed by female groups, integrates elements from various Korean dance styles, including religious rituals, royal court performances, and folk dances. The inspiration for my Piano Four-Hands composition, BuChaeChum (2024), stemmed from my desire to capture the elegance of BuChaeChum’s choreography. Through synchronized piano movements, I aimed to convey the dance’s essence while incorporating collaborative and individually crafted musical motifs, blending tradition with contemporary expression.

## Collections of Distant Memories for Bassoon and Piano

Nicky Sohn (b. 1992)

Julianne Mulvey, *bassoon* • April Kim, *piano*

~Bassoon Version Premiere~

“Collection of Distant Memories” is originally a three-movement composition for clarinet and guitar that explores the evocative power of music through personal recollections and cultural references. Each movement delves into a distinct memory, drawing inspiration from Korean melodies while weaving a tapestry of emotions and transformative musical expressions.

During the winters, a common sight on the streets was the chestnut roasters, though less prevalent now. The captivating scent of roasted chestnuts would waft through several blocks, leaving an indelible mark on my childhood. I still hold dear the image of a young me clutching a brown bag filled with warmth and anticipation, waiting for my father to reveal the delights within. Even after the passage of time, the memories linger, and the nostalgic melody, once cheerful and energetic, now reflects my yearning for days gone by.

Second movement, titled “Ramen and Nine-Holed-Cole,” I draw inspiration from the animated TV show “Dooly the Little Dinosaur.” The endearing characters of Dooly and his friends participate in a singing competition, performing a comical song that extols the virtues of ramen cooked on a nine-holed-cole. As I approached this movement, I sought to obscure the melody, distancing it from its recognizable source. The original tune stretches and morphs, becoming a fluid and elusive line within the composition, a playful homage to the mischievous spirit of the animated series.

The final movement, “Mom and Mackerel,” takes inspiration from a famous pop song from the 80s, which tells a heartfelt story of discovering a salted mackerel in the refrigerator at night. This simple act of finding the singer's favorite food becomes a profound expression of his mother's love. Love manifests in diverse ways, and for many parents of my generation and older, food serves as a language of affection. While my mother may not always verbalize her emotions, her care is evident in the culinary delights she prepares for us. The upbeat and energetic original song takes on an intimate sentiment in this movement, capturing the groove and cheerfulness that arise from the anticipation of enjoying a breakfast featuring that beloved salted mackerel.

## Allegory

Serra Hwang (b. 1962)

The Kobayashi/Gray Duo

Laura Kobayashi, *violin* • Susan Keith Gray, *piano*

Serra Hwang received her MA and DMA in Composition from the University of Michigan. Awards include the performance of her orchestral piece *Pinari* by the Hallé Orchestra for the BBC Composer's Platform and First Prize in the International League for Women Composers' Search for New Music Competition. Her music has been performed in South America, Asia, Europe, and North America, including concerts at the National Center for Korean Traditional Performing Arts in Seoul and the International Conference for Women Musicians in Beijing, China. Recent composition projects include writing for the Piano and Erhu Project and the Vancouver International Women in Film Festival. Her works can be heard on the IEL, MSR and Albany labels. Hwang served on the faculties of Illinois Wesleyan University and Illinois State University and is adjunct professor of composition at the University of British Columbia.

*Allegory* was commissioned by the Kobayashi/Gray Duo. It was composed in 1994 and first performed in 1995. Hwang described this work as reflecting her life: unpredictable, eventful, yet longing for stability; however, she felt that it also represented a part of life which you cannot control. The title suggests that the music will provide an interpretation unique to each listener.

## Celestial Serenade for Trombone and Piano (2025)

Jiyoun Chung (b. 1982)

### Vitamin N (P)Arty (2024)

I. Arty Prelude

II. Party Takata!

John S. Neurohr, *trombone* • Jiyoun Chung, *piano*

**Celestial Serenade:** “In a departure from my normal compositional approach, the harmonies in *Serenade* are primarily based on triads. Traditionally, the trombone is known for its loud and triumphant brass qualities, often described as ‘masculine’ or ‘manly.’ However, its incredibly sweet, warm and delicate tone is often overlooked. Here, I aim to highlight the lyrical and tender qualities of the trombone.” – Jiyoun Chung

**Vitamin N (P) Arty:** “This two-movement work is inspired by and based on Trombone Basic Routines compiled and developed by my friend colleague, Dr. John Neurohr, for his students. The simple, repetitive, yet addictive routine is frequently played by all trombonists in the music building where I work several times throughout the day. It is also fascinating to hear this routine immediately followed by the contemporary trombone repertoire. Sometimes the transition between these two very different sound worlds juxtaposed back-to-back makes me giggle.

While John is an extremely talented trombonist and intelligent music scholar, he is also the most hilarious and silliest companion to travel with...dancing (so hard) to BLACKPINK while driving! This piece focuses on the juxtaposition between the trombone basic routine, serious repertoire and two serious contemporary musicians in academia who love to party.” – Jiyoun Chung

---

## ABOUT THE ARTISTS

---

### **Craig B. Parker**

Since 1982, Dr. Craig B. Parker has been on the faculty at Kansas State University, where he teaches music history courses and plays trumpet with the KSU Faculty Brass Quintet. A graduate of the University of Georgia and UCLA, he has done post-doctoral work at the University of Michigan and Harvard. The juxtaposition of Western and Asian elements in contemporary compositions, both by American and Asian composers, ranks among his primary research and performance interests.

### **Jumi Kim**

Jumi Kim has been featured as a soloist with various orchestras and ensembles throughout the Bay Area and California Central Coast. Her collaborations include performances with Symphony of the Vines, Santa Ynez Valley Master Chorale, and Opera San Luis Obispo. She has also appeared as a guest artist with Music Untold, performing in prestigious venues in Washington, D.C., and Los Angeles.

Dr. Kim has held faculty positions at Indiana Wesleyan University, Indiana University–Purdue University Fort Wayne, and Cuesta College in San Luis Obispo. She earned her doctoral degree in vocal performance from Ball State University, master's from Indiana University, and bachelor's from Ewha Womans University in Seoul, Korea.

Currently, Dr. Kim is an active soloist and serves as executive director of the Celeste Solo Ensemble, concert series director at the Interfaith Center at the Presidio Concert Series, and music director at Grace Presbyterian Church in Walnut Creek.

### **Soojin Lee**

Dr. Soojin Lee is a professional performer on the gayageum (a traditional Korean string instrument, pronounced /ka-ya-kum/). Dr. Lee is much sought-after by educational and arts institutions for lecture demonstrations on gugak and the gayageum in Minnesota and the states. She presented Korean music sessions multiple times at MMEA (Minnesota Music Educators Association) to help teachers find accessible ways to learn and teach gugak. She has been selected as a Teaching Artist in Residence of MacPhail Center for Music every year since 2021 and has met nearly over 2,800 students through her residencies.

She received the MacPhail Artist Development Grant, funded by The McKnight Foundation in 2018 and 2020 and Minnesota State Arts Board Creative Individual Grant in 2023.

Dr. Lee holds a bachelor's and a master's degrees in gugak (specializing in gayageum performance) from Seoul National University, South Korea. She also received a master's degree (specializing in ethnomusicology) from the University of California, Irvine, then her doctorate at the University of Minnesota, focusing on multicultural music education and indigenous music education. Currently, she is a faculty member at MacPhail Center for Music and Jang-mi Arts.

With over a decade of stage experience, Jeong has performed extensively across South Korea, the United States, and Canada, with notable appearances in Baltimore, Los Angeles, Montreal, Minneapolis, and Seoul. She brings sincerity and expressive depth to every performance through thoughtful interpretation and refined sensitivity. Alongside performing, Jeong is a committed educator who tailors her teaching to support each student's individual growth in a nurturing environment. As a collaborative pianist, she works closely with vocalists, instrumentalists, and ensembles, valued for her artistry, adaptability, and deep musical insight.

### **Chee Hyeon Choi**

Chee Hyeon Choi, Assistant Professor of Piano Pedagogy at the University of Louisiana at Lafayette, has appeared at national and international conferences such as the College Music Society, Music Teachers National Association, National Conference on Keyboard Pedagogy, Association for Technology in Music Instruction, Korea Piano Pedagogy Conference, and Canadian Federation of Music Teachers Association. Previously, Dr. Choi held teaching positions at Bradley University, Millikin University, and the University of Illinois at Urbana-Champaign. Her contributions to music education have been recognized through the 2020 Teacher of the Year award from the Illinois State Music Teachers Association, where she also served as Vice President and President-Elect. Choi has performed at the Composers in Asia Symposium, Pablo Center at the Confluence, the Central Florida Composers Forum, the Music by Women International Festival, and the Carnegie Weill Recital Hall. She served as the principal keyboardist with the Heartland Festival Orchestra and Champaign-Urbana Symphony Orchestra.

### **Seunghye Lee**

Inspired by her deep affection for her Asian roots, Korean-American composer Seunghye Lee's music has been described as 'intriguing' and 'enjoyable' (NACWPI Journal), and 'evoking mysterious lushness' (New York Concert Review Inc.). She has received commissions from the Florida Youth Symphony Orchestra, the McCormick Percussion Group, Saxophonist Seung-dong Lee (Selmer Artist), and Pianist Chee Hyeon Choi (University of Louisiana at Lafayette). She has also received awards and grants from the International Alliance for Women in Music (IAWM), the ASCAP Plus Award, the ASCAP Fellowship, the Virginia Center for the Creative Arts, and the Atlantic Center for the Arts, to name a few. Lee earned her Ph.D. in Music Theory and Composition from Brandeis University, her M.M. from the University of Illinois at Urbana-Champaign, her B.M. from Ewha Womans University, and her high school diploma in music from the prestigious Seoul Arts High School. In addition, she spent a year and a half in Europe between 2010 and 2012 to study music composition and piano at the Sibelius Academy in Helsinki, Finland. As a concert-grade pianist, Lee regularly performs as a soloist as well as an accompanist. She has served as a staff accompanist at the Boston Conservatory, a pianist for the Brandeis University Chorus, and a staff pianist and piano lab instructor at the Massachusetts Institute of Technology. Lee is an Associate Professor of Music at Ave Maria University.

### **Julianne Mulvey**

Associate Principal Bassoon Julianne Mulvey joined the Minnesota Orchestra in September 2023. Raised in Reading, Massachusetts, she began her musical studies studying flute with her mom, but in sixth grade made the wise decision to switch to bassoon.

Prior to joining the Minnesota Orchestra, Mulvey performed with a variety of orchestras including the Boston Symphony Orchestra, the Houston Symphony, the St. Louis Symphony Orchestra and as guest principal with the Houston Ballet Orchestra. She was a fellow at Tanglewood Music Center from 2019 to 2021 and has spent summers at Spoleto Festival USA and Texas Music Festival. In 2022, she won the Shepherd School Concerto Competition and performed the Mozart Bassoon Concerto unaccompanied with the Shepherd School Chamber Orchestra in 2023. Since her days playing flute, Mulvey has been involved in outreach and performance at assisted living facilities, museums and schools. At Rice University, she performed in many outreach concerts and served as the co-coordinator for the Shepherd School's outreach program. She completed her bachelor's and master's degrees at Rice University's Shepherd School of Music. Her primary teachers have been Benjamin Kamins, Richard Svoboda and Neil Fairbairn.

When not playing the bassoon or making reeds, Mulvey enjoys cooking, drinking boba, and spending time with friends and family.

### **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.

### **The Kobayashi/Gray Duo**

The Kobayashi/Gray Duo made their international concert debut as winners of the prestigious United States Information Agency Artistic Ambassador auditions. The Duo has presented at the International Conferences on Women's Work in Music in the UK, the International Workshops in Norway, and conferences of the Music Teachers National Association, the American String Teachers Association, the College Music Society and the Society of Composers, Inc. The Duo has toured in Thailand, South Africa, South America, and the West Indies. Notable US performances include the Dame Myra Hess Series and museums in Omaha, Toledo, Detroit, and Washington, D.C. The Duo has three CDs of works by women composers on the Albany Records (PARMA Recordings) label. Sixteen of these recorded works are world premiere recordings, including *Grande Sonate, Op. 8* by 19th century French composer Marie Grandval, which the Duo edited for Hildegard Publishing Company.

### **Laura Kobayashi**

Violinist Laura Kobayashi leads a varied career as a performer and pedagogue. She is a founding member of the Main Street Music Studios in Fairfax, VA where she maintains a private studio and performs with the Main Street Chamber Players. She has served on the faculties at West Virginia University, the San Francisco Conservatory of Music, the University of Georgia and the University of Nebraska at Omaha. In addition, she has played as a member of the second violin section in the San Francisco Opera Orchestra. She earned her degrees from The Juilliard School, Yale University and The University of Michigan.

### **Susan Keith Gray**

Pianist Susan Keith Gray is professor emerita of the University of South Dakota where she taught piano and piano pedagogy, founded the MM degree in collaborative piano, and performed and recorded with the faculty Rawlins Piano Trio for twenty nine years. As a specialist in collaborative arts, Dr. Gray has performed nationally and internationally with a number of singers and instrumentalists and served on the collaborative piano faculty of summer festivals and competitions. Her former teachers and mentors include George Lucktenberg, Ian Hobson, Martin Katz, Eckart Sellheim, Edward Parmentier, Penelope Crawford and Barbara Lister-Sink.

### **The J2 Duo**

The J2 Duo began in May 2023 as a faculty trombone-piano duo at Central Washington University performing a recital program of all female composers, commissioned to write for this specific combination of instruments. The duo is committed to performing and commissioning original and diverse repertoire and has appeared at the Evergreen Music Festival in Washington, the 2024 SHE Festival at the University of Arkansas, the 2024 National Conference of the National Association of Composers USA, the 2025 Festival of Contemporary Artists in Music at Washington State University, the 2025 International Women's Brass Conference, and the 2025 CMS International Conference in Columbia. The J2 Duo consists of Central Washington University faculty members, Dr. John S. Neurohr, trombone and Dr. Jiyoun Chung, piano.

The work of pianist/composer Dr. Jiyoun Chung has received many distinctions and awards and is often heard in international festivals and concerts. Her interest in composition lies in encompassing various cultural influences and musical portraits in her works. Currently, she is an Assistant Professor of Music at Central Washington University, where she serves as Chair of the Composition and Theory Areas.

Dr. John S. Neurohr is Professor of Music (Trombone) at Central Washington University. Additionally, he is Principal Trombonist with both the Cheyenne Symphony Orchestra (WY) and the Oregon East Symphony, and is an S.E. Shires Performing Artist. As a soloist, he has performed at the International Trombone Festival and American Trombone Workshop.